2084: A Study of the Lyric in Musical Theatre

Sarah Courtis

This dissertation is presented for the degree of
Doctor of Philosophy,
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I declare that this dissertation is my own account of my research and contains as its main content work, which has not previously been submitted for a degree at any tertiary education institution.

Sarah Courtis

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Acknowledgements

This document is the culmination of five years of research and a lifetime of dedication to an art form and general practice. The years spent studying have been hard but inspiring, as I negotiated the life of a researcher with the daily struggles of having a chronic illness. This work was generated through perseverance and the continual support of the people around me.

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Abstract

The lyric in musical theatre is often enjoyed as an art form: however, as yet, there are few extensive, theoretically informed analytical approaches to the performative text. This exegesis begins with an original script (including annotations) of 2084: a musical, before turning to a critical analysis of the lyric in contemporary musical theatre. Asking questions about the use of the lyric to craft meaning and engage with audiences on multiple levels of meaning-making, I use a mixed methodology of practice as research, semiotic interpretation and audience reception theory to explore ways in which the lyric can be approached. The study presents potential modes of lyrical analysis before putting them into practice through three case studies. The first examines Hamilton: an American Musical, in order to discuss methods of signification and the impact an audience’s context can have on interpretation. The second interrogates the lyrics of Natasha, Pierre and the Great Comet of 1812, to explore questions concerning adaptation and anachronism. The third discusses the artefact 2084: a musical, through the lenses of the previous case studies, with focus on authorial intent and how it can be used to craft fluid meaning in the lyric. Finally, the exegesis concludes that the lyric as a literary and performative text has the potential to be crafted to be both aesthetically pleasing and to have deep meaning ingrained for a varied audience. This study opens up the vista of what is possible when approaching the lyric as a practitioner and theorist.
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How to Read this Document

This document combines the creative artefact and exegetical work completed as part of the requirements of the Doctorate of Philosophy at Murdoch University. Section One contains the script *2084: a musical* with annotations regarding the creation of the work. Also accompanying this text is the filmed production of *2084* and the cast recording. These were recorded to supplement the work and the readers’ understanding of the performative text, enabling them to receive it in multiple formats, similar to the experience of a modern audience of a musical. However, as I was working with amateur performers the quality of both recordings could alter the receivers’ engagement with the work. For this reason, the script is presented as the definitive artefact to be read first; my creative work is at the heart of this research. Section Two presents the exegetical work, to be read following a reading (or viewing or listening) of the creative work as it discusses the text, *2084*, as though the reader is familiar with it. The recordings can alternatively be used to supplement the readers’ understanding of Chapter Seven, as this is the case study which deals with *2084*. 
Foreword to the script

2084: a musical is the culmination of two and a half years of work in collaboration with over sixty people. It is an experimentation with the lyrical form and is the original creative output accompanying the exegesis. It was inspired by many texts engaged with both before and during the research and responds to components of these works through a theoretically informed creative praxis. Texts such as George Orwell’s 1984 became central to the process, while the case studies of Hamilton: an American musical and Natasha, Pierre and the Great Comet of 1812 were woven in and out as I developed my lyrical style. Other texts can also be found intertextually linked in 2084 and I discuss these connections in the annotations to the script. These annotations are presented as part of the Practice as Research methodology I expand upon in the exegesis proper, intended to foreground my process and choices as a lyricist and director. The script (including the annotations) is the original contribution to knowledge demanded, in part, by a doctoral thesis of this kind and a close reading of it is required to understand many of the examinations discussed in the exegetical work. However, I have also provided a copy of the cast recording and a filmed version of the stage production performed in 2016. These recordings are meant as an accompaniment to the script, as musical theatre is multi-modal and should be engaged with on multiple levels. They are not meant to replace the script. It should be noted that the quality of recording in both instances is less than wholly professional due to the understandably limited resources provided to us as candidates, requiring the use of amateur performers and technicians. This should not, however, substantially impact the engagement with the script as it is the primary text.
The cultural moment constructs the audience, as we are affected by the events around us and the understandings held to be ‘true’ by society at large. For example: post 9/11 the western media has focussed upon terrorism, creating an audience preoccupied with acts of terror. This concept of terrorism has in turn been utilized as one of the major themes of 2084, as I wished to create a text which was culturally relevant and able to function intertextually with current events. However, I also sought to problematize the stereotypes prominent in the discourse surrounding those events, thereby representing the boundaries between art and life in an alienating (in the Brechtian sense) manner. With this in mind, I approached 2084 with a set of key themes to tap into what I read as the collective consciousness defined by the cultural moment. Being aware of the musical as self-reflexive I wove these themes together to create meaning for a Post Modern audience, itself alert to the constructions of fiction and how it can relate to the examination of ‘truths’. The themes I believed relevant to the current social and political climate and which would therefore resonate with and reflect the values of society are: choice, control, isolation, memory, family, cycles (of history, media and thought); freedom versus slavery and progress versus stagnation. There are other themes to be found within the text; however, the ones indicated here remained at the forefront of my writing and guided my approach to the text. These both reflect the world which I find myself in, and the potential future 2084 warns against.

2084 was also informed by other events that made up the cultural moment. 2015/16 saw the lead up to the election of the Trump administration in the USA and the Brexit vote in the UK. It was also produced in the year that was dominated by the Australian same-sex marriage plebiscite, and themes relating to all of these real-world issues are reflected in the text. The musical, in addition, was intended to reflect the lyrical styles
of the case studies engaged with in the exegesis and to experiment with lyrical form. Central to this task was the way the lyrics of the musical connected themes and images to create a work of meaningful communication. The script as it stands is not in its final form. Once I have laid it aside for some time, I shall return with fresh ideas to rework it into something tighter and less experimental. The following is *2084: a musical* as it stands today.
2084: A Musical

Written and Directed by
Sarah Courtis

Composed by
Nick Choo

Choreographed by
Ellin Sears
CAST

Roberta – One of the leaders in the One World Corporation. Dedicated mother, torn between doing what she thinks is right and the love of her family.

Julia – An ex-dancer, freedom fighter and Roberta’s daughter. She stands up for what she believes in no matter the cost.

Ian – Head of propaganda for the One World Corporation. He has lost his sense of self and is afraid to go against the tide until pushed.

Will – Follows the law with intense tenacity until he discovers that he has something to lose.

Felicity – The face of the One World Corporation. Complicit in the actions of the regime, she is unwilling to sacrifice current happiness and comfort for an uncertain future.

Voice of Orwell – The embodiment of the One World Corporation, pushing for total control above all else.

Assistant – A lost soul who has spent too much time caught between sides. Possibly suffering PTSD, it’s hard to tell what remains of the man.

SONG LIST

1. One World – Ensemble
2. Prologue – Company
3. The Celebration – Roberta, Will, Ian & Ensemble
4. Dreams That Can’t Be Mine – Roberta & Ian
5. I Remember Pre-prise – Julia
6. Spiders (Contraband) – Ian & Julia
7. The Plan – Assistant, Will, Ian & Roberta
8. Love Song for Ian – Will & Voice of Orwell
10. The Burning – Felicity, Will, Ian, Julia & Ensemble
11. One World Reprise – Felicity & Ensemble
12. No More Wars – Roberta
13. Rehearsals – Ensemble
14. Control – Roberta, Assistant & Ensemble
15. Something About You – Felicity, Julia & Ensemble
16. I Remember Pre-prise 2 – Julia
17. See Me – Julia
19. Tick Tock – Assistant & Will
20. I Remember – Roberta Julia
21. Rehearsals Reprise – Assistant & Ensemble
22. In Your Eyes – Will, Ian, Julia, Roberta & Ensemble
23. Big Brother is Watching You – Company
ACT ONE

SCENE 1 – 2082 ROBERTA REMEMBERS: THE MAIN SQUARE (1)

(ROBERTA appears onstage alone. Cued by the AV running back in time from 2084 to 2082 she flashes back to a memory of watching JULIA perform. It is an overly happy, upbeat/jazzy version of the One World song that FELICITY sings but choreographed with classic 1940’s musical theatre jazz/tap. Sheer propaganda. The sound of bombs/explosions begin to creep in, more and more until there is a massive explosion. Strobe lighting, as debris (the ENSEMBLE) falls, striking one of the dancers down. Screams & chaos. The girls flee except for one who is left cowering on the floor. As JULIA cries over the body of her fallen comrade, FELICITY re-enters and stops short.)

FELICITY. (Gently): Julia. (2)

(JULIA continues to sob.)

FELICITY. (A little more forcefully): Julia.

(JULIA finally looks up, tearfully. FELICITY offers her hand.)

FELICITY. (Gently): She’s gone. Leave her.

(JULIA does. She allows FELICITY to guide her out by the shoulders, pausing only once more to glance back at the body. Suddenly, the VOICE OF ORWELL appears. ROBERTA cries out but time, and the AV, fast forwards to 2084, the One World Corporation ENSEMBLE jostles ROBERTA. She ends up isolated.)

ONE WORLD (3)

[VOICE OF ORWELL]

The circle turns again (4)

[ENSEMBLE]
Our future is our past
There was no choice for us
There’s just the greater good (5)

(The VOICE OF ORWELL looms over ROBERTA.)

VOICE OF ORWELL. Are you ready now
Roberta, to fully commit?

ROBERTA. Don’t make me lose her.
She is my child.

VOICE OF ORWELL. There are bigger
things at stake here
than family, or do
you need reminding
just what we are
fighting for?

ROBERTA. Please, if she dies, I
couldn’t bear it. If she
dies. I want to forget.
Make me forget. Make me
forget. I don’t want any
part of this anymore.

