

GOODSPEED MUSICALS

AUDIENCE INSIGHTS

***THE ROAR
OF THE
GREASEPAIN***

THE SMELL OF THE CROWD



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THE SMELL OF THE CROWD

**THE ROAR OF THE
GREASEPAINT - THE SMELL OF
THE CROWD**
The Goodspeed
May 20 - June 26, 2016

Book, Music and Lyrics by
LESLIE BRICUSSE
&
ANTHONY NEWLEY

Lighting Design by
STEPHEN TERRY

Costume Design by
JESS GOLDSTEIN

Scenic Design by
WALT SPANGLER

Music Direction by
ADAM SOUZA

Music Supervisor and Arranger
MICHAEL O'FLAHERTY

Choreographed by
ALEX SANCHEZ

Directed by
DON STEPHENSON

Executive Director
MICHAEL GENNARO

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CHARACTER & SHOW SYNOPSIS

In a world turned upside down, a rag-tag group relies on humor, song and dance to try to build a new life. The curtain rises on Sir and Cocky as they discover a suitable area to play "The Game," but we soon learn that the overbearing Sir holds all the cards. Sir's station in life compels him to express his joy ("A Wonderful Day Like Today"). Sir extols tradition and the rules that make the game function while Kid lays out Sir's lunch. Cocky hopes to play the game to win some bread to assuage his terrible hunger. Sir and Cocky flip a coin to see who will make the first move (It Isn't Enough). Sir consistently changes the rules of the game to ensure that he retains his advantage over Cocky. During halftime, Cocky steals a bit of bread and Sir scolds him.

Then, Sir communicates to Kid the most important things to remember as one travels the highway of life ("Things to Remember"). Next, Sir asks Cocky to record the latest restrictive rules in the book ("Put It in The Book"). Starving and fed up with the game, Cocky requests not to play anymore and Kid interviews him for a job ("This Dream"). Cocky ends up playing the game for a living and Sir continues to make up absurd rules that penalize Cocky. Sir reminds Cocky that he could not live without his friendship, courage, fearlessness, faith and strength ("Where Would You Be Without Me"). Again, Cocky is disheartened and he requests to stop playing the game. However, Sir attempts to build up Cocky's confidence by complementing him ("Look at That Face").

Sir entertains Cocky's fantasies and crowns him King in a mock ceremony. Meanwhile, Cocky spies the girl of his dreams ("My First Love Song"). The game ensues and Cocky realizes that Sir controls the girl of his dreams (Kid) with his wealth and power ("The Joker"). Kid places a straw dummy dressed as Sir in Cocky's view and Sir taunts Cocky suggesting that he has been intimate with Kid. Sir claims the dummy is his brother, Bertie. Overcome with anger, Cocky strangles the dummy. Then, Sir and Kid accuse Cocky of murdering the dummy. Sir threatens to call the police and his power over Cocky grows. In desperation, Cocky feels completely alone ("Who Can I Turn To?").

The second act begins with Sir in feigned mourning over the death of his brother, Bertie the dummy ("Funny Funeral"). Kid expresses the pleasure of being alive and young ("That's What It Is to Be Young"). Sir forgives Cocky for murdering Bertie and Cocky mockingly praises Sir ("What A Man!").

The Stranger enters and plays the game. He flaunts the rules and wins the bread at the center of the circle ("Feeling Good"). Cocky makes new demands of Sir and plays the game once more. Finally, Cocky beats Sir at the game entering the center of the circle ("Nothing Can Stop Me Now"). Cocky plays again and runs off with Kid ("Things to Remember" Reprise). Cocky and Kid return and Cocky begins to assert his new power over Sir ("My Way"). Kid also defies Sir by ignoring his commands ("Who Can I Turn To" Reprise). Cocky states that they are going to start a new game despite Sir's protests ("Sweet Beginning"). Cocky, Kid, and Sir set off together toward a brighter future.

THE CHARACTERS

SIR: Makes the rules of the game. He is stuffy and full of himself; he abuses his self-proclaimed importance and takes advantage of the weak.

COCKY: A beaten down follower when the show begins. Cocky is a young man with a great deal of potential despite his difficult circumstances. He has romantic feelings for The Kid.

