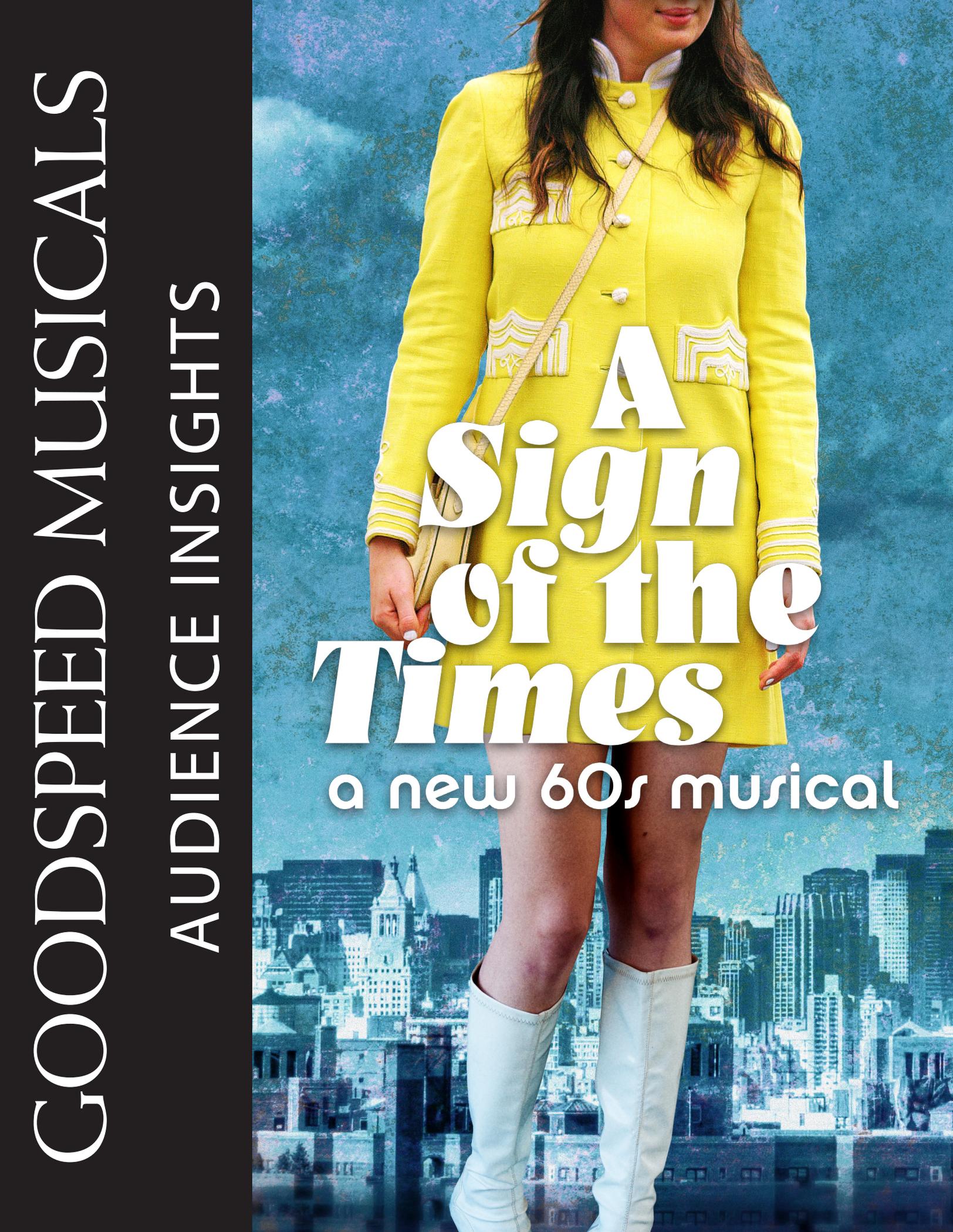


GOODSPEED MUSICALS

AUDIENCE INSIGHTS

A woman with long dark hair is wearing a bright yellow, double-breasted, knee-length dress with white decorative patterns on the pockets and cuffs. She is also wearing white, knee-high boots and carrying a light-colored shoulder bag. The background is a stylized, painterly cityscape with various buildings and a blue sky with light clouds.

# A Sign of the Times

a new 60s musical



**MICHAEL GENNARO**  
Executive Director

**MICHAEL P. PRICE**  
Founding Director

presents

# ***A Sign of the Times***

Book by  
**BRUCE VILANCH**

Story Created by  
**RICHARD ROBIN**

Scenic Design by  
**PAUL TATE dePOO III**

Costume Design by  
**JENNIFER CAPRIO**

Lighting Design by  
**KEN BILLINBGON**

Projection Design by  
**BENJAMIN PEARCY FOR  
59 PRODUCTIONS LTD**

Sound Design by  
**JAY HILTON**

Wig & Hair Design by  
**J. JARED JANAS & DAVE BOVA**

Dance Arrangements by  
**DAVID DABBON**

Music Supervision  
& Orchestrations by  
**JOSEPH CHURCH**

Production Manager  
**R. GLEN GRUSMARK**

Production Stage Manager  
**CHRIS ZACCARDI**

Casting by  
**TARA RUBIN CASTING**

Associate Producer  
**BOB ALWINE**

Line Producer  
**DONNA LYNN COOPER HILTON**

General Manager  
**RACHEL TISCHLER**

Music Direction by  
**RICK FOX**

Choreographed by  
**JOANN M. HUNTER**

Directed by  
**GABRIEL BARRE**

This production made possible by special arrangement with Richard Robin, president of Wells Street Productions