VOICE OF ORWELL. Now why would I let you
forget, when making you
remember is so much
more satisfying? (6)

(The VOICE OF ORWELL gestures and the ENSEMBLE rushes
forward towards ROBERTA, who mechanically joins their
formation with a pained expression. A dancer from the
memory twirls across the back of the stage and ROBERTA
briefly reaches out towards them before she is engulfed by
the ensemble and brought in line.)

SCENE 2 – 2084 THE BEGINNING AND THE END: THE MAIN
SQUARE

(The Company forms a line mechanically, fully under
the control of One World Corporation. The VOICE OF
ORWELL stands above the action. The AV shows a

(5) ‘One World’ and ‘One
World Reprise’ are
connected conceptually
and musically rather than
lyrically. A better fit for a
lyrical pre-prise/reprise
would be between
‘Prologue’ and ‘One
World Reprise’. The
reason for this
discrepancy is due to
‘One World’ and
‘Prologue’ originally being
the same song. However,
during the edits, with the
addition of a new
opening number and due
to Nick’s disliking of
interspersing songs with
dialogue, they were
separated into several
songs. Despite this, I still
think of the opening
sequence from ‘One
World’ to ‘Celebration’ as
interconnected moments
of the same song similar
to the opening number of
Into the Woods,’
‘Prologue: Into the
Woods’.

(6) This dialogue is also
returned to in the final
scene, with additions, as
later information
becomes revealed.)
PROLOGUE (7)

[VOICE OF ORWELL]
The choice for mankind lies between
Freedom and happiness
And for the great bulk of mankind
Happiness is better (8)

[ENSEMBLE]
The choices we make are reflected in the stories we’ve told (9)
We become our own demons
The thing that we fear the most to behold

[IAN] (10)
What choice can you make, when you expect to fall?

[ROBERTA]
When faced with bad alternatives, there’s no choice at all

[WILL]
You try to live with honour, but you are just too small

[JULIA & FELICITY]
What separates right from good lies in what you can recall

(7) Inspired by the ‘Prologue’ from The Great Comet, the characters address the audience, explaining their motives and characteristics. In addressing the audience in this way I am asking them to question their own existence and think of their own answers to the questions raised. The audience are just as culpable as the characters for any actions which occur during the course of the show: they choose to be spectators, just like the ensemble, they do nothing and are being held responsible for this non-choice.

(8) This is a quote from 1984, reinforcing the cyclical structure while linking the two texts together. This quote is found at the end of 1984, as Winston loses himself and all hope of autonomy. In contrast, it is at the start of 2084, sung by the Voice of Orwell; a malicious reminder that in the end the majority of people will choose their own safety and happiness over freedom; they are the masters of their own slavery.

(9) This is a conscious reflection of the “Who Lives, who dies, who tells your story” theme from Hamilton. Like Lin-Manuel Miranda I refer to previous texts, adding to the rich tapestry of interconnected meaning. In the words of Aaron Sorkin (appropriately citing T.S Eliot): Good writers borrow from other writers. Great writers steal outright.” (The West Wing: 20 Hours in America).

(10) Each character has their own particular style of song, the lyrics chosen specifically for their particular circumstances and interrelated with each other to show their relationships. This includes the ensemble which mostly forms a unit, only rarely allowing individuals to break away from the herd and sing.
[VOICE OF ORWELL]

In 2081: the war was nearly won

In 2082: the hate just grew and grew

In 2083: we lost humanity

Its 2084: What do you stand for?

[IAN]

Safety

[ROBERTA]

Security

[JULIA]

Righteousness

[WILL]

Honesty

[FELICITY]

Worthiness (11)

[COMPANY]

The sum of your parts does not make a greater whole

[VOICE OF ORWELL]

Its 2084 and we celebrate the eve of memory (12)
[FELICITY]

One world. One voice. One freedom. One choice. (13)

[FELICITY & OWC]

One people, united under one banner of faith

(The dancers energetically perform a dance of loss before forming ranks to dance together. The AV flashes to a ‘Celebrate Memory Day’ caption, the characters all join the ENSEMBLE, silhouetted at the back. Throughout the action the OWC and REBELS interact, showing the differences between the freedom fighters and the sheep.)

THE CELEBRATION (14)

[OWC]

On this the eve of our rebirth
We ask the blessing of a higher power
Grant us the grace we have found this year
And forever after
We are what we know
Though years our bodies may have felt
As children our minds are again
All we have known is one cycle of the Earth around the sun

[REBELS]

Slavers! Tyrants! Thieves of identity!

[OWC]
Grant us the courage to serve our Corporation

Grant us joy in all we do; we trust you!

We know you will protect us from the past

One World Corporation we give to you all that we know

[REBELS]
Monsters! (15)

[OWC]
Shelter us!

[REBELS]
Persecutors!

[OWC]
Keep us safe!

[REBELS]
Death to the traitors!

[OWC]
We will remain true!

[REBELS]
Release our brothers and sisters

[COMPANY]
Nothing can sway us from this path!

[REBELS]
To reveal the truth

[OWC]
Remain loyal and good

[REBELS]

(15) The OWC are given prominence lyrically, setting them up as the protagonists, while the Rebels use short and sharp sounds to jar, creating conflict through the words and sounds, especially when juxtaposed with the OWC.
To free our brethren

[OWC]

To resist temptation

[COMPANY]

Resolve all this conflict by the end of Twenty Eighty-Four (16)

(A member of the REBEL ENSEMBLE suddenly runs forward from her place on the ladder and attempts to assassinate ROBERTA. She is captured by WILL and a lackey. On ROBERTA's nod she is wiped and dragged off. AV of her face screaming. The music resumes.)

[ROBERTA]

You who have given us your faith

Enjoy the freedom of a fresh start

The joy and protection of the Corporation (17)

A governmental body spanning earth

[FEMALE OWC]

Stay in line

[MALE OWC]

Stay loyal and true

[OWC]

We know we'll be cared for if we do

[REBELS]

Conform to your life

[OWC]

Forget about probable, uncontrollable, unknowable strife (18)

(16) There are few musicals that don't use the title somewhere as a lyric. In this case it has the benefit of teaching the audience how to pronounce the show as people reading the title for the first time often refer to the project as “Two Thousand and Eighty-Four”, which is not as phonaesthetically pleasing as “Twenty Eighty-Four”.

(17) While there are many great rhymes to ‘corporation’ each of them felt forced and too complicated for most of the characters to use, especially after a memory-wipe. For this reason, I decided to write in a style similar to Dave Malloy, in a free flow rather than rhythmic structure. As a result, many of the songs shift in style when new characters join as their particularized style of speaking/singing differs, often drastically. This also resulted in a very frustrated composer in the early stages as he tried to impose rigidity where there was none. As our communication and collaboration improved, so did the songs, as can be seen in Act Two.

(18) An early draft had characters singing when they were under the control of the corporation and speaking in flashbacks and when they regain their memories, symbolising the return to their true selves. While this changed in later drafts the concept remains in the use of language: the more complex rhythms and rhymes signal control while flowing, ‘natural’ sounding lyrics signal rebellion. This is most apparent through Will and Roberta’s public personas as they over use rhyme in order to dominate.
And thank the Corporation for protection, conservation

Of the peace that they have now begun anew

[WILL]

There’s a lot to be thankful for

[IAN]

We’re alive and we are fed

[IAN & WILL]

Thanks to the Corporation and to Orwell, though he’s dead

[OWC]

Thanks to Orwell we’re not dead! (19)

Every day we watch the news
And we thank George because we are alive
And to uphold his doctrine we shall strive

[ROBERTA]

Workers of the Truth Sector pledge yourselves to Orwell (20)

[OWC]

We pledge ourselves to Orwell

[ROBERTA]

Swear you will always be true

[OWC]

We swear

[ROBERTA]

With each revision of our sacred book

Follow the path which Orwell took

(19) My references to Orwell began as a private joke until I realised that the ‘sacred text’ which is used to control the population is a bastardization of 1984, revised in the ‘Truth Sector’, connecting Ian Winston more firmly with his Orwellian counterpart. Suddenly connections between the texts became more apparent and I started using explicit references to 1984 as an entry point for the audience to make intertextual connections. My perhaps slightly warped sense of humour led to an artistic shift in how I viewed my own production.

(20) The Truth Sector is based on ‘The Ministry of Truth’, and so of course, creates and spreads propaganda as well as revising history as needed. A difficult concept to convey quickly to an audience, it relies on at least some understanding of the reference, otherwise there is a danger of leaving the audience incredibly confused.
Ignorance is – (21)

[OWC]
Strength!

[ROBERTA]
War is truly –

[OWC]
Peace!

[ROBERTA]
Freedom’s really –

[OWC]
Slavery! And God is power
We gratefully thank
The Corporation for protection and conservation
Of the peace they have begun anew

[REBELS]
Slavery!

[OWC]
It has ever been thus

[REBELS]
Persecutors!

[OWC]
The Corporation we trust!

[COMPANY]
Nothing can ever sway us from our path now!

[OWC]

(21) Repeated many times in the book is the phrase:

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH

However, in that form the words didn’t scan, so I took creative licence to create something more phonaesthetically pleasing. It also continues the theme of ‘choice’ as the characters decide to fight for freedom, continuing the cycle of violence, or decide to do nothing, continuing the cycle of complacency, both of which are relatable to an audience in the age of terror.
The doctrine of Orwell is now and forevermore our worldview!

(REBELS rush through the OWC. The ENSEMBLE disperses, leaving ROBERTA alone. IAN is carrying documents, approaches ROBERTA and salutes.)

SCENE 3 – 2084 DREAMS AND SPIDERS: A STREET BELOW ROBERTA’S OFFICE
(The AV depicts a sign saying ‘Welcome to the Truth Sector’) (22)

IAN. Comrade Roberta, an... interesting first wipe day.

