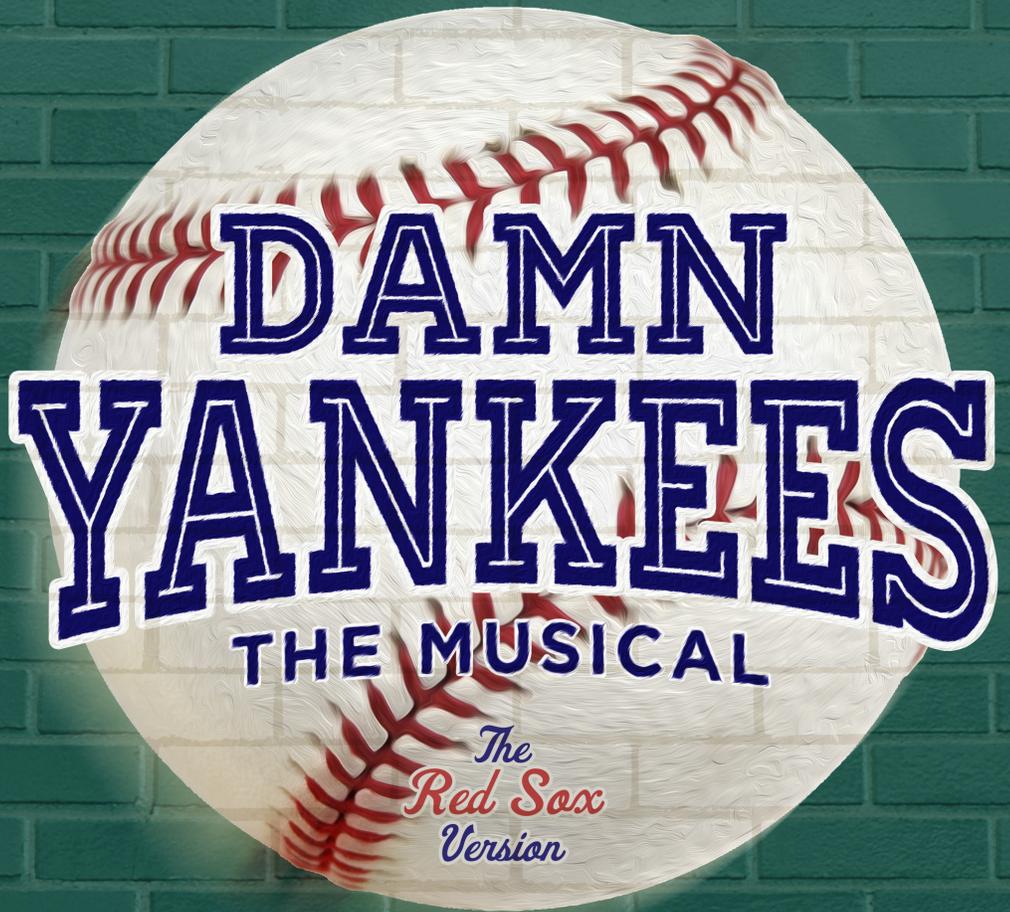


GOODSPEED MUSICALS

AUDIENCE INSIGHTS



The Max Showalter Center for
Education in Musical Theatre

DAMN YANKEES

Goodspeed Opera House
April 11 - June 21, 2014

WORDS AND MUSIC BY
RICHARD ADLER
&
JERRY ROSS

BOOK BY
GEORGE ABBOTT
&
DOUGLASS WALLOP

BASED ON THE NOVEL BY
DOUGLASS WALLOP

BOOK ADAPTATION FOR
THE RED SOX VERION BY
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PRODUCED FOR GOODSPEED
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MICHAEL P. PRICE

DAMN YANKEES

THE MUSICAL

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Goodspeed's *Audience Insights* can be found on our website:
www.goodspeed.org/pages/guides

CHARACTER SUMMARY



Angel Reda as Goodspeed's Lola.
©Diane Sobolewski

JOE BOYD: A middle-aged real estate salesman who is tired of watching his favorite team, the Boston Red Sox lose to those “damn Yankees.” He is a lover of baseball and would do anything to help his beloved team win the pennant, even leave his wife and risk his eternal soul.

MEG BOYD: The devoted wife of Joe Boyd, who is sick of being ignored by her husband during baseball season. When Joe suddenly disappears, she never loses hope that he will come home.

MR. APPLGATE: The devil in disguise. He offers Joe the chance to become young, athletic and a hero to the city of Boston by leading the cursed Red Sox to a pennant victory.

JOE HARDY: The alter ego of Joe Boyd and the new rising star of the Boston Red Sox. He is the greatest baseball player in the world and he owes it all to the mysterious Mr. Applegate.

GLORIA THORPE: A sharp-tongued newspaper reporter who takes an interest in the vague origins of baseball's newest star, Joe Hardy—or as she calls him, “Shoeless Joe from Hannibal, Mo.”

LOLA: Applegate's right-hand woman and go-to vixen. She is called in to help keep Joe's mind off his homesickness and his wife, but ends up having tender feelings for him.

SISTER: A childhood friend of Meg Boyd from Hannibal, Missouri, and one of Joe Hardy's biggest fans.

DORIS: A childhood friend of Meg Boyd from Hannibal, Missouri, and Sister's sister.

BENNY VAN BUREN: The Boston Red Sox team manager.

ROCKY: A simple-minded but lovable baseball player for the Boston Red Sox.

SMOKEY: A baseball player for the Boston Red Sox who lets Joe Hardy borrow his shoes for a team tryout.

**SOHOVIK
HENRY
VERNON
LOWE
MICKEY
BOMBER** } Players on the Boston Red Sox

ANNOUNCER: The voice of the Red Sox and the man who tells the audience about Joe Hardy's triumphs.

SHOW SYNOPSIS CONTINUED

come out with them and to stop waiting for her husband to come home. While Meg is defending Joe Boyd, Joe Hardy comes to the door to see if Meg will rent him a room. Meg likes the idea of taking in a boarder and asks Sister and Doris to meet the young man.



Angel Reda as Lola and Stephen Mark Lukas as Joe in *Goodspeed's Damn Yankees*. ©Diane Soblewski.