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**JULY 29 - SEPT 4, 2016**  
THE TERRIS THEATRE

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Goodspeed's Audience Insights can be found on our website:  
[www.goodspeed.org/guides](http://www.goodspeed.org/guides)

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Audience Insights updated 08.26.16

# CHARACTER & SHOW SYNOPSIS

## THE CHARACTERS

**CINDY:** A young, spunky Midwestern woman in search of independence and eager to see the world. Cindy is a photographer, and her camera accompanies her throughout the show.

**MATT:** Cindy's boyfriend from Centerville, Ohio. He is both flirtatious and traditional, and he wants more than anything for Cindy to stay in Ohio, marry him, and raise their children.

**AUNT CLEO:** Cindy's aunt and mentor after her parents' passing. She is the quintessential mukluk-wearing, incense burning, peace sign-adorned hippie from the mid-1960s.

**TANYA:** A straight-shooting New York native and confident African American woman, Tanya is Cindy's roommate and guide to the city.

**JAMIE:** The bar-tender at Petula's Clark bar.

**BRIAN:** An advertising executive on Madison Avenue and Cindy's love interest throughout the show.

**HATTIE:** The sassy and frank receptionist at Brian's agency.

**DENNIS:** A full-time activist for various causes. Dennis represents the peaceful protest movements of the 1960s and introduces Cindy to the global issues of the time. He is also Tanya's love interest.

**ORVILLE:** Centerville's top radio personality and Aunt Cleo's boyfriend.

**MR. WAFFORD:** An advertising executive at The Schuyler & Smith Agency.

**STYLIST:** Works with Cindy at The Schuyler & Smith Agency to prepare food to be photographed for advertisements.

**HUGO:** Art gallery owner who shows Cindy's photographs, launching her career as an artist.

**EXECUTIVES:** People in top positions at companies and agencies, usually those responsible for hiring new employees and assigning tasks. In 1965, the vast majority of executives were men.

**SECRETARY:** The person responsible for clerical work in Brian's agency such as maintaining the office, scheduling appointments, and answering phone calls. In 1965, most secretaries were women, and they were often asked to perform responsibilities not in their job description such as running out for coffee, picking up dry cleaning for their bosses, and running general errands.

It's 1965 in Centerville, Ohio, and Cindy starts her day developing film in her darkroom. Finished for now, she sits down at the kitchen table with a cup of tea, her store's ledgers, and the local news on her transistor radio. She quickly loses interest in the small-town goings on and changes the channel just in time to catch the news from New York City: the United Nations will meet to discuss Angola, President Johnson continues the fight against poverty in Harlem, and the Metropolitan Opera announces the opening of its season. Before she knows it, Cindy is on her way to work, camera in hand.

She arrives at her store and into the arms of her beau, Matt. Despite her objections to his public displays of affection, he charms her with a song and declaration of his love. His proposal of marriage, however, is both unexpected and unwanted. Cindy does not share his desire to get married, have kids, and settle down in Centerville for the rest of her life; she yearns for a place where women are free to run their own lives. Unable to reconcile Matt's plan for a traditional marriage and family life with Cindy's desire to be a photojournalist, Cindy leaves her store and flirtatious boyfriend behind for the day to visit her Aunt Cleo, a hippie in the truest sense. With the guidance of her aunt, Cindy decides to leave Centerville in search of opportunity and change, and she heads to the airport with a suitcase in hand.

Cindy's arrival in New York City is an eventful one, and she eventually finds her way to Tanya's apartment. Tanya is a straight-shooting New York native and self-described "professional token," bouncing from job to job when a company is seeking to hire an African-American woman. Tanya helps Cindy move in and immediately ushers her outside for a night on the town. At Petula's Clark Bar, Cindy meets Brian, an advertising executive and the exact type of man Tanya has already warned her about. At the end of the night Brian offers Cindy his card, but she rejects it, eager to make her way on her own.

The next morning, Cindy begins her job hunt around the city, meeting with junior executives in a number of offices only to discover that women are rarely considered for promotion within agencies and only make one-fourth the salary of a man in the same position. Upset,

but not disheartened, Cindy visits one last agency—Brian’s. After the receptionist, Hattie, doses out the realities of working in an advertising agency with men who do not take women seriously, Brian sweeps Cindy into his office, reviews her photography and media résumé, and, after some flirtation, gives Cindy his card. This time, she accepts it.