ROBERTA. The dissenters will be dealt with, Comrade Ian. Especially if your work on the propaganda machine is successful.

IAN. Please, I prefer the phrase ‘creative truths’. After all, with no past to recall, all new knowledge must be the truth.

ROBERTA. As long as it is our truth Comrade. New flyers about the riots already?

IAN. Yes ma’am. The face of One World Corporation is ready to spread the message of unity. For in unity—

BOTH. There is strength.

ROBERTA. Excellent work.

IAN. To think a year ago this world was divided and rudderless, now war and terror are only a myth read about in old books. Why with only a year of memories, we are a world of babes ready to be sung asleep by the sweet nurse that is One World. (23)

ROBERTA. You are beginning to sound like one...
of those old poets, one who I believe is on the banned books list.

IAN. My apologies ma’am, it is my job to read as much as I can from our past in order to shape our future.

ROBERTA. Just be careful you don’t delve too far Ian, you might not like what you dig up.

(Enter ASSISTANT.)

ASSISTANT. Excuse me ma’am but they are asking for you. It’s regarding the Memory Day riots.

ROBERTA. (Snorting:) Who comes up with these names? Memory Day, it’s a little ironic don’t you think?

ASSISTANT. As you say ma’am.

ROBERTA. (Sighing:) I see you lost your sense of humour with your memory. I will be there soon my sweet robot.

(ASSISTANT exits. IAN and ROBERTA nod to one another, moving to their respective offices. A member of the REBEL ENSEMBLE enters and attempts to vandalize one of the screens. IAN calls out to them, and they run off stage.)

**DREAMS THAT CAN’T BE MINE**

[ROBERTA]

I spend my days hoping

That the choices I have made were not in vain

Denying my fears from another time, another place

And I often wonder

Just what sort of life might have been mine?

If instead of dancing this dream, I could live, oh live

(24) This is the traditional ‘I want’ song, where the protagonist expresses their discontent with the world they know and long for something ‘other’. I have subverted this trope by turning it into a duet between the sympathetic antagonist and a male lead with traditionally feminine characteristics. Roberta is a morally grey character regretting her past decisions and yet not taking any action to make better choices. Ian has all choice taken from him and is silenced by the deeds of others, despite potentially being in a space where he could take action. He also provides half of the romantic sub-plot.
For out there, the world breathes the open air
While I sit here waiting, day after day
If I could, I would join that world, instead I create
the past...away. (25)

[IAN] (26)
Day by day I wonder
Where is that piece to fill this void?
I know I should be happy that I have a place
If I dared, I would speak out

[ROBERTA]
I am chained here, we all are

[IAN]
On what I have found inside their tomes

[ROBERTA]
Those like me can’t wander very far

[IAN]
But still I know they will find me wherever I roam,
oh home

[ROBERTA]
But when that screen of smoke clears here I am.
Here I am!

[ROBERTA & IAN]
For out there the world waits (27)
Calling me, while I sit here lonely
Killing time
So I stay, working that world away
Dreaming dreams that can’t be mine

[ROBERTA]

(25) As the first introspective song it is also the first use of poetic language. While previous songs have used poetic devices, here is the poetry of ‘dancing this dream’ (linking Roberta to Julia and her delight in dancing). This is also a rare moment for Roberta as her songs usually have more rigidity. However, in this moment she feels it is safe to express herself, thereby losing the rhyme scheme for the first part of the song.

(26) The emotional journeys of these two characters are parallels, which is why it is interesting to link them in this way. They are both discontent with their lives, both want to speak out against their society, both lose agency and are ‘killed’ in different ways.

(27) This is one of the rare moments I wrote a song with any kind of ‘chorus’, preferring to develop songs naturally. However, the characters are chained by their choices, so I reflected it in the structure of the song. The more they sing the more they realise they are in a prison of their own making, so first Ian rhymes, then Roberta.
So the world just sleeps and dreams
What it’s been told to dream
While I’m dying for the chance
For a dream all of my own

[ROBERTA & IAN]
I’m in here rotting in my cell
Inhaling the fumes of a world now felled
No one knows that it was built
On the shattered dreams they held

[IAN]
Day comes

[ROBERTA]
Night ends (28)

[ROBERTA & IAN]
I’m awake
Dreaming dreams that can’t be mine

(IAN sighs and exits. Two members of the REBEL ENSEMBLE stumble across the stage, drunk. They spot JULIA as she enters and heckle her. ROBERTA is heading towards her meeting when she nearly crashes into JULIA. She is shocked and reaches towards her before remembering herself. The VOICE OF ORWELL is watching.)

ROBERTA. Julia?

[JULIA]
Excuse me madam, I didn’t see you there (29)

ROBERTA. That’s all right.

[ROBERTA]
Off you go, the streets aren’t safe, and curfew is
starting soon

[JULIA]

Orwell Protect you ma’am

[ROBERTA]

And you…Comrade

(ROBERTA exits while JULIA watches her with a quizzical look on her face. She crosses the street, only to notice a flyer for the show she had been in during 2082, under a ripped propaganda poster. She takes it down.)

I REMEMBER PRE-PRISE ONE (30)

[JULIA]

So familiar, and yet not

Could this be, what I forgot?

If I once danced, full of joy

Is their sordid past just a ploy?

Surely not

If this was the life I knew

Why are memories so taboo?

What’s the harm in dancing?

It’s not political...

I can’t miss curfew

(She goes to leave, then looks around furtively before starting to dance with the flyer. As she dances and experiments with the joy of movement, ROBERTA emerges and watches her sadly. She leaves before the end of the song. The wistful music slows and cuts off as IAN and WILL enter deep in discussion. They notice her and step apart from one another.)

(30) Technically, this is not the pre-prise it is named for lyrically. There are four songs in this series: ‘Pre-prise One’, ‘Pre-prise Two’, ‘See Me’ and ‘I Remember’. Lyrically and thematically they are all connected as they deal with Julia’s memories; however, musically the sung moments match ‘See Me’. Julia doesn’t rhyme as much in the later songs, as by the time she sings ‘Pre-prise Two’ she has regained her memories and ability to use complex patterns and poetry. At this point the music is repetitive, she can’t sing beyond a certain point in the melody, instead she expresses herself through dance. Once she begins dancing the music shifts to ‘I Remember’, thereby hinting at two much longer and more complicated songs where she has her memories, but the block is still in place giving her a cause to fight for.
WILL. You there, why are you out so late? It’s nearly curfew.

JULIA. My apologies Comrade, I was delayed by Madam Roberta.

WILL. There’s no excuse, I will need your ID number.

IAN. Will, if she was with the director then surely you can cut her some slack?

WILL. You know the rules, you helped write them.

IAN. Rules are made to be bent, that’s what you said once...

WILL. I think I would recall saying something so preposterous.

IAN. Perhaps not...

(They look at each other intensely.)

JULIA. If you are both done, can I go now? (31)

(They break apart flustered, having forgotten she was there)

WILL. Don’t make me regret this.

(He leaves. IAN watches him go thoughtfully.)

JULIA. Hey, are you ok?

IAN. Right, yes, sorry I was only... what did you say your name was again?

JULIA. I didn’t and it’s Julia. Try not to forget it.

IAN. Well it would be the first sign of old age.

(They laugh awkwardly, it’s a weak joke) (32)

IAN. Right well one of us has to leave first.

JULIA. After you.

IAN. No, I... are you hiding something?

(31) I never intended the romance to become a large plot point, nor a hidden one, indeed originally there was no romance. However, the characters have a will of their own and it became apparent early on that there was something between Ian and Will. This led to further development and discussion surrounding sexuality during the workshopping and rehearsal process (later documented in an interview in the Out In Perth magazine). Out of these discussions it was decided that Will was gay and Ian bisexual (as the character of Winston is in a relationship with Julia in 1984). Despite a desire to portray a happy and healthy relationship rather than follow the trend known in 2016 as ‘bury your gays’ (due to the amount of LGBT+ deaths of television that year), I had already devised the necessary ending which would effectively ‘dispose’ of any original characters by the end of the show. Meaning: Will had to die.

(32) I’m self-aware.
JULIA.  No!
IAN.  A poster... from before the wipe.
JULIA.  It just seems so familiar, and it has some sort of paper stuck to the back, look.

(ENSEMBLE swing silently and creepily in the shadows wearing white masks. During the dialogue break they retreat and glisten creepily in the shadows.)

**SPIDERS (CONTRABAND)** (33)

[IAN]
This world is fragile
It hangs on a delicate thread
If we don’t toe the line, I fear
We would wind up worse than dead (34)
I don’t care how innocuous
This paper seems to you
All they need is a shred of proof
And you’ve lost all you thought you knew
Spiders spinning webs for us
Tasty morsels, they play with us
I pray for us (35)
You’d better hope you don’t get caught

[JULIA]
I see me dancing (36)
And floating across the room
A woman, she is laughing
She sings a haunting tune

(33) This was originally a song called ‘Contraband’. It was terrible. During the re-write I became fixated with the image of Big Brother’s eye sitting in the middle of a web slowly reeling them in: a cross between Shelob and Sauron. This image was eventually translated into the many-faced mask dance of the Ensemble in the background of the scene. The music is also a slowed down version of the ‘Excuse me Madam’ recitative, adding an extra layer of creepiness.

(34) As Ian is rejecting the idea of rebelling at this point his language uses a new type of poetry. Alliteration and assonance, as well as tongue twisters literally twist his words around as he rejects Julia’s treachery.

(35) As a writer I try to avoid phrases with religious connotations; however, it is textually relevant (having already sung that “God is power”) and allows me to have the internal rhyme as well as end on the word ‘us’ for the third time to emphasise the characters connection and helplessness.