At the next Red Sox game, Gloria Thorpe approaches Benny to tell him that she thinks something odd is going on with Joe Hardy. She thinks Joe could be the disgraced baseball player Shifty McCoy. While Gloria and Benny are speculating about Joe's past, Applegate finally introduces Joe to the stunning Lola. Applegate makes up an excuse to leave the couple alone in the locker room and Lola tries to seduce Joe. He manages to resist Lola's charms and makes a quick escape. Joe heads to the baseball field to think and runs into Benny and the rest of the team. They tell

Joe that he is accused of being Shifty McCoy, a baseball player that disappeared after throwing games in the Mexican League. Joe denies the accusation, but the league bans him from playing until he can clear his name.

ACT TWO

The second act opens the next day on the discouraged Red Sox, who think that they will lose the game without Joe Hardy. A short time later, Doris and Sister are walking home with Meg and discussing how badly the Red Sox lost. Joe finds the three women and asks to speak with Meg alone. He tells her that there is a witness coming into town to meet with the team, that the witness knew Shifty McCoy, and that he should be able to clear his name. Meg is thrilled that Joe will soon be able to prove the gossip wrong but she wishes she could remember him from her days living in Hannibal.

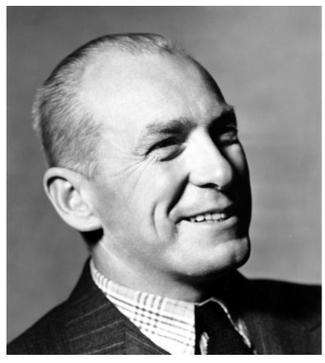
Meanwhile, Applegate is gloating to Lola that he has finally cornered Joe Hardy. He is certain that Joe won't use the escape clause while he is under suspicion and leave the people who trust him in the lurch. However, Joe enters Applegate's office and says that since today is the 24th, he wants to change back to Joe Boyd. Applegate tells him that all changes have to happen at the stroke of midnight and that he can be changed back during his hearing that night.

Everyone is gathered in Benny Van Buren's office eagerly waiting for the witness that can clear Joe's name, but it is nearly midnight and Applegate's "witness" is nowhere to be found. Meg, Sister, and Doris barge into the room; Meg declares that she remembers Joe Hardy from growing up in Hannibal and that he is exactly who he says he is. The thrilled team celebrates due to Joe's name being cleared, but as they leave, the clock strikes midnight and Joe's chance to change back passes. Lola finds Joe wandering around the back alleys of Boston after his escape clause expires and the two commiserate on their shared fate.

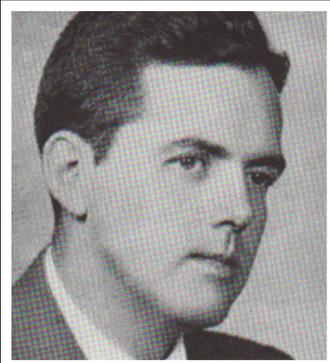
The next day, everyone is on edge as the Yankees play the Red Sox for the Pennant. Applegate is angry with Lola for making him late to the game and says he will make the Red Sox lose even if he has to transform Joe in front of the whole stadium! The Red Sox are down by one run and Joe is at bat. Joe hits the ball deep into center field and he takes off, desperately trying to make it to home plate. Before Joe can complete his run, Applegate waves his hand and changes Joe Hardy back into Joe Boyd. To avoid exposure, Joe runs off the field and the Red Sox lose once again.

Joe, transformed back to his old self, goes home to his wife Meg. Applegate follows Joe home to make one last sales pitch, but when Joe ignores him, Applegate swears he will make sure the Red Sox don't win a World Series until the next millennium!

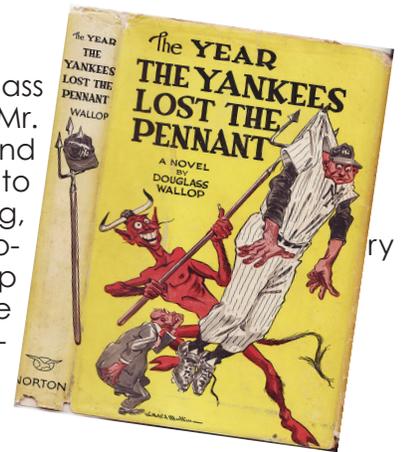
MEET THE WRITERS CONTINUED



GEORGE ABBOTT (Book) was born George Francis Abbott on June 27, 1887 in Forestville, NY and was an American theatre and film producer and director, actor, and writer. Mr. Abbott graduated from the University of Rochester in 1911 and had his first role on Broadway in 1913. He was involved with several notable musical productions like *Jumbo*, *Boy Meets Girl*, *The Boys From Syracuse*, *Pal Joey*, *Call Me Madam*, *The Pajama Game*, and *Damn Yankees*. Mr. Abbott had a knack for spotting young talent and helped launch the careers of many Broadway legends such as June Allyson, Ezra Stone, Shirley MacLaine, Gene Kelly, Carol Burnett, Liza Minnelli, Gwen Verdon, and Bob Fosse. George Abbott was considered a no-nonsense consummate theatre professional. His name was attached to one of Broadway's very rare distinctions, more shows to achieve 500 performances than any other man in show business. According to his contemporaries he, "conducts his activities with a minimum of hanky-panky, hysteria, and other occupational vapors. He is a singularly cool and collected citizen." Mr. Abbott was a notable member of the theatre community until his death in 1995. At the time of his death Abbott was well over 100 years old and a Broadway revival of *Damn Yankees* was playing at the Marquis Theater.



DOUGLASS WALLOP (Book) was born John Douglass Wallop in Washington, D.C. on March 8, 1920. Mr. Wallop attended the University of Maryland and graduated in 1942. He then turned his attention to writing and wrote over a dozen novels including, *The Year the Yankees Lost the Pennant*, the stop-up which *Damn Yankees* is based. Mr. Wallop co-wrote the book to *Damn Yankees* alongside George Abbott and won a Tony Award for his contributions.