Back at Tanya’s apartment, Cindy meets Dennis, a full-time activist for various causes. Dennis introduces Cindy and her camera to the world of peaceful protesting in New York in 1965 – a Civil Rights demonstration, a Women’s Liberation protest, an anti-war march denouncing the Vietnam War – before the police get involved, and a riot ensues. The act culminates back at Tanya and Cindy’s apartment with a concussed Dennis on their couch and phone calls from both Matt and Brian; Matt makes a plea for Cindy to return to Ohio, and Brian announces that Photostar, one of the top photo agencies for magazines, wants to buy several of her pictures.

Later in the year, Cindy is working as a photographer at The Schuyler & Smith Agency, and she and Brian have become romantically involved. Cindy moves in with him while Tanya and Dennis begin to date. As she settles into her new position, Cindy becomes increasingly aware of sexism in her workplace and attempts to point out the inequities by posting flyers around her office, which ultimately gets her fired. Much to her surprise, however, her photography has been recognized by an art gallery through Brian’s connections with the owner, Hugo. At her gallery show, Hugo praises Cindy for her unique photographic view: “photojournalism as art.” That night Brian and Cindy go out to celebrate, and it becomes clear that Brian’s drinking is taking a toll on their relationship. Back at home, Aunt Cleo calls with the news that she has decided to sell the store in Centerville to pursue her own adventure with Orville. Across town, Tanya and Dennis have problems of their own as political and social issues in New York City escalate.

After staying up all night waiting for Brian to come home, Hugo calls Cindy with good news: her photos have been purchased by a major company to be displayed in their offices. When Brian finally returns to the apartment, Cindy leaves him to pursue her own dreams and ambitions unbridled by his overbearing expectations and those of other men. She heads back to Tanya’s apartment where she finds Matt has traveled to New York to bring her back to Ohio. Confident in her decision to make her way on her own, Cindy sends Matt back to Centerville. Her gallery review in *The Village Voice* is a rave, prompting the purchase of many of her photographs, and she sets out to begin her new life as an artist in the city.



*Ephie Aardema as Cindy. ©Diane Sobolewski*

# MEET THE WRITER



**BRUCE VILANCH** (*Book*) was born in New York City on November 23, 1948 and at four days old was adopted by Henne and Jonas Vilanch; he was hence raised in Paterson, New Jersey. Vilanch got his start in show business at an early age when his mother got him signed as a chubby child model with Lane Bryant's Charming Chub division. He later attended Ohio State University where he studied theatre and journalism with the intention of becoming a playwright. Following graduation, Vilanch wrote entertainment features for *The Chicago Tribune*, which brought him in contact with a number of celebrities in the industry, including the legendary Bette Midler when she was a struggling club singer. He has continued to stay active in print by contributing as a reporter and columnist to *The Advocate* since 1980, and his collection of works *Bruce!: My Adventures in the Skin Trade and Other Essays* (2000) was nominated for a Lambda Literary Award.

Vilanch also had an extensive career in television and film, with co-writer credits on shows such as *The Donnie & Marie Show*, *Brady Bunch Variety Hour*, and *Hollywood Squares* for which he was both head writer and a celebrity square for four years. Vilanch authored some of the most famous moments in television history. He wrote the lyrics for the famous

parody of "You Made Me Love You" entitled "You Made Me Watch You" that Bette Midler serenaded Johnny Carson with during his final broadcast of *The Tonight Show*. Perhaps his biggest claim to fame, Vilanch has been a writer for the Academy Awards since 1989 and was named head writer in 2000, winning Emmy Awards for his work on the special in 1991 and 1992.

One of Vilanch's most valuable partnerships was with Bette Midler. The friendship ultimately led to their collaborations on her 1974 Broadway show *Clams on the Half Shell*, *Divine Madness* (1980), and *The Show Must Go On* (2008). He also co-wrote the book for *Platinum* (1978) on Broadway with Will Holt. His work writing for the stage has largely emerged from friendships with performers, having contributed to concert shows starring Michael Feinstein, Bette Midler, and Diana Ross. Vilanch also collaborated with Florence Henderson from TV's *The Brady Bunch* on *An Evening with Friends* (2010), her one-woman show recounting songs and stories from her extensive career on stage, in film, and on television.

Throughout his career, Vilanch has written comedy material for such stars as Roseanne Barr, Billy Crystal, Rosie O'Donnell, Paul Reiser, Dame Elizabeth Taylor, Lily Tomlin, Steven Tyler, and Robin Williams and even appeared on the screen and stage himself a number of times. Perhaps his most famous performance was his portrayal of Edna Turnblad in both touring and Broadway productions of *Hairspray* (2002) from 2003 to 2005.

## AUTHOR'S NOTES by Bruce Vilanch

The first time I heard Petula Clark sing "A Sign of the Times," I asked the guy across the table from me in the dorm cafeteria at Ohio State University, "What show is that from?" He looked at me curiously, and I saw the dawn cross his face as he realized I was not from central Ohio, not an agriculture major, and probably definitely almost certainly the kind of person who goes to see them eye-talian movies where they print the English across the bottom of the screen. This was the mid-'60s. Columbus was not the megalopolis it is today, and *Star Wars* movies are full of subtitles. But for the next few hours, travel back with us to 1965—or, as those kids in *Aladdin* sing, a whole old world.