(36) This is Julia’s motif – she is a dancer (important for Ellin’s work in choreography), so I made sure to reference it several times. This also refers to the first memory Roberta sings about in ‘I Remember’. In contrast to Ian, Julia’s language is simple, following the same soft rhyme. It also connects to the ‘See me’ leitmotif.
[IAN]

Enough! You don’t know
Any more than I
What all our lives were like
Before the wipe of last July (37)

[JULIA]

I could be dancing

[IAN]

No, you must be rid of this
Burn the paper thoroughly and – wait, what is this?

IAN. ‘Corporation plots: memory wipe a bid for control.’

JULIA. So it’s true what I’ve feared. They said it was for our own good that we forget the horrors of the ‘70s. They said we chose this by popular vote. If they’re lying... (38)

IAN. Hush. You never know who’s listening. Besides, this isn’t proof. We write similar jargon in the truth sector.

JULIA. Propaganda you mean.

IAN. It’s basically the same thing

JULIA. If you squint really hard

IAN. It doesn’t matter. What does matter is that this on its own means nothing but is still too dangerous to keep. There is a burning day coming. You know what to do.

JULIA. Surely you can’t just go on meekly writing whatever they tell you to now?

IAN. What choice do I have? As far as I
know, it’s the right thing to do. Have hope. Truth has a way of making itself known.

JULIA. But –

IAN. Find me some proof.

[IAN & JULIA]

Spiders spinning webs for us
Tasty morsels they play with us

[IAN]

I pray for us

[JULIA]

I will keep dancing (39)

[IAN]

For now, we must stall

(Siren calls for curfew.)

IAN. Go.

(Lights fade on the stage, revealing two figures in shadow. One is ROBERTA, the other the VOICE OF ORWELL.)

SCENE 4 – 2084 PLOTS AND PLANS: THE TRUTH SECTOR OFFICES

VOICE OF ORWELL. Roberta.

ROBERTA. Sir. (40)

VOICE OF ORWELL. You disappoint me.

ROBERTA. The rebels grow stronger; I fear they have found a way to remember.

VOICE OF ORWELL. They do not concern me. It is your relationship with your daughter.

(39) This definitive will is an important character moment. Julia has effectively made her decision to rebel against the Corporation with this statement. She has previously sung “I see me dancing” and “I could be dancing”, but now it is a statement of truth (and the truth has a way of making itself known).

(40) When casting I wanted the right person for the role, rather than being limited by gender or ethnicity. This was particularly apparent in the Voice of Orwell who is often referred to with ‘they/them’ pronouns. In this scene Roberta uses ‘sir’ in the military sense rather than the gendered.
ROBERTA.  Julia? But I haven’t, that is to say... I have followed every rule and not revealed to her our bond.

VOICE OF ORWELL.  Be sure it remains that way. I would hate to see you both on opposite sides again, or for any accidents to happen.

(Images of JULIA in pain and bombs exploding on the AV)

ROBERTA.  You can count on me sir, there’s no need to resort to threats.

VOICE OF ORWELL.  Make sure of it. And get those rebels back under our control. Remember, I am always watching.

(The morning bell calls the populace to work and IAN is met by the ASSISTANT. The ENSEMBLE enters and sets up their work stations. JULIA is late. She shares a look with IAN before WILL enters and they return to their work. ROBERTA is watching from her office. Propaganda documents flash onto the screens.)

THE PLAN

[ASSISTANT]
Did you hear?

[WILL]
Have you seen?

[IAN]
In recent history, has there been such a terrible scene?

[ASSISTANT]

Those riots yesterday (42)

[WILL]

And the news of unrest

[IAN]

In sectors not far away from us barely suppressed

[WILL]

Right away, we’re being put to the test

[ASSISTANT]

You don’t think? (43)

[IAN]

I don’t know

[WILL]

If they start to show that they remember

It would be a blow

[ASSISTANT]

This whole day, full of twists

[WILL]

I’m struggling (44)

[IAN]

It’s troubling to say the least

[ASSISTANT, WILL & IAN]

If the mem’ry chips fail

Our Corporation’s deceased

[ROBERTA]
Gentlemen, no need for dramatics (45)

It’s all in hand, Ian my dear (46)

As the head of propaganda

I want a memoranda

Sent out, to your sections at once

An exercise in morale would be effective

Now we must make this call

To stand corrective

To keep them all in thrall

At least that’s the rationale

We must maintain their dedication

To our world-wide nation

Show them that we care

Give them a task to unify them

Re-beautify the memorial event

Don’t disappoint me with this Ian

Your record this year has been shoddy at best

[IAN]

I am yours to command

I’m your right-hand man (47)

None is more loyal than I

They shall know of our might!

I’ll prove only we know what is right

I am one with the only light!

(WILL and IAN step to one side, ROBERTA and ASSISTANT move.)

[WILL]
Watch yourself Mr. Winston (48)
Any slip on your part could be dangerous
If I were you, I’d provide more to prove your worth
You haven’t published a single thing in nearly a month
You wouldn’t want to be thought disloyal
You know what happened to the last guy in your place

[IAN]
I will prove myself I swear
I’ll create an event that will be deemed beyond compare
Unforgettable! But wait, while we’re both alone
I feel as though there’s something here that I’m missing
It’s unclear but we’re connected in some way

I see you there (49)

[WILL]
Don’t you dare!
There are no more warnings Winston
Don’t dredge up the past
Go create something new
Play your part and get out there do what you do
Make history, but don’t live it again (50)

(IAN exits and WILL re-joins ROBERTA and ASSISTANT.)

[ROBERTA]
Keep an eye on him Will
And several other suspects
Those with potential of mutinous thoughts
Would you believe he once led the rebellion? (51)

[ASSISTANT]
I’m sure all our pasts would be surprising
But that’s quite a stretch even so ma’am

[WILL]
Who are the others?
As head of security I must know

[ROBERTA]
The targets of concern are Ian Winston, Julia O’Brien and Felicity Goldstein (52)

[WILL]
Felicity Goldstein? The Face of the Corporation?

[ROBERTA]
The one and the same

[WILL]
Well I’m sure you know what you’re on about
But you must admit it’s unexpected

[ROBERTA]
They’re a fit from before the wipe
They were instrumental
To the detrimental
Rebellion of ‘83
That made the wipes a clear necessity

(A whistle/bell signals the end of the work shift.)

[WILL]
You can count on me to crush the lot
If there’s even a hint of dissention

[ROBERTA]

Good. Now run along. Oh, and Will?

Keep them in line

I look to you, do what you must

For the greater good (53)

We must be careful too

(The ENSEMBLE moves off in slow motion. IAN tries to catch WILL’s attention but fails. ROBERTA exits towards her office while the ASSISTANT and VOICE OF ORWELL stand above the street. WILL walks into the street solemnly.)

LOVE SONG FOR IAN (54)

[WILL]

There’s something wrong with this world

Something missing from my life...

I feel I should care

That I’m being used...

I can’t remember your face

Yet I know that you are there

I see empty space… there’s nothing there

It’s just another day in my personal hell. (55)

(WILL exits and the VOICE OF ORWELL stalks over to the ASSISTANT.)

[VOICE OF ORWELL]

The choices we make

Are reflected in the stores we’ve told (56)

(53) ‘The greater good’ is a phrase heavy with connotations: the ends justify the means. In pop culture it is closely connected to one of the antagonists in Harry Potter as well as a morally grey character (Albus Dumbledore). I wanted to connect with the baggage behind this phrase, the moral ambiguity, in order to craft characters who were not just evil for the sake of being evil but following a moral code and trying to make the best of a bad situation (it is hinted many times that the pre-wipe world is nearly post-apocalyptic in nature).

(54) This is technically a pre-prise of the introduction of ‘In Your Eyes’ and provides the sub-plot of the love theme. One of the great tragedies of this story is the terrible timing Ian and Will have: they never get to be together because they don’t remember each other. Their love can’t be explored because for most of the show it’s like it never existed. Instead, we are left with Will yearning for something he can’t quite place, his words trailing off into “empty space”.

(55) A common musical theatre trope is that of ‘just another day’. Next to Normal has a song of that title where the characters sing about their ‘everyday reality’. It is a useful tool to convey the ‘norm’ to an audience quickly, introducing them to concepts and characters in a short space of time, however, I like to poke fun at cliché’s wherever possible.
VOICE OF ORWELL. Comrade Charrington, your services are required again. Time to wake up from this short sleep and take care of things. We want no more disturbances.

(VOICE OF ORWELL connects to ASSISTANT’s memory device and uploads a personality to it.)

VOICE OF ORWELL. Watch them all, quietly. Oh, and keep Roberta on track, I fear she is letting her personal connections get in her way.

(The ASSISTANT takes a moment to adjust before saluting smartly and marching off.)

SCENE 5 – 2084 UNREST: THE TRUTH SECTOR SQUARE

(A new day in the sector square. The OWC Ensemble is placidly on work break. They are reading the flyers from the previous day. WILL supervises. The AV has returned to the ‘Welcome to the Truth Sector’ sign.)

ONE. Look here “Unrest during Memory Day Celebration a hoax designed to test citizens’ loyalty”

TWO. Well that’s a relief, I’m not sure what I would do if any actual violence broke out.

THREE. Are you sure you can trust them flyers?

TWO. Hush now, that’s the head of security over there.

THREE. He don’t scare me. (57)

(56) This is of course The Point™ of the show.

(57) There is little room for character development for the OWC, instead they are particularized by their dialect. They also serve to give moments of levity in an otherwise grim story.
ONE. Well he should. I hear they implanted him with special memories of combat training.