THE KID: Does whatever plays into her favor, a survivor, enjoys the social game and is happy to use her sexuality, brains and sense of humor to win Sir's favor. The Kid has a romantic investment in Cocky

THE STRANGER: Comes into this world and turns things upside down.



Michelle Aravena (The Kid), Gregory Treco (The Stranger), Tony Sheldon (Sir), and Caesar Samayoa (Cocky) in Goodspeed's The Roar of the Greasepaint - The Smell of the Crowd. ©EMMA

MEET THE WRITERS



Leslie Bricusse

LESLIE BRICUSSE Double Oscar and Grammy winner Leslie Bricusse is a writer-composer-lyricist who has contributed to many musical films and plays during his career. He was born in 1931 in London, and educated at University College School and Gonville and Caius College, Cambridge.

His stage musicals include *Stop The World - I Want To Get Off*; *The Roar of the Greasepaint - The Smell of the Crowd*; *Pickwick*; *Goodbye, Mr. Chips*; *Scrooge*; *Jekyll and Hyde*; *Noah's Ark*; *Cyrano de Bergerac*; *Kennedy*; and *Victor/Victoria*. He has written songs and/or screenplays for such films as *Doctor Dolittle*; *Scrooge*; *Willy Wonka & the Chocolate Factory*; *Goodbye, Mr. Chips*; *Superman*; *Victor/Victoria*; *Home Alone I and II*; *Hook*; *Goldfinger*; *You Only Live Twice*; *The Last Emperor*; and various *Pink Panther*.

Bricusse has written more than forty musical shows and films, and over the years has had the good fortune to enjoy fruitful collaborations with a wonderful array of musical talents, including Anthony Newley, Henry Mancini, John Williams, John Barry, Jerry Goldsmith, Jule Styne, Quincy Jones, Andre Previn, Frank Wildhorn, and Peter Illyich Tchaikovsky. He is one of very few people in the world of stage and screen musicals who contribute all three creative elements—book, music and lyrics—to a show or film, a feat he has achieved some 25 times. He has also written words and music (but not the book) or book and lyrics (but not the music) to a further dozen projects in his various collaborations.

He has been nominated for ten Oscars, nine Grammys, and four Tonys, and has won two Oscars, a Grammy, and eight Ivor Novello Awards, the premiere British Music Award. In 1989, he received the Kennedy Award for Consistent Excellence in British Songwriting, bestowed by the British Academy of Songwriters, Composers and Authors, and was inducted into the American Songwriters' Hall of Fame—only the fourth Englishman to be so honored.

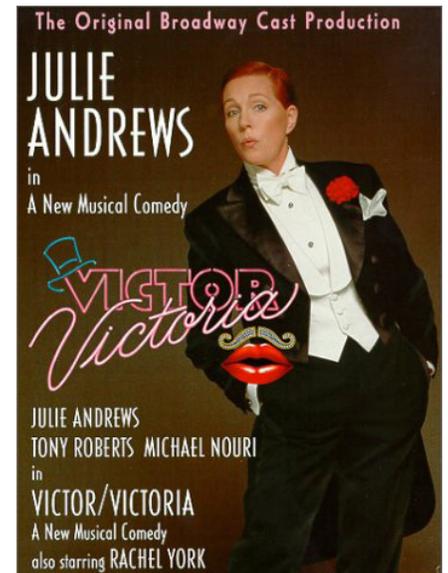
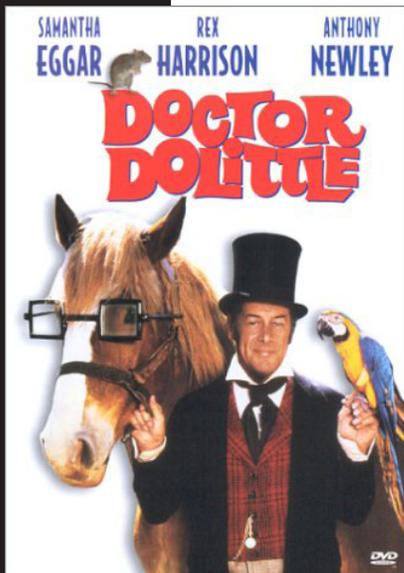
Current projects include *Pure Imagination*. Bricusse's songbook show containing 60 songs from 60 years of stage & screen songwriting, as well as the most ambitious project of his career: a lyrical adaptation of the instrumental works of George Gershwin ("Rhapsody In Blue," "An American In Paris," "Cuban Overture" and "Concerto In F") entitled *A Few Words With George*. Bricusse plans to combine a world premiere concert in London with an all-star recording of the work.