JOE DIPIETRO wrote the revised book for *Damn Yankees*, transforming it from a musical about the Washington Senators to a musical featuring the Boston Red Sox. The Red Sox and Yankees rivalry is notorious and very hotly debated in the New England/Tri-State area so the revamped version of the show is sure to attract more baseball fans than ever before. Mr. DiPietro wrote the book for the musicals *Memphis*; *All Shook Up*; *I Love You, You're Perfect, Now Change*; *The Toxic Avenger*; and *The Thing About Men*. He also wrote several plays including *Over The River And Through The Woods*, *The Art of Murder*, *Creating Claire*, and *The Last Romance*. For his work on *Memphis*, Mr. DiPietro won two Tony Awards, a Drama Desk Award, and an Outer Critics Circle Award for Best Musical.

MY DAD, BASEBALL, AND DAMN YANKEES

In the 1940s, my dad played baseball for a Brooklyn Dodgers farm team called the Detroit Clowns. If you want to put fear in your opponent's hearts, you probably shouldn't call your team The Clowns, but this group of Clowns were willing to do anything for a shot at the majors, an eternal yearning they share with the main character of *Damn Yankees*. My dad, alas, never made it anywhere near the big leagues—the army and a young woman who soon became his wife (and my mom) derailed all that. But his love of baseball never abated, while his son's love of baseball never began. Forced to be on the little league team my dad coached, I was pretty hapless. Much to the relief of my teammates, I was properly consigned to the bench, where I would sometimes read a book. That, I thought, was the end of any experience I would ever have with baseball.

But several years ago, Jon Kimball, the Artistic Director of North Shore Music Theatre, got my batter up when he called with a rather cheeky idea: reinventing *Damn Yankees* by substituting the now-defunct Washington Senators with the very much alive Boston Red Sox, thus placing a red-hot sports rivalry in the center of this beloved classic. Suddenly, I had a chance to combine my dad's passion for baseball with my love of musicals. Better yet, I quickly learned the story behind the Red Sox curse: in 1919, the Red Sox team owner traded Babe Ruth to the Yankees to raise funds so he could produce the Broadway musical *No, No, Nanette*. That's right, he didn't trade the greatest player in baseball for a slew of other talented players, he traded him to produce a show that featured "Tea For Two" and "I Want To Be Happy." The legend goes that the baseball gods were so incensed, they damned the Sox to decades and decades of World Series agony. So the world got a delightful musical comedy that has entertained generations

since 1925. And Boston got 80 years of hell.

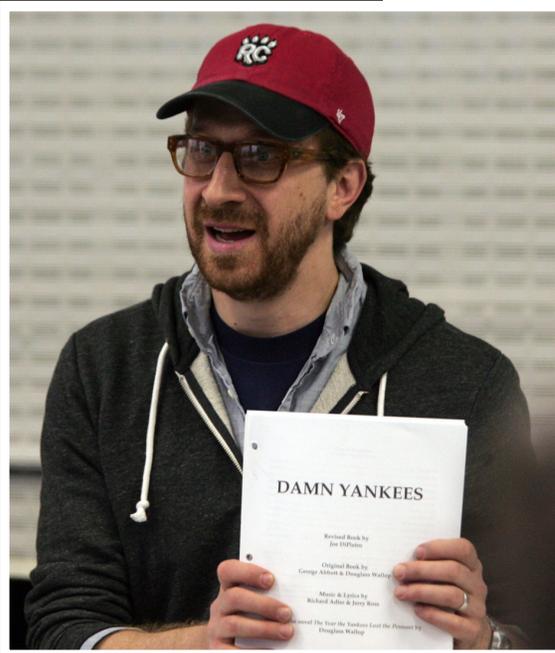
Even if the facts of this legend aren't entirely true (a wise writing teacher once told me, "Never write the facts when you can write the legend"), it provided me with a hell of a good reason to rewrite a classic musical that, quite frankly, doesn't need a whole lot of rewriting. But now the Devil has a clear and delicious motivation, the Red Sox-Yankees rivalry provides an still-pertinent center of conflict, and Babe Ruth gets to drive the plot of a musical.

This is the fifth show that I've had produced at Goodspeed Musicals, and I'm especially thrilled that it'll be directed by Danny Goldstein. Danny was the assistant director of my show *All Shook Up* on Broadway, and he has since stepped up to be a terrific director in his own right, as evidenced by his superb Goodspeed production of *Hello, Dolly!* last season. Danny encouraged me to further tweak the script for Goodspeed—which I have, even though I had to keep reminding him that he used to get me coffee during rehearsal breaks. But he's a true man of the theatre, and he promises a fast, smart and sexy *Damn Yankees*. I have no doubt he'll deliver.

As I wrote this version, I often wondered if my Dad would make the same decision that Joe Hardy makes—to risk giving up those you love in exchange for a guaranteed shot at major league glory. I would like to think my dad would say no. But the devil can make us do all sorts of things, so I've decided never to ask him.



Joe DiPietro with David Bryan and their Tony Awards for Memphis



Daniel Goldstein

What is your vision for *Damn Yankees*? Tell us about your inspirations.

In 1986, my father came into my room to wake me up. I was 11 years old. He was so excited that, on a school night, he was going to wake me up to see *History* being made. My brother and I gathered on my parents' bed and watched the extra innings. Now, to be clear, it was a confusing year—having been born in Flushing, but having half-grown up in Western Massachusetts. But it was impossible not to be rooting for The Sox. And then it happened. You

all know what I'm talking about. B*** B*****. Ground ball right through the legs. And before I ever dated a single girl, I knew what true heartbreak was.

Damn Yankees is a show about the American Dream. It is a show about the uniquely American ability to keep fighting for what you desire, even when you're down and out. Baseball is the only sport where you can be down 27 to 1 and, if you keep swinging, you have a chance to come back and win. Baseball is unique. From 1918 until 2004 (Thanks a LOT, Buckner!), the Red Sox kept swinging, never bringing home the trophy, while those DAMN YANKEES brought home the World Series 26 times. Joe DiPietro's wise and witty revision of the script keeps those Yankees and pits them against Joe Hardy and the indefatigable Red Sox. It takes a show that was already terrific and makes it sparkle anew with the energy and spirit of the BoSox.

And for all you Yankees fans out there—and I know there are a lot of you—DON'T PANIC! The title of the show hasn't changed. Joe Hardy and his team still play the Yankees, and the ending is still the same. We haven't changed history! So there really is something here for everyone.