Our show is about a girl—that's what you called any woman younger than your mother—who decides there is something more than central Ohio and the life preordained for her by fate. She sets out for New York. What she finds there defines her generation. I don't want to give too much else away. You've already parked the car, had a drink, wedged yourself into your seat. All right, you're thinner than I am, so no wedging was involved. But I can tell you this. When I was around Cindy's age, Broadway was the serious, non-classical music of the day. Rock was considered fun junk meant to piss off our parents. But I didn't always hear it that way. A lot of music, and all of Petula's, had a big theatrical feel that made me ask that question over and over: what show is this from? About twenty years later, I revived that question every time I heard anything by ABBA. Someday, somebody will do an original book musical with all of their tunes. Can't wait! Meanwhile, we have collected the mid-'60s songs that I always felt had Broadway in their DNA and created what I hope is a good way for them to get home. Of course, you will be the judge. What we have here is a mixed marriage, and I hope one that will last. So sit back, or wedge back, and return with us to an era when nobody texted, tweeted, tinderred or tumbledred. But a hell of a lot happened. Enjoy!

## What is your vision for *A Sign of the Times*?

*A Sign of the Times* is a brand-new show that features popular music from the mid-1960s and an original book and story by the creative and hilarious celebrity-writer, Bruce Vilanch. The Terris Theatre production will represent the very first time we will be staging the show and developing the physical production. Together with our excellent design team (Paul dePoo, Sets; Jennifer Caprio, Costumes; Ken Billington, Lighting; and Ben Percy, Projections), our learned music team led by Joseph Church and Rick Fox, and our terrific choreographer JoAnn Hunter, we are conceiving a seamless new show that tells the story of a young woman who leaves the safety and security of a small Midwestern town to discover herself in the world of New York City. We see the show as kinetic and full of movement and dance that will bear the energy and tumult of that decade and will take Cindy and the audience on a real journey of self-discovery. We will use the music of the era to tap into a nostalgia for it, but will also be approaching things freshly to tell a story that offers relevancy to today's audiences and can exist as a "sign of our times," too. There will be lots of laughs, stunning visuals, and moments of emotional release as well. As our lead character of Cindy comes of age in the big city, we will also witness and remember the coming of age of America itself.

## What are your inspirations?

Of course, the music itself is the most vibrant inspiration. Many of the tunes were made popular by the wonderful Petula Clark and tell great stories in and of themselves. Visually, especially because we have made the choice that Cindy is a photographer who eventually finds a career in that field, we are also inspired by the photographs of Vivian Meier and others of the period. It was also an exciting time in photography, of course.

## What plans do you have for working on your show at The Terris Theatre?

We will make full use of the time afforded us at The Terris Theatre to try things with the audience and with the style of the show and the aesthetic. This will be a very flexible production so we can continue to experiment as we see what works and what doesn't, what's clear and what's not, and what is powerful for an audience and what is not...it is a luxury to have this time to develop—not just the story, music and dance in the show—but to refine the theatrical vocabulary of our piece.

“There will be lots of laughs, stunning visuals, and moments of emotional release.”

## What can the audience expect to see?

We will be working to really contrast the quiet, colorless, world of Centerville, Ohio with the color, splendor, and excitement of New York City. With a tight cast of 15 actor/singer/dancers, the audience will be taken on a fun-filled ride through the nightclubs, subways, cramped apartments, and penthouses of 1960 New York—and the music will be the blood of the show, pulsing through it all.

We are eager to share the work and get the valuable feedback from the smart, savvy, and educated Terris Theatre audience. Thank you all for the support and the opportunity to develop this show with you!



Director Gabriel Barre

# DEVELOPING A SIGN OF THE TIMES

*The following is an interview that took place at Goodspeed's 2016 Festival of New Musicals between Executive Director Michael Gennaro, Director Gabriel Barre and Writer Bruce Vilanch.*

**GENNARO:** I got a call from a lawyer I had worked with for many years, and he said, "I've got a great show for Chester." "That's great!" I said, "What is it?" And he said, "Well, it's a show called *A Sign of the Times*." I thought, "That... I think that's the title of a song. Maybe, Petula Clark?" And he goes, "You're right!" So, he told me it had a lot of songs from that period – the sixties – and a lot of the catalog of Petula Clark. I asked him what it was about. He said, "It's kind of *Mad Men* meets *That Girl*." I thought that sounded kind of interesting, cooky. I asked if anybody I knew was involved with it, and he told me it would be directed by Gabe Barre and that the book was by Bruce Vilanch. I kept a poker face on the phone—I didn't say anything—but inside of me I was like, "We're in!" They are just the perfect duo to do this show.

**VILANCH:** When Richard Robin and my agent called me about this idea he had, I thought, "At last! A blatant ploy to replace—fill!—the aching void left by the closing of *Mamma Mia!* A show about female empowerment with tunes we all know."

Now, when I say "*Mamma Mia!*" it's a two-pronged thing, because in the eighties every time I heard one of ABBA's songs I would think, "What show is that from?" They all sounded like they were written for musicals. Twenty years earlier when I would hear Petula Clark songs, I would say, "What show is that from?" These songs have a tremendous theatricality to them.