Leslie Bricusse currently lives in California. He continues to produce hit musicals like the 1995 production *Victor/Victoria* and the 1997 Broadway smash *Jekyll & Hyde*.



CLICK HERE to watch an interview with Leslie Bricusse

<https://www.youtube.com/watch?v=b9uGjowh1fo>



ANTHONY NEWLEY (1931-1999) was born George Anthony Newley in Hackney, London in 1931. His personal hit parade includes numerous film and stage musicals. He was nominated for 6 Tony Awards as an actor or composer, and one Oscar for Best Score.

Newley's beginnings in the entertainment industry go back to his start as a child actor the age of 14. He won the title role in the film *The Adventures of Dusty Bates*. The following year (1948), he starred in Peter Ustinov's film *Vice Versa* and then as the Artful Dodger in David Lean's classic production of *Oliver Twist*.

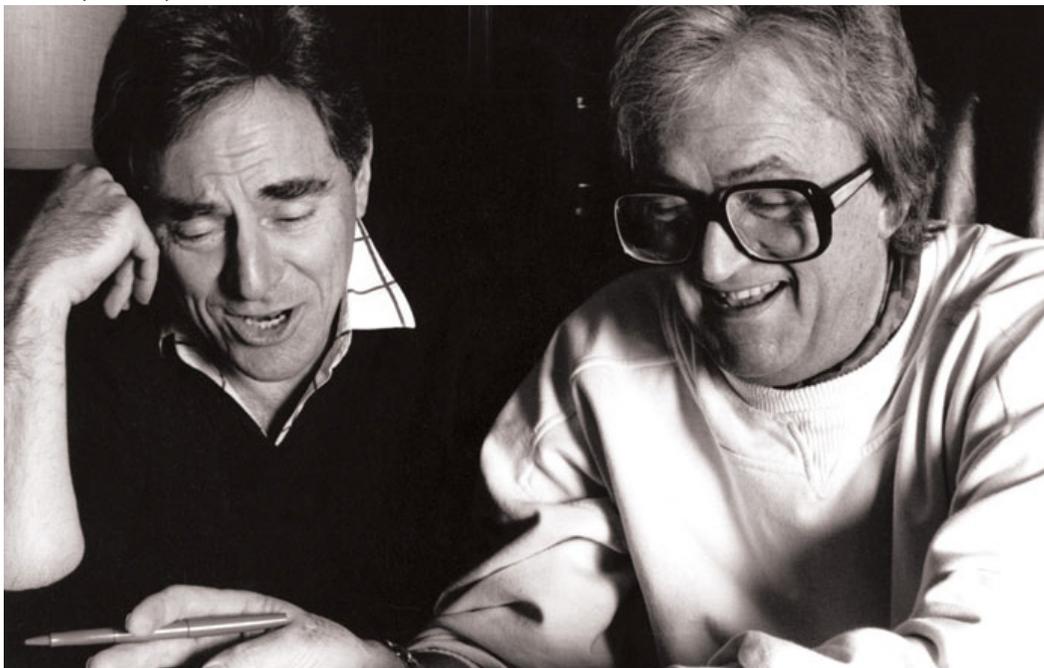
By the mid-1950s, Newley was well-known throughout the world as an actor and in 1957 he starred in six major films. His singing career began with a 1959 film *Idle on Parade*, in which he performed four of his own songs that would later become Billboard hits. As an actor, he also enjoyed important successes in such films as *Dr. Dolittle* and **♪ *Sweet November***.

In 1961, songwriter Leslie Bricusse suggested to Newley that they write a show together. The product was the successful *Stop the World - I Want to Get Off*, which starred and was directed by Newley. The show ran on Broadway for 556 performances and several of its songs (**♪ "What Kind of Fool Am I?," "Once In a Lifetime" and "Gonna Build a Mountain"**) became hit singles.