THREE. Well shit, let’s hope they remembered to give him muscle memory in case of an emergency. (58)

TWO. What emergency could there possibly be now? We live in a safe and civilized community.

ONE. Well we would if it weren’t for BF13. (59)

THREE. Oi! Watch it mate!

(A figure walks on blankly as they tussle.)

TWO. Look here, here comes another one.

THREE. Poor sod, fresh wipe, is he?

ONE. I hate to imagine what he did to deserve that. Maybe he was a rebel.

THREE. Nah, they was myths remember, says so on today’s info flyer.

(The work whistle calls and they begin to fall into line. The music jumps in and the REBELS run on stage ripping up flyers and causing havoc as they converge on the new figure to re-alter their memory device. They all turn on the OWC. Direct confrontation between the REBELS and the OWC. The REBELS move, threatening the OWC and drawing in more of the REBELS from the shadows. OWC cover their ears as they sing, and FELICITY appears. Finally, they all break ranks and chaos falls into hopeless despair.)

WHAT DO YOU WANT?

[REBELS]

What do you want out of life? (60)
If you can dream it, you have to take it (61)

What’s the point of even trying if you’re living your life as a slave?

What are we all here for if not to be our own person?

We’re not mindless drones enslaved by peace

We’re people with minds of our own

[FOUR]

I once dreamed of country, and glory and war

With a global Corporation what am I fighting for? (62)

[FIVE]
Freedom!

[SIX]
Honour!

[SEVEN]
And a world with no less

[FOUR]
Ideals as naïve as the Corporations peace

[REBELS]
What do you want for yourself?

Just take it and make what you can out of nothing

We’re not given a cent

It’s our turn to work for ourselves

[OWC]

My dreams don’t matter, I’m part of a system (63)

Working towards a much larger goal
Keep that in mind and everything will be fine. Just fine (64)

(The company split and sing in two sections for each group, echoing each other)

[REBELS]
What do you want for yourself?

[OWC]
My dreams are nothing

[REBELS]
Take what you can and run

[OWC]
There’s something bigger than me

[REBELS]
No one cares who you are

[OWC]
My loyalty is all I have now

[REBELS]
Nothing’s enough to get by

[OWC]
It must be enough for me

[COMPANY]
Is this enough for me? X 7

[ROBERTA]
Is this enough for me?

[COMPANY]
This life is not enough for me

(64) The OWC are, of course, lying to themselves. There is nothing remotely fine about following a corrupt regime in the hopes of being left in peace. Inaction is in itself an action of choice and of relevance to a contemporary audience.
(FELICITY emerges from where she was watching and moves through the united ENSEMBLE. They break back into factions warily. Rhythmic pulsing, under the thrall of FELICITY. The REBELS are incited to join in the burning, through the use of brute force.)

**THE BURNING**

[FELICITY]

One world. One voice. One freedom. One choice

[FELICITY & OWC]

One people, united under one banner of faith

(All are now gathered in formation below the podium. WILL comes out with a megaphone.)

[WILL]

Citizens! Any documentation

Shall be burned if its citation

Has a date that precedes this day

Workers of the Truth Sector

You’ll be called a defector

If caught by an inspector

With books you try to hide away

[ENSEMBLE]

We hear and we obey

[IAN]

And so, our history fades with each burning day

[JULIA]

Day by day I sit here

Waiting for my chance to make a stand

(65) This has a hypnotic, mind-control vibe to it; a key phrase to bring the population back under control. It wasn’t until after I finished the song, I realised the connection to Miss Saigon. In ‘This is the Hour’ the crowd sings:

One man to heed us-
Each girl, each boy
One voice to lead us
In a song of joy
This is the hour
This is our land

The matching visual cue was a deliberate one, though, as Will climbs a ladder and addresses the crowd through a megaphone, inspired by ‘Kim’s Nightmare’ and the confusion and horror of her flashback/memory.

(66) Will needs to regain control of himself and the ensemble, leading him to overuse rhymes in this section. This song also has ties to Nazi book burnings, physically showing imagery of population control.

(67) Julia is connected to Roberta through this ‘Dreams that can’t be Mine’ theme. However, instead of choosing to do nothing, like her mother, she decides to act, stealing a book in a ‘call to action’.
[IAN & JULIA]

For out there the world chokes

On stagnant air

While I sit here waiting day after day

If I could I would save that world, instead I watch it burn away

(The ENSEMBLE builds a fire and burn books and old flyers throughout the instrumental. JULIA is standing by IAN when she runs for the fire and steals a book. IAN cries out and the REBELS shield her movement. The OWC panics at such blatant defiance.)

WILL. Did you see who it was?

ROBERTA. No, just a foolish girl.

WILL. Shall I pursue?

ASSISTANT. Yes.

ROBERTA. No, it’s not worth your time. Will, keep the peace here.

ASSISTANT. Let’s get these people under control.

WILL. Citizens do not fall into panic. The Rebels do exist, but they are few and we are many. Together we are strong.

OWC. Ignorance is Strength! (68)

WILL. They will pay the price for their civil unrest. They may think they are free, but we are the ones who are mighty.

OWC. Freedom’s really slavery!

REBEL ONE. You police our thoughts with each burning day. Give us a reason to trust you.

ROBERTA. Do not test my patience. I am working
for you, not against you. All I have done is shield you from the past, like a mother would her innocent babe.

**REBEL TWO.** Prove it to us. Give us some hope you aren’t turning us into a cog in your machine.

**ROBERTA.** I could turn this Age of Enlightenment into a Dark Age, but instead I offer you a gift. Under the guidance of the Head of the Truth Sector there shall be a grand celebration next Memory Day, the likes of which you have never seen. In exchange for this truthful look into our past, the rebels will cease their violence towards our innocent citizens. Let this world stand for peace and justice once again. (69)

**REBEL ONE.** What about our families? They were taken from us during the wipe.

*(ROBERTA stumbles and cannot continue at this mention of family.)*

**FELICITY.** One World is your family now.

**ONE WORLD REPRIZE**

[FELICITY]

You who have given us your faith

Enjoy the freedom of a fresh start

The joy and protection of the Corporation

A governmental body spanning Earth (70)
[REBELS]
Stay in line

[OWC]
Stay loyal and true

We know we’ll be cared for if we do

[REBELS]
Conform to your life!

[OWC]
Forget about probable, uncontrollable, unknowable strife

And thank the Corporation for protection, conservation

Of the peace that they have now begun anew

[REBEL ONE]
A year of truce won’t be hard I guess

[REBEL TWO]
There are other ways that we can fight

[REBEL ONE & TWO]
If we can bide our time, we’ll see an ending to this night!

[OWC]
We will finally see a light!

[COMPANY]
One world. One voice. One freedom. One choice

One people united under one banner of faith! (71)

(All depart except for ROBERTA.)
SCENE 6 – 2084 THE TRUTH: THE TRUTH SECTOR SQUARE

(ROBERTA wanders as the ENSEMBLE act out the song.)

NO MORE WARS (72)

[ROBERTA]

A world of peace and freedom,
A brand-new world with no more wars
Where no one is scared for their children
A world where they aren’t begging on all fours
There’s no price too high to pay
For the sake of family
Nothing I wouldn’t do, haven’t done
To see them living safe and happy
So, they don’t recall their past (73)
So, they don’t know who I am
So, they pass me in the street
As only a stranger can
So, I won’t miss what once was
When there’s now a future of ‘can’
I won’t wish for any more
It’s my punishment for carrying out their plan
I will let my humanity go
And embrace the greater good
A world of peace and freedom
Where I’m the bad guy, so I’m the bad guy (74)
Well someone should

(72) This was the first solo written for the show, back when Felicity was singing ‘Dream’s that can’t be Mine’ and Roberta needed some backstory to explain why she works for the Corporation. This song was the key to unlocking her character as I realized that her ‘drive’ was family. This song is about renewal and hope for others through personal despair. She has to face the consequences of her choice to enslave the world in order to save her daughter but is punished by remembering her and not being able to be remembered in turn. This song humanizes her but doesn’t excuse her choices.

(73) In contrast to the angry ‘whats’ of ‘What Do You Want’, Roberta uses softer language here. She isn’t angry, she’s resigned to her fate.

(74) She acknowledges her role within the story and that it was her choices that led her there. She may be the villain of this story, but she is the hero of her own – perspective matters.
Angry voices in the street
I can understand their pain
I need to shut them out
Or this whole scheme
Will surely end up being in vain
So, they don’t recall their past (75)
So, they don’t know who I am
So, they pass me in the street
As only a stranger can
So, no one who sees my face
Knows me truly as I am
This new person I’ll embrace
It’s my punishment
For if I can’t, who can?

(Scene 7 – 2084 Rehearsals: The Theatre
By the Main Square – Months Later)

(The AV flicks back to Felicity’s heroic face, but it is closer than before, cutting off the words)

One.  (Reading the flyer:) Look at this, “World unity stats soar as Memory day is reclaimed”

Two.  (Reading the flyer:) “Hope has never been higher as the Face of the Corporation hits the mark”

One.  What a load of rubbish.

Three.  Do you think anyone will actually buy this?

Two.  If you didn’t work in the Truth Sector you would.
THREE. Are you calling me gullible?

ONE. No, just stupid.

THREE. Watch it!

(WILL calls over from where he has been lurking via the megaphone.)

WILL. Will the trouble makers in Section Two desist with physical interactions and return to work.

THREE. As you wish your worship. Hey, have you ever wondered why the higher ups all sound so different to us?

ONE. Different to you, you mean?

TWO. Well its easy innit? Thems with the power control all things, including a “proficiency of languages”.

THREE. Seems a little strange though. I mean, who chose who got to be in the chain of command. Did our past lives contribute to that? In if they did, well that hardly seems fair.