We've taken her music and a couple other items from 1965 and used them as the framework for a story about a girl who comes to New York from the Midwest and enters the world of *Mad Men* where she is "that girl," and she is objectified, and she is used and treated the way women in the workforce were treated in the 1960s. And in the course of the show, she finds out who she is, and she actually becomes one of the early feminists. But not in a way that's going to make you angry at her; in a way that's going to make you say, "Yeah! You're right! You must come into your own." And with that idea in mind I sat down and wrote from an outline that Richard had prepared. It really just got very exciting.

The most exciting part was when we actually put it on its feet in a workshop, and the people from Goodspeed came. I didn't know they had decided early on. I would have saved some of the "A" stuff for the rewrite... But they said they liked it and wanted to do it! And when Goodspeed tells you an idea is worth pursuing you know you're on the right track. So, I'm thrilled to be on the right track, because I've been on the wrong track many times! (Pause.) Wayne Newton at Sea World

—I wrote that! Notorious Emmy-losing special. Not even Emmy-eligible special!

I am delighted to be involved with this thing, and I think you will have a very good time. Because even if the jokes don't land, somebody will then burst into a song like "I Know a Place," and you'll be dancing in your seat. It's a great idea for an evening that will have a stealth message underneath... And I will now turn it over to Good-Time Gabe.

**BARRE:** I agree with Bruce; it's an exciting palette and framework to explore this era in. One of the things that drew me to the material right away was—in addition to Bruce's amazing comic genius, touches, and characters that he's made you care about—was that I also saw Cindy's coming of age through this piece as a metaphor for America's coming of age. 1965 was such an interesting year, kind of the fulcrum—or cusp—of the decade in which America lost its innocence and went to war. The piece can be subversive in that way—and in a good way—to sort of remind us of where we've come from and also, obviously, where we have yet to go and the progress that still needs to be made here.

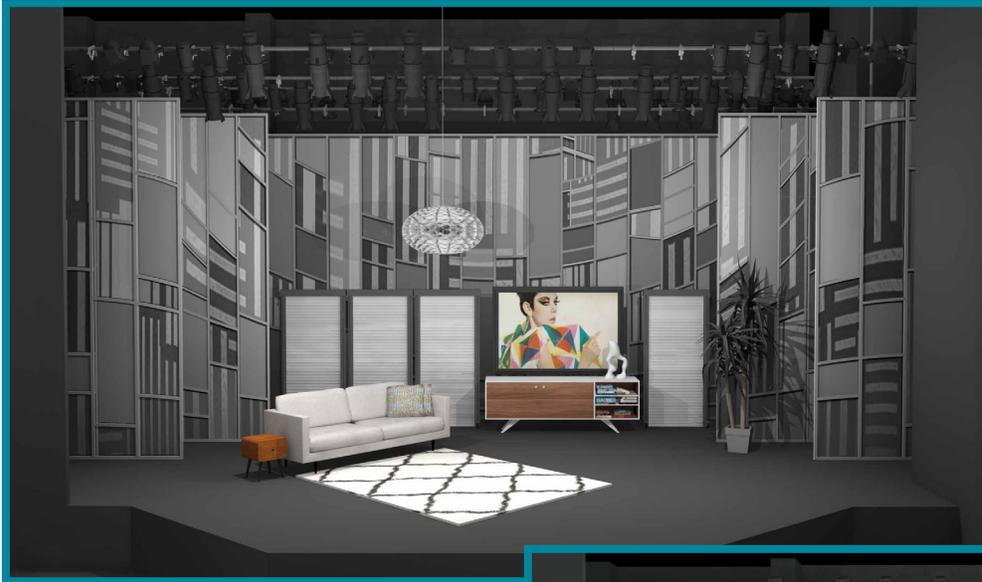
Through the course of the show we see Cindy getting involved at first with her hometown boyfriend, and then a *Mad Men* type in New York, and even a protester who's spent all of his time protesting whatever cause happens to be around the corner. One might initially write that character off as someone who just latches onto causes, but we come to find out through this character that he represents a good number of people who were actually trying to make the world a better place. It was a very, very volatile but exciting and electric time to be in New York City.

**VILANCH:** The Civil Rights Movement! The Civil Rights Act had passed by Johnson and his Congress, and people were taking their place. A character I came up with was based on a woman who I knew very well. I grew up with a girl who had moved to New York, and she became what she saw as a "Professional Token." She was hired by companies because she was black. She would go from one to another—whoever would offer her a better deal—because they all wanted to have one black person! That was the beginning of diversity. She's a fabulous character in life; I hope I made her a fabulous character in the show.

**BARRE:** You have! And I think we'll continue to deepen her and all of the other characters in the show through our development process. And with this new, slightly expanded schedule under Michael's direction, we'll do proportionally that much more work! You know, a new musical is never finished. You just have to stop at some point and let people in to see it.