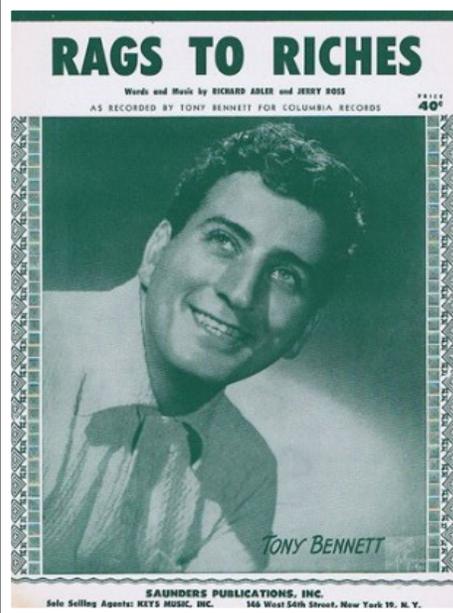
What makes *Goodspeed* the perfect fit for this production? Tell us about the challenges of staging in this unique venue.

We aim to recreate the feeling of Fenway Park on the tiny *Goodspeed* stage. We want to put you in the middle of the action and take you back to 1952, with the patina that time can put on all of our memories. We aim to create that world with a minimum of scenery, so that you can put your own memories (for I know that you all have them) of Fenway Park and those Yankees/Red Sox games that you finagled tickets for and had your hearts broken over as the Red Sox lost one more to the Men in Pinstripes.

Tell us what the audience can expect to see.

You are going to see a brand new version of a show you thought you knew—but have never seen quite like this. The Boston Red Sox sing "Heart" and take on those damn Yankees just like always. It's going to be a wonderful show, with choreography that will knock your socks off and a cast that will exceed the *Goodspeed* expectations.

PROGRAM NOTES CONTINUED



CLICK BELOW
to listen to "Rags to
Riches"

Pajama Game. The great Frank Loesser mentored Adler and Ross while they were contracted to his publishing company, Frank Music. Surely Loesser appreciated that Adler and Ross shared some of the remarkable qualities that made his work so unique. For example, similar to Loesser, Adler and Ross had the ability to capture the vernacular of the common man in their music and lyrics. While working for Loesser they penned the chart topping song "Rags to Riches" in 1953. Next, they contributed some numbers to the revue *John Murray Anderson's Almanac*. However, they fully affirmed their place as the most sought-after new writing team on Broadway after collaborating on *The Pajama Game* and one year later, *Damn Yankees*. Tragically, their marvelous, albeit brief partnership of only five years ended when Ross died prematurely, at 29.

Damn Yankees opened at the 46th Street Theatre on May 5, 1955. The timing was impeccable because the



The original Broadway cast of *Damn Yankees*, 1955

baseball season had just begun and attention was already being paid to the nation's favorite pastime. Verdon's co-stars were Stephen Douglass as the rabid Washington Senators fan who is transformed into the baseball phenom, Joe Hardy, and Ray Walston as the Devil. The reviews were favorable after the New York opening, but the audience objected to Verdon's transformation into an ugly hag and the show was running too long. After an emergency rehearsal before the second night, material was cut and the ending was changed. This reduced the length of the show by twenty minutes and critic Walter Kerr, who was invited back, expressed his approval. Sales also shot up after the producers shrewdly shifted the advertising focus from an innocent-green

baseball theme, to a devil-red sex appeal campaign. *Damn Yankees* became the ninth Broadway musical to run more than a thousand performances, it nearly swept the Tony Awards awards, and it continues to delight audiences to this day.

Goodspeed's production of *Damn Yankees* is directed by Daniel Goldstein who directed the Broadway revival of *Godspell*, Goodspeed's *Hello, Dolly!*, and *The Unauthorized Autobiography of Samantha Brown*. Goldstein endeavors to bring you a "brand new version of the show you thought you knew." His vision is to transport you to 1952 and to put you in the center of the action with minimal scenery so you can cherish your own Red Sox-Yankees memories. Your presence at the Opera House is a home run for team Goodspeed. We are thrilled that you've joined us for this terrific new spin on a classic musical comedy.

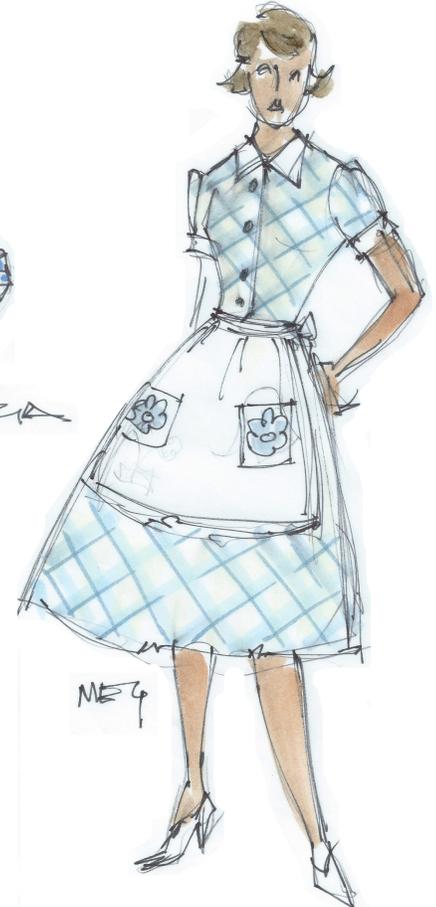
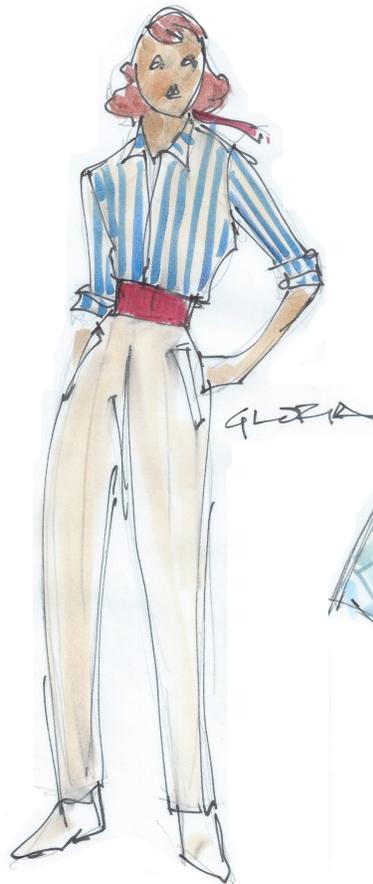
BEHIND THE SCENES

COSTUMES BY DAVID C. WOOLARD

UNIFORMS IN THE 1950s

In 1951, just over 30 years after numbers were first worn on the back of player uniforms, the Springfield Cubs began placing a player's number on the front, as well as the back, of their jersey. Soon, the practice caught on with other big league clubs and today nearly every major league club uses jersey-front numbers on their home or road uniform.