ONE. Are you suggesting that those in power are abusing their station and oppressing us via a class system based on arbitrary factors beyond our control? (76)

THREE. Huh?

ONE. Do you really think after all One World Corporation has done for us that it’s corrupt?

(They ponder this for a while.)

ALL. Nah.
(Transition to an over the top excited rehearsal montage. Cheerful music plays, reminiscent of the 1940’s. The ENSEMBLE dances energetically. Some are rehearsing movements for the show with their backs to the audience, led by FELICITY. Some are trying on parts of costumes. Papers are being passed around by IAN as he coordinates the script. JULIA keeps trying to talk to IAN but is instead given a script and pointed towards FELICITY. )

REHEARSALS (77)

[ENSEMBLE] (78)

Making do with what we’re given
Make it seem like all is forgiven
Let history show that we were first
To turn what we were given
Back from the worst
And make do
I am one of millions
A cog in the great machine
I know my place I know my task
One World creates greatness
One World is totally blameless (79)

(Music change to quicker pace and whispered in group sections.)

[GROUP ONE] (80)

You think you have control of your life
But you don’t there are gaps
There are pains and things you cannot explain
But you know to be true if they are

(77) This is the first of a trilogy of songs, depicting the consequences of conformity and how tightly controlled the lives of the ordinary people are.

(78) Since the Rebels have returned to the fold there is now no need to refer to them as OWC and Rebels, they are all OWC loyalists, in action if not in thought.

(79) The ‘One World’ theme is one of domination, subjugating a people to the point where self-surveillance becomes normalized and getting by is safer than being happy and free.

(80) In communicating with Nick about the music to this song I highlighted the importance of the almost schizophrenic nature of the song. It is purposefully confusing, fast paced and constantly changing as the Ensemble struggles for self-actualisation. Ian returns to this theme as he struggles with the same lack of direction.
But they’re not for your memory says it cannot be so

[ENSEMBLE]
My life has purpose
My place is right here
One World will keep me safe and everything will be fine

[GROUP TWO]
You think that you know who you are
But you don’t it’s true
But what’s true isn’t true at least not for you
But you’re told that it is
Though it isn’t
So, you fight for control of your life and your mind
And all that you know which comes from them
Is it lies?
You do not know for you cannot recall who you are
Therefore, it can’t be so

[ENSEMBLE]
You are the Corporation and it is you
Everything will be fine
Just fine

(The ENSEMBLE is in silhouette, slow motion, creepy, twisting movements. Almost like they are having fits. ROBERTA has been standing over the action looking sadly at an old faded poster to match the contraband JULIA had stolen. She folds it up and tucks it safely away before calling for her ASSISTANT.)
ROBERTA. Comrade Charrington!

ASSISTANT. Yes ma’am.

ROBERTA. Report.

ASSISTANT. Statistics indicate support for the corporation is at 98% worldwide. The rebels are still out there, but they are keeping quiet for now.

(WILL approaches, but pauses what he is going to say when he hears this.)

ROBERTA. Yes Will, what is it?

(WILL hesitates.)

ROBERTA. Out with it, it’s been a long day. We’re so close to the 2085 Memory Day Celebration, and there is still so much to do.

WILL. I hate to contradict the information you are being given, but I fear those statistics are far too optimistic. We have recently completed the surveillance project. Every sleeping quarters is now under constant scrutiny and I believe there has been a significant rise in dissatisfaction with the corporation.

ASSISTANT. Nonsense. We have eliminated bigotry, racism, sexism and most forms of violence, what do the people have left to be dissatisfied about? (81)

ROBERTA. We have done all of that, but does that matter to them? They wouldn’t even know what racism is because, as far as they know, they have never experienced it. Yes, we have

(81) Even evil Corporations can do good things. Technically this world is a Utopia: the only catch is the slavery of the entire human race. This scene has an added layer of tension when the actor playing Roberta is a woman of colour; reminding the audience that these issues are incredibly relevant.
eradicated the issues of war and homelessness and starvation that ravaged the world to such a... malleable population, but with no way of measuring the difference between 2083 and 2084, perhaps we need to do more than spread a few slogans and fliers, do more than this annual celebration. We need to give them hope.

ASSISTANT. Perhaps you are right. With your permission I will take your ideas to them tonight, see what they have to say about it. (82)

ROBERTA. Do so. Thank you for bringing this to my attention Will. We must keep the people happy, keep everything in balance, under control.

(The ENSEMBLE dance with balletic movements. The AV moves closer in to FELICITY’S face)

CONTROL

[ROBERTA]

Everything must be regulated
The population segregated
Balance here is fundamental
Society is compartmental
Throw out ideas that are outdated (83)

[ENSEMBLE]

Lift, hold, release (84)

[ROBERTA]

Watch them recreate an art form

[ENSEMBLE]
Glide, step, together  
[ROBERTA]  
I’ve always enjoyed the ballet (85)  
[ENSEMBLE]  
Step, hold, energy  
[ROBERTA]  
It is so refined, it has such control  
[ENSEMBLE]  
Everything is perfect, they are watching us. Ssh, glide (86)  
[ASSISTANT]  
Theatre is frivolity  
Why condone creativity?  
When a book or a flyer could keep the peace  
Tensions have been on the increase  
It’s much too dangerous, there’s too much jollity  
[ROBERTA]  
Trust  
[ASSISTANT]  
You seem eager to get them on your side  
Is there something you’re trying to hide?  
[ENSEMBLE]  
Hold, together  
[ASSISTANT]  
Those up high have been watching  
You know that there is no stopping  
They will know it if you ever lied  
[ENSEMBLE]
Relax

[ROBERTA]
What do we fight for if not our art? (87)
Why not let them have some heart?
What better way to show them
Bygones are bygones
There is no war on (88)
It’s a fresh new start

[ENSEMBLE]
Left, hold, release
Glide, step, hold (89)

[ROBERTA]
Peace, care, control.

(As the lights change FELICITY receives a memo from the ASSISTANT. Meanwhile, JULIA hastily presses a note into IAN’s hands)

FELICITY. Julia O’Brien?

JULIA. Ma’am?

FELICITY. Due to unforeseen circumstances, my duet partner has had to be cut from the Memory Day Celebrations (a pause while a member of the ENSEMBLE is dragged off stage by WILL.) You have been selected as her replacement. (Julia is dumbfounded.) Well, say something!

JULIA. Sorry! Thank you, ma’am. (Pause – she sees her chance and she decides to take
Can I ask you a question? Have we...met before?

**FELICITY.** Sweetheart, I’m the Face of the Corporation, everyone knows who I am.

**JULIA.** Yes, but it goes deeper than that. I feel as though I know you and that all of this parading around parroting their words is beneath you.

**FELICITY.** Are you suggesting the Corporation is unworthy of our complete and total dedication? Because that sounds like Rebel talk to me.

**JULIA.** Not at all. Besides, you would know if I was a Rebel, I hear they have found a way to override the wipe, get their memories back.

**FELICITY.** What an outrageous fiction!

**JULIA.** So, if you were given the choice you would stay like this? With no idea who you really are?

**FELICITY.** I know who I am, Felicity Goldstein, Face of the Corporation, star of the annual Memory Day Celebration.

**JULIA.** But beyond that. Don’t you ever think about who you could be if you were given the choice? Who you friends could be? Your family?

**FELICITY.** If you don’t cease this seditious talk, I will be forced to take you to the Head of Security for questioning. I don’t know who got you this position working with me, but they obviously
made a mistake. I may be forced to put up with your presence, but that doesn’t extend to your opinion, so please keep it to yourself.

JULIA. Whatever happened to empowered women uplifting one another? (90)

(Some of the ENSEMBLE transform into press, complete with flashing cameras/notebooks. Remaining ensemble remain onstage, pop through to help sing in the ensemble parts. More balletic movement.)

SOMETHING ABOUT YOU (Cut Song) (91)

[FELICITY]  
You are so cunning while I’m simply stunning  
There’s no way this could turn out well  
Your words annoy me but you would destroy me  
If they believed I was under your spell

[JULIA]  
She’s always there smiling it must be beguiling  
So perfect it messes my mind  
Yes something is wrong here just move along dear  
You cannot see and you’re leading the blind

[ENSEMBLE]  
Aren’t they astounding!  
My applause is resounding  
There’s magic at work here  
It’s all through the air  
My life was dreary and so disappointing

(90) The feminist in me hates to use the ‘women fighting’ trope – one of many issues I have with this song.

(91) Due to the previously mentioned shift in the placement of the Intermission this became the end of Act One. However, due to having such an ensemble-heavy trilogy of songs it became apparent that the physical strain was too much on amateur performers, therefore one song needed to be cut. This song was the obvious choice as it does not add to the overall plot and is (in my opinion) poorly written. It falls into the trap of parroting every cliché about women hating each other on first sight, and not in the funny way Sondheim managers in ‘There’s Always a Woman’. As a lyricist I found the song tacky and grating and it didn’t end up advancing any understanding about the characters. The themes referenced in this song are already covered in the previous two songs and in the end the entire song was an ill-conceived plot device to damage Julia’s Memory chip device. Once the song was cut a simple shift in the direction of the previous dialogue allowed for the same conclusion: Felicity pushing Julia to the floor and damaging the device, returning her memories. As a writer I was overcomplicating and overworking a simple concept, so when it became necessary to cut the song, I was relieved that I had a
Until they reminded me: follow your dreams and your life might turn out fair

Aren’t they amazing, that’s why we keep praising

Our leading ladies of style and flair

Brilliance and majesty beyond compare

(overlapping)

Working together

As we’re aware

They’re the answer to our prayer!