# BEHIND THE SCENES SET BY PAUL TATE dePOO III

**Brian's Apartment**



**Tanya's Apartment**



**Brian's Office**



# A TIME OF CHANGE: WOMEN OF THE '60s



A secretary in the 1960s

*A Sign of the Times* is a coming of age story of a young woman in the 1960s, and it is not a story that has been told frequently in the media or entertainment industries. Women in the sixties were on the cusp of major changes for their gender in response, largely, to World War II nearly two decades prior. During the war women were called upon to join the workforce to fill the

void of employable men left by the draft. However, once the war ended and many of the soldiers returned home, those jobs were reassigned to men. More women were attending colleges than ever before, but without the opportunity to advance their careers once they graduated. In the fifties, women, on average, dedicated fifty-five hours per week to domestic chores including childrearing, cooking, and cleaning. Husbands held power over their wives in many states due to “head and master laws.” These laws afforded husbands the right to make all household decisions, including those regarding jointly owned property without their wives’ knowledge or consent. One of the most telling facts about the station of women in this time period is that divorce was not an option unless the wife could prove adultery or wrongdoing on the part of the husband. Even by 1960, the first year of arguably the most radical decade for women, only thirty-eight percent of women in America worked and were generally limited to historically “female” jobs such as teacher, nurse, or secretary.



Betty Friedan

to action educated women to expand their scope of the world beyond the household, an idea most women would not have entertained prior to her book’s publishing. As more women entered the workforce, however, they were greeted with unfair pay and relegated to menial positions without the opportunity for advancement. The prevailing stereotype at the time was that women would eventually abandon their careers for marriage or pregnancy, and since they did not have families to support like men did they should not earn an equal wage. These inequities perpetuated female stereotypes and the patriarchal role of men. This reality is clearly portrayed in *A Sign of the Times* when Cindy is working in the advertising world of New York City. Examples of this are: a male executive asks Cindy to bring him coffee even though she is not a secretary, a woman squeals with delight because she is honored with a spank on the rear from an executive for doing a good job, and in one of Cindy’s many interviews she is told point-blank that if a woman were to rise to the executive level she would only earn one-fourth of the salary of what a man would earn. As women became more organized, outspoken, and outraged, it was ultimately impossible for legislators and employers to ignore them.

Perhaps the single largest contributing factor to women’s advancement in the workplace was the introduction of the first oral contraceptive in 1960. For the first time in history, women had the ability to regulate their own reproductive health in private. The discretion of a once-daily pill and the idea that their partners did not need to be involved in implementing the contraception appealed to the six million women who used the Pill by 1965, only five years after its placement on the market. This freedom from unplanned pregnancy allowed women the time and energy to pursue higher levels of education and career advancements, because the argument that women would inevitably become pregnant and abandon such commitments was invalidated. While many states still maintained anti-contraception laws, the Supreme Court case *Griswold v. Connecticut* (1965) overturned most of them. In this case, the Court ruled that restricting access to contraception for

Betty Friedan is credited with sparking the second wave of the Women’s Liberation Movement—over forty years after the Women’s Suffrage Movement concluded—with the publishing of her book *The Feminine Mystique* in 1962. In it, Friedan brought to the forefront the idea that women are not necessarily fulfilled by the domestic sphere and that they may, in fact, have aspirations beyond the typical roles of “mother” and “wife.” She inspired and called



**CLICK HERE to watch an interview with Betty Friedan.**

<https://www.youtube.com/watch?v=LnHuofx3AAc>

married couples was unconstitutional on the grounds that it violated the marital right to privacy. While this technically only opened legalized contraception to married women in such states, it was certainly forward motion for the Women's Liberation Movement.

It is no coincidence that the Women's Liberation Movement picked up speed alongside the Civil Rights Movement of the 1960s. Just two years after the release of Betty Friedan's The Feminine Mystique, Howard Smith, a southern congressman, proposed an amendment to the Civil Rights Act of 1964 that banned discrimination based on sex. While this amendment ultimately propelled the Women's Liberation Movement forward, Smith's intention was to halt the Civil Rights Movement. He proposed the anti-sex discrimination amendment in an effort to sabotage the Civil Rights Act, believing that no legislator would vote for a bill that granted women the same rights and independence as men. Luckily, early women's rights activists successfully lobbied for the inclusion of the amendment, and the act was passed on July 2, 1964. Throughout the following year, it became clear to women's rights activists that the Equal Opportunity Employment Commission—created to enforce the Civil Rights Act—was unwilling to protect women in the workforce. Taking a page from the book of civil rights leaders such as Dr. Martin Luther King, Jr., women fought gender discrimination head-on through legal avenues such as formal complaints, class action lawsuits, and peaceful protests and founded the National Organization for Women in 1966.

Throughout *A Sign of the Times*, Cindy questions the norms and habits of those around her, and it occasionally works against her favor. However, Cindy is a representation of women all over the country in the mid-1960s seeking solutions for women everywhere. The character turns out to be one of the early feminists, and one can see the progression from Cindy—and countless others like her—posting flyers in her office to Gloria Steinem publishing the first edition of *Ms. Magazine* seven years later. *A Sign of the Times* shows one

character's journey to becoming part of a movement that would change the course of our nation's history forever.