Bricusse and Newley teamed again to write the score to the James Bond film *Goldfinger*. Then in 1965 the team produced *The Roar of the Greasepaint - The Smell of the Crowd*, again starring Newley. In 1971, the pair wrote the score for the film *Willy Wonka & the Chocolate Factory*. In the mid-1970s the team also collaborated on a television version of *Peter Pan*, which starred Danny Kaye and Mia Farrow, and the London stage success *The Good Old Bad Old Days*.

Newley worked as director, actor, or producer in a multitude of acclaimed motion pictures, including *Summertime*, *It Seemed Like a Good Idea at the Time*, *Mr. Quilp*, (for which he also wrote words and music), and *Can Heironymous Merkin Ever Forget Mercy Humpe and Find True Happiness?*. In 1977, Newley was further acknowledged for his successes when he was named the "Male Star of the Year" at the sixth annual Las Vegas Awards Ceremony.

Anthony Newley and Leslie Bricusse



Anthony Newley



Anthony Newley and Samantha Eggar in *Dr. Dolittle*, 1967.



Director Don Stephenson in rehearsal. ©Diane Sobolewski

The Roar of the Greasepaint—The Smell of the Crowd is ultimately a story of hope. In the aftermath of an event that has upended society, an absurd union is formed. It's a makeshift family of sorts; dysfunctional at best, often cruel, mostly ridiculous. This band of survivors operates under a self-imposed system of rules that separates them, creating a tiny universe of have and have-nots. Ultimately, this scrappy and eccentric trio of survivors finds hope from the unlikely of sources...each other.

When originally produced, the show was imagined as an allegory of the British class system. The characters enacted their squabbles, battles, and reconciliations on an abstract setting that resembled a game board. For the current production, we have reframed the show to promote accessibility into the emotionality of the piece and into the humanity of the characters. The setting is instantly recognizable to contemporary audiences: a world that is real, concrete, and at the same time unknown—a ruined landscape created by a cataclysmic event of unknown origin. Our characters have grouped together in an effort to survive.

What draws me to *Greasepaint* is my interest in exploring the following oddity of human behavior: why is it that human beings act in ways that are contrary to their self-interest? In *Greasepaint*, the characters have recreated a hierarchy amongst

themselves. It is a structure that is familiar to them from their past. But in this new world, it is a system that no longer serves their purposes. They cling to this structure, despite its unfairness and cruelty, because it is what they know. Without it, they are lost.

// Ultimately, this scrappy and eccentric trio of survivors finds hope from the unlikely of sources...each other. //

In presenting *Greasepaint*, the greatest challenge is to capture the humanity of these flawed characters and highlight the humor of their situation. The glorious score of Leslie Bricusse and Anthony Newley provides a tremendous assist in this endeavor, with melodies that invite the audience to share the hopes and dreams of the players and with lyrics that convey a sharply witty and ironic tone. It's a contemporary look at the show intended to facilitate access to the humanity of our characters, always highlighting their moments of redemption.

BEHIND THE SCENES: COSTUMES BY JESS GOLDSTEIN

SIR



COCKY



THE KID



THE STRANGER



IN CONVERSATION WITH DON STEPHENSON & LIZA GENNARO



Anthony Newley, Cyril Richards and David Merrick at the recording session.

Click to watch the video  <https://www.youtube.com/watch?v=RZEcRyJf704>



Anthony Newley and Cyril Richards as Cocky and Sir.

On April 18, 2016, *Goodspeed's* Executive Director Michael Gennaro sat down with Director Don Stephenson and Choreographer Liza Gennaro to discuss their vision for *The Roar of the Greasepaint - The Smell of the Crowd*. Here is some of the conversation that was conducted live for *Goodspeed Members*.

MICHAEL GENNARO: The show has been an enigma. It was done approximately 50 years ago, but it has never had a significant production since then. And the score is magnificent. It is one of the greatest scores of the 20th century. It was done originally in England, but it never made it to the West End. It toured in the United States before going to Broadway and David Merrick was the producer. Merrick released the cast

album while the show was on tour before it got to Broadway. I am sure many of you remember when Anthony Newley sang **"Who Can I Turn To" on the Ed Sullivan Show**. Merrick built up this frenzy and when it finally got to New York, it ran for 231 performances. One of the issues is that the show is a study on **British aristocracy**, so many people were afraid to take it on. However, we have two brave people here who have decided to do that. Could you tell us how you contemporize the show, how do you tell a story that still has me going, what is this about?