In 1960, the Chicago White Sox introduced the first uniforms to feature player names on the jersey. The innovation was a success and today every major league club has adopted the practice. That is, all but one team. The New York Yankees have yet to don a uniform (home or road) adorned with player names.



CLICK HERE
to learn more about
the history of the
baseball uniform



CULTURE OF THE 1950s



Rosa Parks, 1956

The United States in the 1950s is, in many people's minds, an idealized era. In fact, many popular movies and TV shows like *Grease*, *Happy Days*, *Bye Bye Birdie*, *Cry-Baby*, *James and the Giant Peach*, *Mona Lisa Smile*, and *Monster House* are all set in the 1950s and demonstrate how the decade was romanticized. When people think of the 1950s they often think of Elvis,



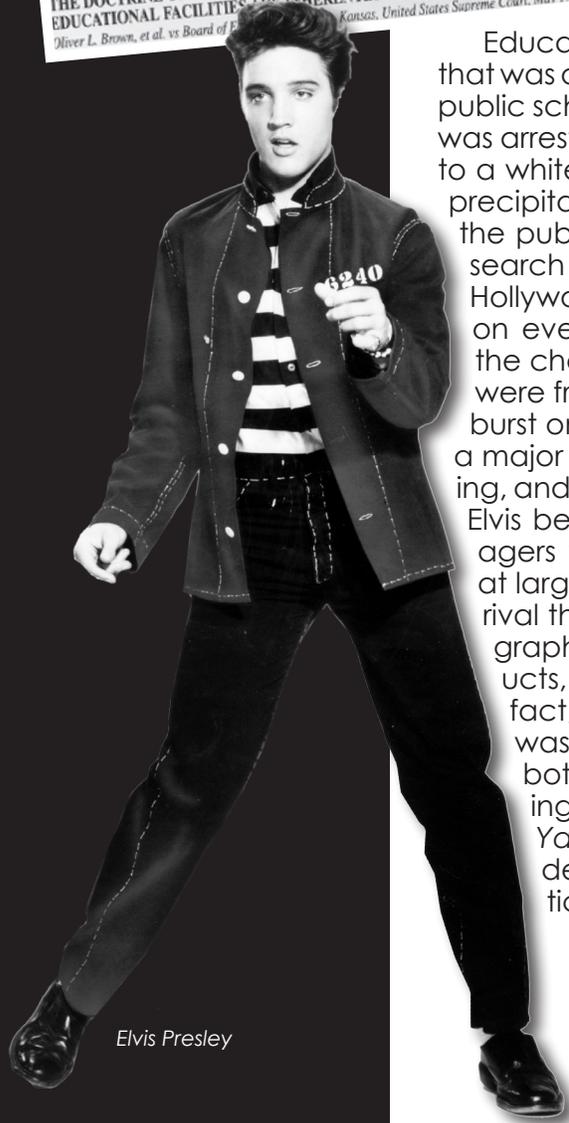
poodle skirts, and sock hops, but the 1950s were full of far more changes than people tend to remember.

Among significant events during this era was the Brown vs. the Board of

Education Supreme Court decision that was decided in 1954 which forced public schools to integrate. Rosa Parks was arrested for not giving up her seat to a white bus passenger in 1955 that precipitated a year-long boycott of the public bus systems. There was a search for communists going on in Hollywood and the Cold War was on everyone's mind. But not all of the changes occurring at that time were frightening or dangerous. Elvis burst onto the music scene causing a major shift in musical styling, dancing, and teenage social opinion. Until Elvis became a public figure, teenagers were still viewed by society at large as children and with his arrival they became a target demographic for advertisements, products, magazines, and records. In fact, the new rock and roll sound was so popular that George Abbot was encouraged by his writing team to include it in *Damn Yankees*; however Mr. Abbott decided not to take that particular risk.

During the 1950s the gross national product more than doubled, unemployment was down, inflation was low, and wages were high. Many Americans began moving from the cities to the suburbs which caused the economy to climb again with the construction of new highways, freeways, and homes. Wartime inconveniences and draft programs were at an end and the baby boom was taking shape during this time period—World War II had just ended and many returning Americans were eager to have children now that the conflict was over. In order to meet the needs of the country and the troops overseas during World War II, the government had implemented restrictions on how much of certain things the American public could buy. These government restrictions were called rations and applied to household items like sugar, coffee, rubber, aluminum cans, gas, nylon, margarine, meats, cheeses, and shoes. Although World War II ended in 1945, rationing did not end in the U.S. until 1946. The U.S. emerged from the war as a super power and citizens were once again able to indulge in household luxuries.

Theatre, like all aspects of American life, was affected during the war and began to climb back into vogue during the early 1950s. Musicals produced on Broadway rose from 11 in 1952 to 26 in 1955. Musical comedies became popular and productions like *Wonderful Town*, *Peter Pan*, *Guys and Dolls*, *The Pajama Game*, and *Damn Yankees* rose to success because of their contemporary settings and family-friendly music. Overall, the 1950s was a decade characterized by growth and readjustment for the American people.



Elvis Presley

THE FAUST LEGEND

GLOSSARY

Iambic pentameter is a form of writing that was extremely popular in Elizabethan England. It is characterized by 5 beats to every line of text with 2 syllables to each beat, with the accent on the second beat. For example this line from the start of *The Tragical Death of Doctor Faustus* is written in iambic pentameter:

“Not marching now in fields
of Trasimene,
Where Mars did mate the
Carthaginians,”

Archetype is the original pattern or model of which all things of the same type are representations or copies: prototype; also: a perfect example

FAUST STORIES

The Tragical History of the Life and Death of Doctor Faustus by Christopher Marlow

Faust: Der Tragodie erster Teil (Faust: The First Part of the Tragedy and Faust: Der Tragodie zweiter Teil (Faust: The Secod Part of The Tragedy) by Johann Wolfgang von Goethe



CLICK HERE
to read Goethe's
Faust

GOETHE & MARLOWE

The story of *Damn Yankees* is loosely based on the Faust legend. Two of the most well-known versions of the legend come from Johann Wolfgang Von Goethe and Christopher Marlowe. While Marlowe and Goethe used the same legend for inspiration, they approached the story in two very different ways. Goethe used the story of Faust to compose a dramatic poem with many theatrical elements of Romanticism such as directly addressing the audience and creating a heavily detailed atmosphere onstage. Marlowe approached Faust strictly from a playwright's point of view and wrote the play in **iambic pentameter**.