*The Women's Liberation Movement*



**CLICK HERE** to watch a BBC documentary about the Women's Liberation Movement.

<https://www.youtube.com/watch?v=EOsLjbpHV8M>

# THE MUSIC OF THE TIMES



Tony Hatch and Jackie Trent

Many of the songs in *A Sign of the Times* were originally sung by Petula Clark and written by Tony Hatch and Jackie Trent. Read a bit about Clark and Hatch below and listen to all the songs from the show on the next page.

Tony Hatch was born Anthony Peter "Tony" Hatch on June 30, 1939 in Pinner, Middlesex, England, though he is also credited under the pseudonyms "Mark Anthony" and "Fred

Nightingale." He attended the London Choir School as a child, but left school in 1955 to work with Robert Mellin Music in London's Tin Pan Alley. He soon began producing for artists such as Bert Weedon, Adam Faith, Josh MacRae, Jackie Dennis, comedian Kenneth Connor, The Knightsbridge Strings, and himself. His first Top Ten hit in the United Kingdom was in 1960 with the song ♪ "Look For a Star" from the film *Circus of Horrors*. In the same year, four different versions of the song charted in the United States. Following the sale of the first label he produced for, Top Rank Records, he moved on to Pye Records where he assisted on a recording for Petula Clark entitled ♪ "Sailor," which became a number one hit. Thus began his famous partnership with Clark that produced many of the songs in *A Sign of the Times*.



Petula Clark

Petula Clark was one of the British Invasion sensations that swept the United States and much of Europe in the 1960s. Some of her most famous collaborations with Tony Hatch include "Downtown," "I Know a Place," "You'd Better Come Home," "Round Every Corner," and "My Love." The two also collaborated on a number of French language recordings, and she is still noted as a French artist in the French

music industry. Her European presence also extended to Germany and Italy.

Hatch was not the only songwriter in the Clark collaboration, however. Jackie Trent was born Yvonne Burgess on September 6, 1940 in Newcastle-under-Lyme, Staffordshire, England. A young pantomime performer, she sought out a more memorable name for the stage and took her pseudonym from the River Trent. As a young woman, Trent performed on variety bills throughout the United Kingdom and traveled to Germany and the Middle East to entertain soldiers. She released her first single, ♪ "Pick Up the Pieces," written by Hal David, in 1962.

The following year, Trent signed to Pye Records and released

her second single "If You Love Me (Really Love Me)," an English-language version of the French "Hymne de L'Amour," made popular by Edith Piaf. While at Pye, Trent befriended Tony Hatch, and the two began writing songs together. The pair eventually married in 1966, and Trent is credited as a co-writer for many of Hatch and Clark's most famous songs, including "Where Are You Now, My Love?" for the television series *It's Dark Outside*, "Don't Stand in My Way," "I Couldn't Live Without Your Love," and "When Summertime is Over." After their duet ♪ "The Two of Us" rose to the top of the Australian charts, Hatch and Trent were nicknamed "Mr. and Mrs. Music" due to the rising demand for concert and cabaret performances.

Ultimately Trent and Hatch determined that it would be far more lucrative to hand over their best songs to collaborator and rising international star Petula Clark. Clark popularized several Trent-Hatch collaborations, though the most notable are "I Couldn't Live Without Your Love," "Don't Sleep in the Subway," and "The Other Man's Grass is Always Greener." Though much of their time was devoted to Clark's canon of hits, the two continued to write and record together for many years and even wrote a stage musical, *The Card*. From it, the song "Opposite Your Smile" became one of their most famous tunes.

Beyond his collaborations with Petula Clark and Jackie Trent, Hatch is widely known for his composition of television themes including "Sportsnight," "The Doctors," "Codename," "Backs to the Land," "The Champions," "Hadleigh," "Mr. & Mrs.," and "Whodunnit?" His most notable television compositions are the themes for the Australian soap opera *Neighbours* and UK favorite *Emmerdale*, the second-longest-running soap opera in Britain. He was inducted into the Songwriters Hall of Fame on June 13, 2013.

Following her Broadway debut in *Blood Brothers* in the nineties, her Majesty the Queen of England honored Petula Clark with a CBE (Commander of the Most Excellent Order of the British Empire). Clark continues to work in the theatre, and she has appeared as Norma Desmond in Sir Andrew Lloyd Webber's *Sunset Boulevard* more times than any other actress to date. In 2003, she was awarded the Grammy Hall of Fame Award for her recording of "Downtown." Performing at casinos, theaters, and performance arenas around the world, Clark stays active in the music industry, and expects a new record to premiere in October of 2016.

In 2005, Trent completed her autobiography, published in tandem with a musical account of her life, *Jackie: The Jackie Trent Story*. The show premiered at the Stoke-on-Trent Repertory Theatre in May of 2015. Unfortunately, Jackie Trent passed away in Ciutadella, Menorca, Spain on March 21, 2015, missing the premiere of her biographical show by only two months.