DON STEPHENSON: The thing that drew me to the show was the score. It is this fantastic, unbelievable score. There are these glorious, jaw-dropping melodies. I wondered if there was a way to make the story accessible to a contemporary audience and make the story as accessible as the songs. That became my goal. I

also wanted to be able to do it and remain true to the original script. The original show

was done in 1965 on Broadway and it was conceived as an **allegory** of the British class system. Sir is the upper crust aristocracy and Cocky represents a lower status guy who can't get ahead.

The other thing was that the set was similar to the Monopoly Game board. They tilted it up on one side and the characters were able to hop from one square to the next. They were able to play the game of life hopping from one square to another. They also had this Greek chorus of children they called the Urchins. They would sing the songs and comment on what was going on. That was the set up. The setting was abstract, the kids were not of this world, and they were not real people.

I thought the idea would be to ground the show in a specific place and time, with specific circumstances. That would focus the show. It can be hard to identify with an allegory. For example in *The Grapes of Wrath*, people are leaving their homes since there are no jobs and there is dust, and thousands of people are moving. However, if you get specific about Tom Joad and his family, it becomes less abstract and more interesting. By giving specific time, space, and circumstances, it would reveal the who, what, where, and why of the show. I thought that giving the show a specific time and place would give it a specific resonance to the audience. My hope is that when you leave the theatre and you go home, it will be something that you can continue thinking about...

People act contrary to their best interests a lot. You hear that a lot during the election—people voting against their own self-interests. This show is all about the haves and the have-nots and you hear about that in the news all the time, too. The people in the show do not do what is needed to save themselves. I wanted the audience to come see these characters acting against their self-interest, to be able to put themselves in the situation and ask, would I do that?

MG: You will notice that the artwork for the show is bleak, and yet there is one flower. Because, Don kept saying that there is hope and that we should feel there is hope at

the end for this crazy group of people. The artwork reflects the setting to some extent. Could you speak about the setting?

DS: The play is set in a place where something terrible has happened to the earth. Therefore, there is no food, no water, there is nothing. We find the characters in this desperate situation. Because all through the show we hear them talk about how hungry, cold, and desperate they are. That's fine in an allegory where they are talking about these things in the abstract. But, I thought I should put them in a situation where all of that stuff becomes absolutely real.

MG: So the game that they play becomes a game because there is nothing else to do and it takes on different nuances now because of the situation they are in, and the four people must live together and make sense of it.

DS: The game needed to become very specific. In the allegory version they are not really playing for any reason because it is the game of life, it is an abstract idea. However, if you are starving and you have a piece of bread and the game becomes life and death for the characters, then it means something. The idea of acting against their best interests plays in because clearly in that situation they should help each other. Money and social status do not matter anymore and nothing matters anymore except trying to survive. They should just help each other. But they don't do that. I think it is because there is something about human nature where people want to feel superior to other people. That's comforting because that's what we are used to. So it seemed to me that the characters were continuing on in that completely ridiculous situation and the reason they did that was interesting to me.

MG: So we have Liza bringing in a staging choreographic element of whatever nature that is going to be and she can talk about that. It is interesting to me that you are both coming at it from a long familiar history of American musical theatre. You are laying that on top of this, which gives it a different kind of flavor. It is not

musical theatre comedy, it's not a drama with music, it is more of a musical theatre piece. At first blush, you would think this is depressing, but there is much more humor, joy, dreamlike moments, and love in the show that you would not normally sense when you read it on the page.