It is important to remember that even though Goethe and Marlowe wrote the best-known versions of the Faust legend, there is no one definitive version of the story.

THE STORY OF FAUST

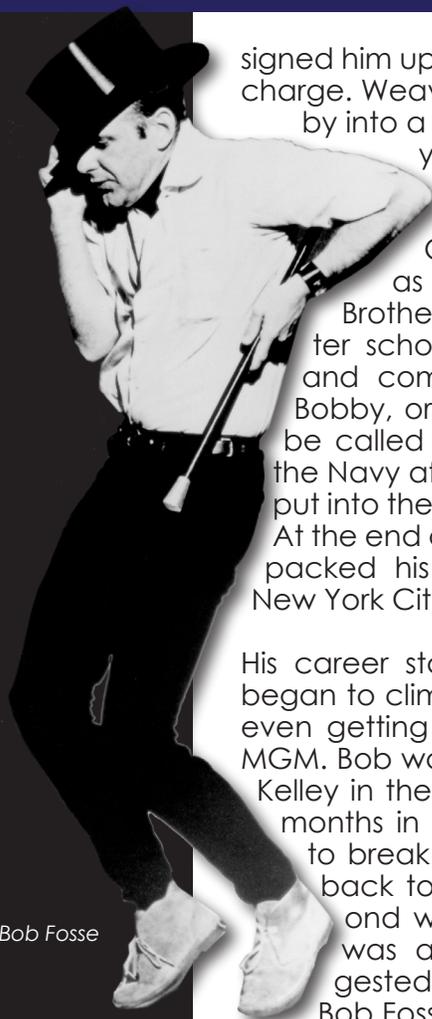
Faust is the story of a scientist (or magician, depending on the version you are reading) who sells his soul to the Devil in exchange for knowledge, power, and earthly pleasures. The legend is believed to have originated in Germany sometime in the early 1500s and is thought to be loosely based on the life of an alchemist/magician who lived in Germany in the beginning of the 15th century. There is some speculation that the man Faust is based on, Dr. Johann Georg Faust (c. 1480-1540), was the business partner of Johann Gutenberg, the inventor of the printing press. There is even a small town named Staufen in southwest Germany that claims to be where Faust died.

The first recorded version of the Faust legend is a small chapbook bearing the title Historia von D. Johann Fausten published in 1587. This *Faustbuch* or “Faust book” is a collection of stories about men who were practitioners of occult skills and potential magic. The story may have originally been written in Latin, but all earlier recorded versions of the legend have been lost. Most versions feature a man who is unhappy with his lot in life and longs for a way to reach his desired potential. One night, when the man is lamenting the limits of his mind, the Devil appears and offers him

a deal—great knowledge, power, and comforts for a set period of time (usually 24 years) could be his if the man agrees to surrender his soul. In most Faust stories, the man approached by the Devil (or a demon agent of the Devil) agrees to surrender his soul, proceeds to make use of his new-found powers, and is ultimately damned. An interesting evolution occurs in later versions of the story where Faust (or the protagonist) begins to regret selling his soul. The source of redemption and cause for regret usually comes in the form of a woman who the man has wronged. His love for her and the regret he has over the pain he has caused her allows him to be redeemed. In some versions, Faust caused the death of a young woman who was in love with him and she goes before God to plead for his help and intervention. For example, in Goethe's version, Faust escapes damnation by divine intervention and pleading from the spirit of Gretchen, his deceased lover. However, in the early tales, Faust believes his sins are unforgivable and he is eternally damned.

With a story that uses the Devil as a main character, there are, understandably, some religious undertones. The religious aspects of the story are more apparent in the medieval versions of the story and more than one of them involves a priest pleading with Faust to save his immortal soul. Faust's story is one where an **archetype** of Evil is trying to seduce man away from an archetype of Good. Dating all the way back to the Bible, the Devil is seen as the original source of evil and temptation in the world. This representation of ultimate Good vs. ultimate Evil can be seen in many movies, books, and TV shows that are popular today. For example: *Harry Potter*, *Supernatural*, *Charmed*, *Buffy the Vampire Slayer*, *The Lord of the Rings*, *The Hobbit*, *The Wizard of Oz*, *The Mummy*, *The Matrix*, *Star Wars*, *Once Upon A Time*, *Alice in Wonderland*, *Twilight*, *Dracula*, *Bedazzled*, *Carrie*, and many, many more.

BROADWAY OR BUST CONTINUED



Bob Fosse

signed him up for regular classes at no charge. Weaver soon put young Bobby into a dance act with another young boy (they were both about ten years old) named Charles Grass and billed them as The Riff Brothers. The Riff Brothers traveled around after school giving performances and competing in local shows. Bobby, or Bob as he preferred to be called as he got older, joined the Navy after high school and was put into their entertainment division. At the end of his military service Bob packed his bags and headed to New York City to be a star.

His career started off slowly but he began to climb steadily up the ranks, even getting a movie contract with MGM. Bob wanted to succeed Gene Kelley in the movies but after a few months in Hollywood, he decided to break his contract and move back to New York and his second wife Joan McCracken. It was actually Joan who suggested to George Abbott that Bob Fosse be his choreographer for *The Pajama Game*. Mr. Abbott had seen Bob's work and decided to give him a try as a choreographer but also asked Jerome Robbins to be on standby in case things didn't work out. Abbott shouldn't have worried. Fosse passed his first test as a Broadway choreographer with flying colors so it was truly a "no brainer" when he was asked to come back and choreograph *Damn Yankees*.