## **LISTEN TO THE MUSIC FROM A SIGN OF THE TIMES**

*click the songs below to listen*

[Who Am I](#) | Sung by Petula Clark | Written by Jackie Trent and Tony Hatch

[I Couldn't Live Without Your Love](#) | Sung by Petula Clark | Written by Jackie Trent and Tony Hatch

[Round Every Corner](#) | Sung by Petula Clark | Written by Tony Hatch

[Color My World](#) | Sung by Petula Clark | Written by Yvonne J. Harvey and Tony Hatch

[The Other Man's Grass Is Always Greener](#) | Sung by Petula Clark | Written by Jackie Trent and Tony Hatch

[I Know A Place](#) | Sung by Petula Clark | Written by Tony Hatch

[Rescue Me](#) | Sung by Fontella Bass | Written by Raynard Miner and Carl William Smith

[These Boots Are Made For Walkin'](#) | Sung by Nancy Sinatra | Written by Lee Hazlewood

[Call Me](#) | Sung by Petula Clark | Written by Tony Hatch

[The Boy From New York City](#) | Sung by The Ad Libs | Written by John Taylor and George Davis

[If I Can Dream](#) | Sung by Elvis Presley | Written by Earl Brown

[Turn Back The Hands Of Time](#) | Sung by Tyrone Davis | Written by Jack Daniels and Bonnie Thompson

[A Sign Of The Times](#) | Sung by Petula Clark | Written by Tony Hatch

[The Shoop Shoop Song](#) | Sung by Betty Everett | Written by Rudy Clark

[I Only Want To Be With You](#) | Sung by Dusty Springfield | Written by Michael Edwin Hawker and Ivor Raymonde

[Society's Child](#) | Sung by Janis Ian | Written by Janis Ian

[Five O'Clock World](#) | Sung by The Vogues | Written by Allen Reynolds

[The In Crowd](#) | Sung by Dobie Gray | Written by Billy Page

[Baby The Rain Must Fall](#) | Sung by Glenn Yarbrough | Written by Elmer Bernstein and Ernie Sheldon

[You'd Better Come Home](#) | Sung by Petula Clark | Written by Tony Hatch

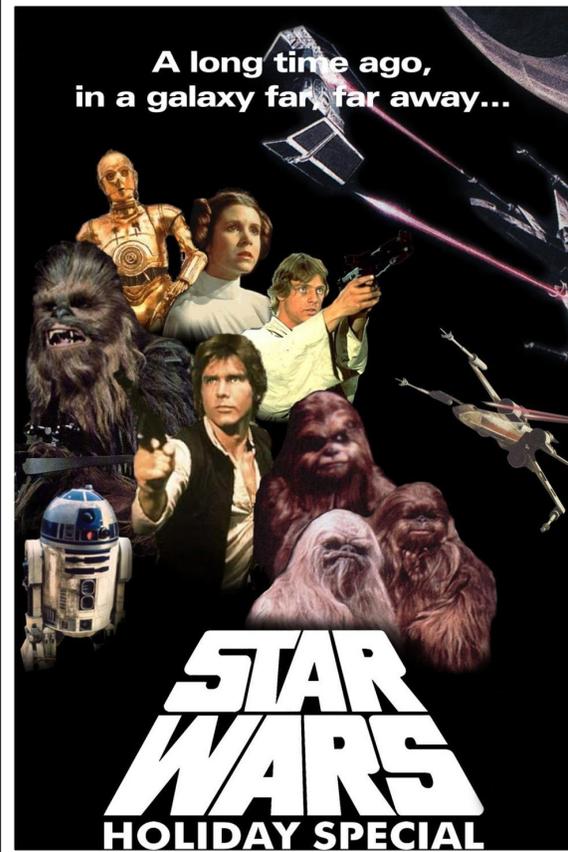
[Don't Sleep In The Subway](#) | Sung by Petula Clark | Written by Jackie Trent and Tony Hatch

[You Don't Own Me](#) | Sung by Lesley Gore | Written by John Madara and David White

[My Love](#) | Sung by Petula Clark | Written by Tony Hatch

[Kiss Me Goodbye](#) | Sung by Petula Clark | Written by John Barry Mason and Leslie David Reed

[Downtown](#) | Sung by Petula Clark | Written by Tony Hatch



- Though perhaps a bit outside of their typical audience, Tony Hatch and Jackie Trent also penned “We’ll Be with You” for the Stoke City football club in celebration of reaching the finals of the League Cup in 1972. Even today Stoke City’s fans sing the song on match days as the team runs out to start the game.
- Bruce Vilanch is infamously known for his contributions to *Star Wars Holiday Special* (1978), which received much criticism from fans of the beloved then-trilogy. However, he has expressed on numerous occasions that he is proud of the flop!
- At one point, Vilanch began writing a book entitled How I Wrote the Three Worst Television Shows in History. The book would have included both *Star Wars Holiday Special* and *Brady Bunch Variety Hour*.
- Bruce Vilanch was one of the first to encourage Bette Midler to use more comedy in her concerts and to talk to the audience between songs.
- *A Sign of the Times* takes place over the course of the year 1965. During that year:
  - The Medicare bill was passed, offering health care to the poor and elderly.
  - 32,000 people made the “freedom march” from Selma to Montgomery.
  - Malcolm X was assassinated in New York City.

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