LIZA GENNARO: Well, what the music allows for are moments of release from the world that these people are coping with. There are moments of fantasy, hope for relationships between the characters, fun, and competition between them that all play out through dance and music. And what's fun about it for me in terms of the choreography and how to bring dance into the world, is that these people dance when dance is necessary. The dancing is very motivated from the book and the situation. Consequentially, it doesn't have to be the standard dance that we see all the time. There is a lot of room for invention and different kinds of dance. We are able to pull from lots of different movement vocabularies both past, as well as current. It does have a showbiz aesthetic to it at moments, but at other times, it becomes more modernistic and grungy. It adds an enormous amount of color in terms of both dance, music, set, and lighting. So, you are coming out of a dark world to a bright world continually throughout the show. That is part of the comic aspect of the piece; there is a great deal of humor in it.

DS: It is a very funny script; you may think some of it as garish humor. It's like if you walk out on a horrible day, but you say "what a beautiful day." It is that kind of sensibility, it is ironic, sarcastic, and the environment looks very dead, until it doesn't. The setting looks very bleak, but when they sing the songs, everything changes and things that you think are



Michelle Aravena (*The Kid*) and Tony Sheldon (*Sir*) in rehearsal at Goodspeed.
©Diane Sobolewski

GLOSSARY

British Aristocracy: the noble families of the United Kingdom.

Allegory: a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.



Choreographer Liza Gennaro rehearses with Caesar Samayoa (Cocky). ©Diane Sobolewski

dead, light up. All the colors that you don't see in the set become more vivid and everything changes. One of the things that Walt Spangler does with the set, is the more you look at the set, the more you see.

MG: Can you speak about the cast?

DS: They are all great. What the show calls for is real showmanship. They have the ability to be able to do all the razzle-dazzle showbiz stuff that we all know. But, it also requires a depth, an ability to layer different emotions and ideas on top of each other because their thinking is never simplistic. The relationships are extremely complicated and not what they appear to be at first. In that way, it is sort of a mystery. It is a mystery about who's who, what their past lives were before the show begins.

I think the show has a lot to say about today, which is another reason to do it. It is not going to feel like a dusty 50-year-old show. It was really a show of its time; however, it spoke to many important issues. It dealt with the haves and have-nots, with racism, and these issues still have resonance today and it will seem like a brand-new show.



Music Director Adam Souza rehearses with Gregory Treco (The Stranger). ©Diane Sobolewski

MG: I think you made a great point. It took us a long time to convince the Leslie Bricusse estate to let us do this. We were cutting out characters and Don wants to make some interesting changes to the show. It was about racism in the original version, but now it is about someone who is different and not part of the group. The estate was very wary about what was being done with the music. They did not allow us to use less than six musicians. We are re-orchestrating the entire score so that all that *Goldfinger* 60s stuff will be taken out. That is not to make it any less gorgeous, because I think we are all committed to how incredible

the score is and how we bring it in to make it make sense with what they are doing. There has never been a production like this and if we are lucky, Bricusse will say that this is the version that should be used from now on. Part of the reason that the show is not done is because of the Urchins, the little kids running around. The orchestrations are also dated.

LG: We talk a lot about Leslie Bricusse, but the imprint of Newley on the show is very strong, not just in the writing, but in the performance. There are some wonderful clips of him performing the material on YouTube now. Newley's physicality has been a fascinating study for me and I am working his physicality into the show. You can watch for those things.

DS: When I proposed this idea to Michael, he had read the original script and score. I only explained the new concept to him verbally. But, Michael is a real man of the theatre. He knows all elements of the theatre and he truly understood what we would like to do. He was able to visualize what we want to do and he instantly realized what we were talking about in terms of the concept. I think you are lucky to have him.

INTERESTING FACTS



A poster from the unsuccessful UK tour.

- There was no London run because audiences were unwilling to accept Norman Wisdom as Cocky. When David Merrick brought the show to Broadway, he insisted that co-author Anthony Newley play Cocky.
- This was Leslie Bricusse and Anthony Newley's second Broadway hit. Again, the score was strong enough that several songs became popular standards.
- While in development, the show's title had been *Mr. Fat and Mr. Thin*.
- The show opened May 16, 1965 at the Shubert Theatre and played 232 performances, closing December 4, 1965.
- According to Leslie Bricusse's autobiography, the play was set "after the nuclear holocaust that most of the Western world was confidently expecting, and played out the battle between the surviving haves and have-nots as a board game, with the odds heavily manipulated by the Have [Sir], at the expense of the Have-Not [Cocky]."

RESOURCES

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