Fosse went on to become one of the greatest dancers, directors and choreographers in musical theatre history with stage hits like *Bells Are Ringing*, *New Girl in Town*, *Redhead*, *How to Succeed in Business Without Really Trying*, *Little Me*, *Pleasures and Palaces*, *Sweet Charity*, *Pippin*, *Liza with a Z*, *Chicago*, *Dancin'*, and *Big Deal*. He

eventually returned to Hollywood and was involved with such films as *Sweet Charity*, *Cabaret*, *The Little Prince*, *All That Jazz*, and *Star 80*. Something that sums up Mr. Fosse best is an interaction described in his biography, *All His Jazz*. The story goes that a young actor named James Kirkwood, with whom Bob had worked about 10 years earlier, came in to audition for one of his shows. Bob recognized the young man and went up to the stage to speak with him. Bob asked if he was nervous, "No," said Kirkwood, full of baloney. "I'm just fine. I never knew you were going to turn into Bob Fosse." Bob grinned. "Neither did I, he said."



Bob Fosse and Gwen Verdon.

BOB AND GWEN

Gwen Verdon and Bob Fosse had a daughter named Nicole and they continued to work together until Bob's death in 1987. Their marriage was cause for speculation in many social circles because they had been legally separated from each other since 1971 and Gwen had even been known to have Bob and his girlfriends at her home for dinner. Gwen Verdon often said, "A lot of people don't understand our relationship because he lives in his house and I live in mine. It's a very strange relationship but I think it's wonderful." Despite their differences, Verdon and Fosse were one of the brightest dance pairings to ever have crossed a Broadway stage.



CLICK HERE
to listen to NPR's
story "Fosse's
Genius: Working
Even As He Was
Dying"



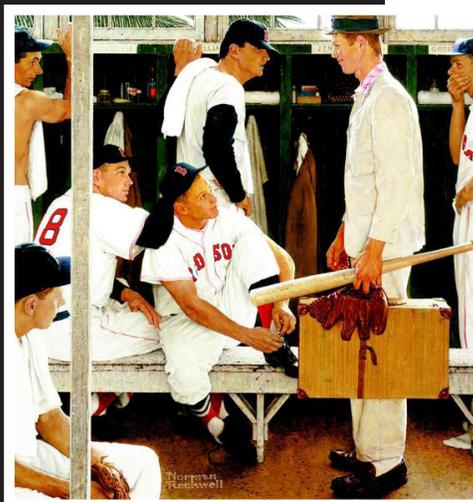
Bob Fosse in rehearsal for *Pleasures and Palaces*, 1965.

THE HISTORY OF BASEBALL



Babe Ruth

Baseball is often called America's pastime and has been intertwined with our national identity for years. However, some people might be surprised to know that baseball has many similarities to the English game, rounders. Both rounders and baseball are played on a diamond-shaped field with a base or marker at each corner and one base where the hitter stands to take his swing. One big difference between rounders and baseball is that if a ball hits the field in rounders the runner must be physically hit by the ball to be considered out. In 1845 the New York Knickerbocker Base Ball Club was formed and formulated a set of rules for the game, many of which are still used today. Once there was a set rulebook for this new game other clubs were formed and it began to gain popularity.



Norman Rockwell's "The Rookie"

Interestingly enough, until about 1861 there were two versions of baseball. There was a New York version of baseball using a hard ball and using it to "tag" players, and a Massachusetts version using a soft ball and hitting players to strike them out. If you're a baseball fan in modern America, then you have heard of the Yankees/Red Sox rivalry. This rivalry is thought to date back to the 1900s when Babe Ruth was famously traded by Harry Frazee from the Boston Red Sox to the New York Yankees. But with a division between New York and Massachusetts dating back to the 1800s and the start of baseball, maybe the two teams were cursed to be rivals from the games inception.

And speaking of curses, the trade of Babe Ruth led to the urban legend of The Curse of the Bambino. By 1932 the Red Sox had lost 111 games and the apparent inability for the Red Sox to win consistently or make it into a World Series became known as a curse. Supposedly, the Sultan of Swat, the Babe himself, had cursed the Sox to a losing streak that would not be broken for 86 years. But before baseball could become the thriving industry that it is to-

day, organization and rules had to be created. The National Association of Base Ball Players was organized in 1857 and more clubs in the New York area began to pop up. Soon other cities began following New York's example. In 1859, Washington, D.C. organized a baseball club and in 1860, clubs were formed in Lowell, Massachusetts; Allegheny, Pennsylvania; and Hartford, Connecticut. Baseball was not a professional sport until 1871 when the National Association of Professional Base Ball Players was formed. The Association only existed until 1875 and many baseball scholars will debate whether or not it would qualify as the first major league.

Despite differences in playing style, baseball eventually found a standardized method of play that worked for all involved and it began to become a true spectator sport. The game was eventually divided into the American League and the National League which led to the first World Series in 1902—pitting the champions of each league against each other. The newly established World Series was an immediate hit in the United States and quickly took its place alongside the Fourth of July and Christmas as a popular yearly rite. In fact in 1911, *Everybody's Magazine* called the series, "the very quintessence and consummation of the Most Perfect Thing in America." Baseball was quickly adopted into American culture and soon sayings like "he threw me a curve ball," "covering all the bases," and "that came out of left field" became common phrases. Baseball was even integrated into the arts with popular poems like "Casey at Bat," songs like "Take Me Out to the Ball Game," and illustrations on the cover of *The Saturday Evening Post* by Norman Rockwell. Soon baseball was not just a game to Americans, it became a symbol of the country's potential with men like Babe Ruth and Jackie Robinson embodying the continued faith of our society that all people were the masters of their own destiny.