[Felicity]

There’s something about you

[JULIA]

There’s nothing I can do

[FELICITY & JULIA]

No one can ever find out

[FELICITY]

You are so trying

[JULIA]

I wish you were dying

[FELICITY & JULIA]

You’re out to get me no doubt

Style and flair!

Beyond compare!

Working together

[JULIA]

We are?

(cont. from previous page) good reason (beyond artistic integrity, which in itself should have been enough) to get rid of it.
[FELICITY]
We are

[FELICITY & JULIA]
Answer to a prayer!

(Forced friendly dialogue)

[FELICITY & JULIA]
I don’t really know her

[JULIA]
I wish I could choke her

[FELICITY]
In a past life we didn’t get on

[JULIA]
If you would see reason

[FELICITY]
It’s just for one season

[FELICITY & JULIA]
We’ll put aside everything that is

[FELICITY]
Wrong

[JULIA]
It must be the smiling

[FELICITY]
She’s constantly scowling

[FELICITY & JULIA]
Unhealthy for someone her age
I’ll give her a hiding

[JULIA]

I’ll soon set her howling

[FELICITY & JULIA]

For now, we will smile when we’re on the stage

[COMPANY]

Lift up our voices!

Ignore all the choices

That could turn us away from the light of today

To One World all-faithful I’ll stay

And nothing will ever tear us away

We will not fade away!

(FELICITY pushes JULIA aside and she lands on her wrist, which has the wipe band. All of the screens short out and for a few moments JULIA looks disorientated. Lights dim on stage with a spot on JULIA. Everyone else freezes. Images appear on the screens of wars and oppression mixed with those of families and friends together they clash and then fade to the buzz of silence with white. ALL disperse except JULIA who is left in a spotlight.)

I REMEMBER PRE-PRISE TWO

[JULIA]

There you are

Right where I left you

The wraith in the dark

Reaching for me

Almost two years

Lost to their torment

(92) Julia hasn’t sung much up to this point, instead she has expressed herself through dance. When she did sing, the lyrics were simple. Now her mind has been opened and she has metaphors and imagery available to her. This particular use of “the wraith in the dark” and “writhing” was inspired by Tolkien’s philological discussion on the word ‘wraith’ in The Lord of the Rings. That was a formative moment for me as a writer and gave me a fascination for words, connections and root meanings. As Julia rediscovers herself, she is using the language of discovery from my formative years.
Writhing like demented
Puppets on strings
Well I won’t do it anymore
Do you hear me? (93)
Can you see me? (94)
One World Corporation
I remember
I remember (95)
I remember all of the stolen years

END ACT ONE

(93) Do you hear the people sing?
(94) She will soon expand upon this theme at length.
(95) At this point the cast recording and live recording differ. The cast recording uses the demo backing tracks and doesn’t account for changes made during technical rehearsals. Due to the cut of ‘Something About You’, this song needed to become a stronger ending for Act One. In one of the final rehearsals we added a repetition of the line “I remember” to build up the ending into an angry cry, like the ending of ‘Valjean’s Soliloquy’ in Les Misérables when he sings “another story must begin”, to give it power and definition.
ACT TWO

SCENE 8 – 2084 MEMORY MATTERS: A STREET OUTSIDE THE THEATRE

(JULIA enters a spotlight. The memory shadows are lit behind the scrim. FELICITY with her cigarette, IAN with a bloodied bandage, WILL crumbled and facing away. ROBERTA enters part way through.)

SEE ME

[JULIA]

I remember you were there (96)
Standing right there
Cigarette in hand
You were preaching against the new regulations
And you were free
Free to be what you were
Which is not what you are
In this farcical life of theirs
See me
And you stood there
Ever ready with the signal to run for our lives
Load of good that did us
We were marked like the others (97)
And we were free
Running and dying
With bombs exploding and bullets flying
Yes, we were free
See me
I see it all

(96) Act Two begins where Act One left off, in the act of remembering. This was one of the hardest songs to get right tonally as not only does it open the act, but it is a character driven song which reveals the driving force for many of the characters. It was also written in a free flow, following an instinctual path rather than a structured one, similar to The Great Comet. In writing this I had to understand exactly where Julia came from emotionally and the events which shaped her as a person. She is reliving all of her worst memories as they flow back and deciding what to do with that information. This could potentially get very messy. In the end I distilled the essence of Julia into the “See Me” theme: every action she has taken so far is to find out who she is, and now she wants others to see her as she sees herself. That is a highly relatable theme as many people go through life feeling like nobody truly understands them, sees their true selves. I took that emotion and the truth of the story and wove them together. I also wanted to explore the concept of ‘freedom’ – what it means to be truly free in a world with no autonomy.

(97) This concept of being ‘marked’ refers to the memory wipe chips, installed in everyone’s head and controlled by a device on their arms (a visually striking prop created by Dean Lovatt). It is also a reference of great significance to moments in history where people were ‘marked’ or branded when they entered concentration camps.
A world filled with horror and fear
Of hiding and tears
We were free, free to fall
I see it all
Now you can’t recall who you are
Here you stand merely a shadow of what you were
Now you’re safe but you’re not free
I’ll never ever have to see
You die with a bullet in your skull
You will never recognize me at all
I can clearly see just how it will be
This Felicity will smile, and she will wave
She’ll have to behave their face and their doll
I see. My Felicity is gone (98)
And this Ian will blunder through
Trying his best but not succeeding
He was the leader of our coup (99)
Last I saw him he was bleeding
He won’t remember (100)
Will, lovely and so kind, follower to the bone
Now you control our minds
And sit up on your throne
With the one behind it all
With her
And yet I see you’re all happy like I was before (101)

(98) When I realised I could write this pun I couldn’t resist. Sadly, none of the cast ever understood it, but word play is central to the writer’s job so I kept it for myself.

(99) I didn’t want to become didactic in my treatment of the characters so none of them are ever framed as being ‘right’. The Corporation is a totalitarian government, but the Rebels are terrorists. Instead I hinted at past events and focused on how choices were made with the information given. Life is messy and so are my characters.

(100) The tragedy of Ian: he won’t remember.

(101) What right does Julia have to take away their happiness? George Orwell (and by extent the Voice of Orwell) said it best:

The choice for mankind lies between
Freedom and happiness
And for the great bulk of mankind
Happiness is better
Julia’s decision to free her friend’s ends by making things much worse, perhaps inaction would have been kinder.
Yet you are not free though this life is better has more

Wealth and success some memories and happiness

Two whole years’ worth

And who knows what else lies in store?

It would be better if I left like she left. No

I see you all and I must stay and fight (102)

I will stand tall to help you see

Who you can be

(IAN runs in with her note looking furious and hopeful.)

IAN. What is this? Are you mad? You’re lucky I wasn’t caught and searched. You must have an angel watching over you, it’s a wonder you haven’t been found out. I saw you with Felicity, drawing attention to yourself is dangerous. (103)

JULIA. Ian! Oh, Ian you have no idea how good it is to see you again.

IAN. You just saw me. Please let go, you are acting like a mad person, like it’s not you at...oh.

JULIA. Yes. I remember. It’s these chips they have on us all, they don’t just monitor our vitals, they hold our memories back, give you a blank personality so you are easier to control. Even worse, they can program new personalities, turn you into someone completely new.

IAN. How did you break it?

(102) The music becomes soft before the final swell as she makes her decision, manipulating the audience into emoting with her and agreeing with her choice. The subtle language of music has the power to sway emotions and can be a useful tool.

(103) An angel indeed, but the angel of music is very strict.
JULIA. I’m not sure. I fell, that seems to have short-circuited it. At least for now. What’s more is I know the Rebellion is real and I know that they are right.

IAN. How?

JULIA. Because you stared it. Here.

_She holds out a battered copy of 1984. It is filled with notes._

IAN. This is my handwriting.

JULIA. Yes. You sent us our orders in a code. We all had a copy of their ‘sacred book’ and used it as a cypher to get our message out there of freedom and justice. It seemed only fitting we use the basis of their manifesto.

IAN. But, how could I be the leader of the Rebellion? They sound like terror...

JULIA. Shhh. Never use that word. You always told us that civil liberties were bigger than the individual, but the individuals’ needs were civil liberties.

IAN. I sound pretentious. (104)

JULIA. But most importantly: the memory wipe, everything that this society is built upon is a lie. Those pamphlets you write every day, what do they always say?

IAN. That we chose this, for the good of all.

JULIA. It’s a lie Ian. They did it without our consent. They tore us away from our families, our friends, the people we
Loved.

(Menacing music begins as WILL reveals himself from where he has been listening.)

**WILL.** I’ll stop you right there comrade. You see, I have heard enough now that even Roberta can’t protect you.

**JULIA.** That woman means nothing to me. I don’t need her protection.

**WILL.** Tsk tsk, after all she’s done for you? She’s covered up more than just your sordid past.

**JULIA.** Will, you don’t understand, they’re lying to you. This isn’t who you are.

**WILL.** Quiet. I am doing my duty, which is to keep the peace.

**MEMORY MATTERS** (105)

[**WILL**]

There is nothing you can say to dissuade me
I am sworn to protect the peace, so that’s what I’ll do
I deal in honest truths not in word games
Don’t expect me to stand aside while you’re talking of a coup

[**IAN**]

That’s not –

[**WILL**]

I’m not a selfish person, I always put others first
The needs of the many outweigh the needs of the few (106)
I can’t risk you lies spreading to others

(105) In rehearsals I referred to this as my Les Mis moment as it was modelled on ‘The Confrontation’, one of my favourite examples of how different language and music can weave together in a complementary fashion and yet clash at the same time.