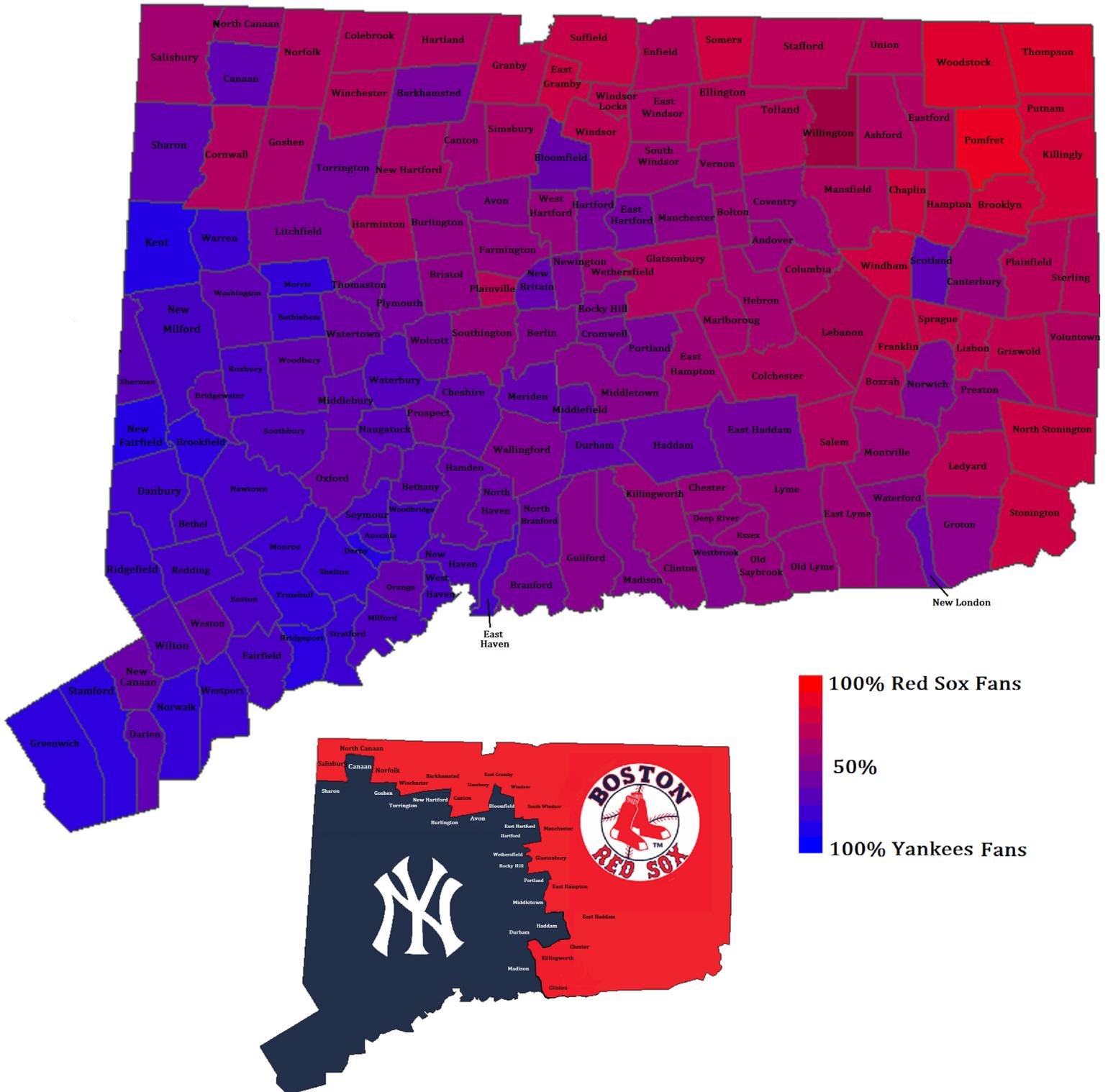
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to visit the Baseball
Hall of Fame
website and learn
more about the
history of baseball

BASEBALL'S BIGGEST RIVALS

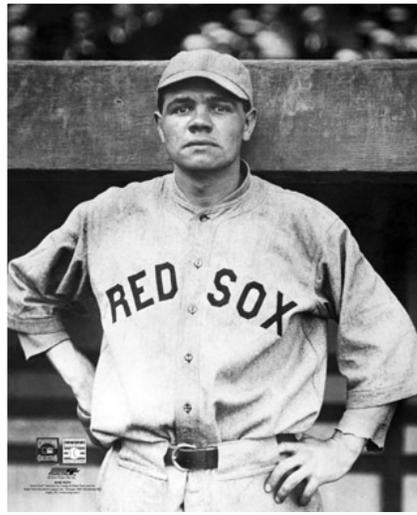
The Yankees/ Red Sox rivalry is a way of life in New England, but where do the borders of fandom really start? Ben Blatt, a researcher for the Harvard Sports Analysis Collective conducted a study on where the Red Sox and Yankees fan borders are in New England and some of the results might surprise you.



[CLICK HERE to read the full article and see all the results](#)



RANDOM FACTS



Babe Ruth



Original Broadway cast of *Damn Yankees*, 1955



Gwen Verdon and Stephen Douglass recording the original Broadway cast album for *Damn Yankees*

- Babe Ruth was sold to the New York Yankees by Harry Frazee in 1920 and Frazee supposedly then used the money from the sale to finance various musical theater performances.
- *Damn Yankees* originally featured a team called the Washington Senators, not the Boston Red Sox.
- The Washington Senators were a real baseball team; they changed location in 1961 and became the Minnesota Twins.
- Jackie Robinson joined the Brooklyn Dodgers in 1947. He broke the color barrier in professional baseball 6 years before public schools were integrated in 1954.
- The Boston Red Sox did not get their name until 1907.
- The movie version of *Damn Yankees* was released in England with the title, *Whatever Lola Wants* so they could avoid using the word "damn" in advertisements.
- The original poster for *Damn Yankees* featured Gwen Verdon in a baseball uniform but ticket sales for *Damn Yankees* were not doing as well as had been expected, so a new poster was created featuring Gwen Verdon in her skimpy outfit from the song "Whatever Lola Wants, Lola Gets." The new advertisement caused a major upswing in ticket sales.
- While filming the movie version of *Damn Yankees* there was a musicians strike going on in Hollywood. The actors in the movie had to sing along with a metronome to keep them on beat since there were no musicians to play for their scenes.
- The only member of the original Broadway cast of *Damn Yankees* not to reprise their role for the film was Stephen Douglass.
- The 1956 Broadway show *Damn Yankees* was nominated for 9 Tony Awards and won 7.
- The role of Lola was originally offered to Mitzi Gaynor and Zizi Jean Marie.
- Bob Fosse appears as Lola's dance partner in "Who's Got The Pain" for the movie *Damn Yankees* but is not listed in the film's credits as a dancer.
- Jean Stapleton made her screen debut in the movie version of *Damn Yankees*.
- Bob Fosse auditioned for a role in a George Abbott show as a teenager but did not get the part.

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