(106) If there was a handbook for mass population control it would be full of phrases like this one: short, sharp, easy to remember and self-righteous.
A memory wipe is long over due
So, say your farewells to this life and the things that you though you knew

[JULIA]
Will look in his eyes (107)
You must see the truth
Why are you so loyal?
You know you’re being used
You must have felt a twinge of something wrong
Don’t be fooled by One World’s song
The piece of the puzzle was right there in front of you all along
(overlapping)

[WILL]
I can’t remember your face (108)
Yet I know that you are there
I see empty space
There’s nothing there
My duty is clear it’s apparent there’s nothing here I can do

[IAN]
You think you have (109)

[JULIA]
Look in his eyes

[IAN]
Control of your life

[WILL]
There’s nothing you can do

(107) This may be a short song, but it manages to reference many of the lyrical leitmotifs of the show.

(108) I will admit it, this is my favourite song. As a writer I wanted to refer to previous songs (such as ‘Love Song For Ian’ here, ‘Making Do’ when Ian sings and ‘See Me’ and ‘In Your Eyes’ further down), but it was Nick’s control of the music and understanding of how to weave it together that made the magic.

(109) The harmonies are beautiful; I always have an emotional reaction to this song.
[JULIA]
See him

[IAN]
But you don’t

[WILL]
I must hand you over

[IAN]
There are gaps there are pains

[JULIA]
See me

[IAN]
And things that you cannot explain

[WILL]
This is my purpose (110)

[JULIA]
Your memory cannot be trusted

[IAN]
My memory tells me it cannot be so

[WILL]
My memory tells me that it must be so

[WILL, IAN & JULIA]
Who can you trust when you must if you just do not know for sure?

(Two SECURITY GUARDS enter menacingly, WILL had been wavering, he now steps back, in charge once more)

WILL. Take them away.

IAN. Will!!
WILL. Process them and wipe them.

JULIA. No!

(IAN is taken off, he doesn’t resist. JULIA begins to struggle and manages to get to WILL. She damages his circuitry and he appears disorientated. The AV flashes his face. The GUARDS subdue JULIA and drag her off.)

[Will]

I remember your face (111)
Oh my God you were there
I see you now
(The music turns dangerous and the ENSEMBLE rushes on. There is chaos as WILL tries to right his mistake. The ENSEMBLE keeps getting in his way. He calls for IAN and JULIA. The lights flash, all is confusion and chaos. The ASSISTANT runs into Will’s way. The ASSISTANT appears unhinged.)

ASSISTANT. Tick tock, tick tock time is running out on my clock

WILL. Get out of my way.

ASSISTANT. Out of the way Charrington, yes out of the way, they are going to want you out of the way.

WILL. I said move!

(WILL pulls his gun on the ASSISTANT. The chaos stops and ensemble move aside. The ASSISTANT giggles.)

ASSISTANT. Yes, that’s the way. Solve the world’s problems will the squeeze of a trigger. Pull it, pull it.

WILL. What’s wrong with you?

(111) While Julia was given two songs to express herself and her newfound memories at length, Will gets three lines. This enhances the urgency of his actions (he can hardly soliloquise when the love of his life is in danger) and allows the audience to fill in the blanks. They have already witnessed one reaction and he echoes those words, insinuating a similar journey without having to be explicit. This is why so much effort was put into the particularised language choices earlier in the show. Key words and phrases are imbued with meaning and power, now they can be used to reference the meaning behind an entire song in one line.
ASSISTANT. What’s wrong with me? What’s wrong with you? We are all fools playing with fire. None of us are acting like ourselves.

WILL. I think I’m finally acting like myself.

ASSISTANT. Or else the world’s gone mad. Oranges and Lemon’s say the bells of Saint Clements. (112)

WILL. What have they done to you?

ASSISTANT. Too many people poking around, too many changes and Charrington’s drowned. (113)

WILL. They did this to you? The Corporation?

ASSISTANT. Perhaps Charrington should take a leaf out of Will’s book. Perhaps Charrington should squeeze the trigger.

(He opens up his jacket and reveals explosives.)

WILL. No! Wait! There are innocents living in this quadrant. People like you and me, lost and alone, searching for hope.

(During the song members of the ENSEMBLE dance strangely with the ASSISTANT, changing his personality over and over again as he becomes more and more deranged.)

TICK TOCK (114)

[ASSISTANT]

I have a time bomb ticking in my pocket (115)

Tick tock. Tick tock

I wonder if they’d like it take any of it back

Tick tock. Tick tock
It could go
off at any moment
Not a microsecond’s postponement
Would they even seek atonement?
Tick tock. Tick tock
I have a time bomb in my jacket
Tick tock. Tock tick
I bet they weren’t expecting that
Tick tock. Tock tick
I wonder would the story feature
Would they just ignore their creature?
Never mind for this will teach ‘em all
Tick tock. Tick tock
My life now comes in flashes
Each one different, the next one clashes
Each person I become
Making me more numb
I’ll teach them all to meddle truly
It’s my revenge for all their cruelty
And soon they’ll know the meaning of real pain
Tick tock. Tick tock
This ticking time bomb will tick its last refrain
Tick tock. Tock tick
(A mad dance break)
Tick tock. Tick tock. Tick tock. Tick tock
WILL. Wait!
[WILL]
Charrington, no need for dramatics, I have a plan
To hit them where it hurts
We’ll take out this world-wide nation, give them a revelation
One that they will not forget
We must act now to be effective
And those in need will be saved, it’s our objective
To take out all the memory wipes, now we must hurry

WILL. The wipe facility is close to the theatre, which will be packed for memory day. Can I count on you?

ASSISTANT. Here comes a chopper to chop off your head....

WILL. I guess that will have to do.

SCENE 9 – 2085 MEMORY DAY: THE MAIN SQUARE, NEXT TO THE THEATRE

(JULIA and IAN are dragged on stage by the SECURITY GUARDS and placed before ROBERTA and the VOICE OF ORWELL.)

VOICE OF ORWELL. And so, it begins. The inevitable decline of society into needless violence, precipitated by the ignorant and those who can gain a profit.

IAN. I see you read my dossier on the old American government. (116)

VOICE OF ORWELL. Yes, I did. Inspired really. The concept that war generates

(116) This never failed to get a laugh. Political jokes are all fun and games until you realize they are true.
enough fear to control an entire population, to get them to agree to practically anything, as long as you promise to keep the enemy aliens at bay. It doesn’t matter who they are, you could change the enemy overnight and it wouldn’t matter as long as you had the media on side, hell, you wouldn’t even need to wage war as long as you had convincing images. (117)

JULIA. You already have the world in thrall.

ROBERTA. Not in thrall, at peace.

JULIA. At what cost? Humanity? You sacrificed everything to forge a false sense of security for your flock of sheep.

ROBERTA. I helped give people hope. (118)

JULIA. Hope? We’re downtrodden. The people have no idea who they are, no concept of anything beyond the Corporation. No concept of love, of family. Wasn’t I worth anything to you?

ROBERTA. It’s because of you I did all this.

JULIA. You don’t get to blame me for your mistakes!

ROBERTA. No, I’m not, that’s not. I did it for you. To give you the life you deserved.

JULIA. Oh yes well-done mother. Sell out to the Corporation and
hand me over like a pig on a spit.
I can see now that I got
everything I deserved. But it looks
like you got what you deserved
too. Tell me mother, how does it
feel being the only one in the
Sector to remember? To have to
live with yourself and your
actions? To watch me walk by
everyday knowing that you
turned your own daughter into a
mindless slave of your precious
Corporation?

ROBERTA. It was torture.

JULIA. Good.

ROBERTA. I don’t expect you to forgive me,
but please, let me explain.

JULIA. There’s nothing you can say.

(Various facsimiles of JULIA dance in the
background, the ballerina slowly growing older
and being comforted by a facsimile of ROBERTA.)

I REMEMBER

[Roberta]
I remember you were three
You yearned to be a ballerina
You pirouetted ‘round the room for days
I smiled then

[JULIA]
I remember I was nine
Dad was gone an abyss opened up
You sat in a dark room every night

(119) This was an emotionally
compromising
song to write
and to watch as
I put my own
experience into
it and took the
parts of both
mother and
daughter, trying
to see where
they were both
coming from in
order to craft a
believable
argument. Every
night during the
run my mother
would sit in the
audience with
me and every
night I felt
emotionally
vulnerable and
raw in this
moment,
wondering what
she was thinking
(she was a single
mother, making
sacrifices and
compromises to
raise her kids,
but that is
where the
similarities end:
we never fi-
tought and I could
never throw
such accusations
her way).

(120) This
memory was
inspired by
Ellin’s memory
of coming home
aged three and
informing her
mother that she
was going to
dance class on
Saturday. It’s
ironic that the
one happy
memory wasn’t
even mine.
Doors closed behind your eyes

I couldn’t cry

[ROBERTA]
I remember

[JULIA]
I remember

[ROBERTA]
I remember when you cut your hair

[JULIA]
How I hated it

[ROBERTA]
It suited you

[JULIA]
It got me through

[ROBERTA]
I remember

[JULIA]
I remember

[ROBERTA]
I remember the day you sold us out
I was mad. I couldn’t dance, I couldn’t cry
I still don’t know why
I want to know why

[ROBERTA]
I remember I longed to save us all
You were brave, I could never be that brave
So, I chose to live
But I wanted you to live

[JULIA]
It never went that way

[ROBERTA]
Well what do you expect me to say?
You weren’t there that day
You were dancing
Your body controlled
And I saw not there

[JULIA]
You were plotting against us all

[ROBERTA]
I could not let you fall

[JULIA]
Your drones kept coming
Rounding up the sheep
They went willingly to slaughter

[ROBERTA]
They went willingly to sleep
They dream of a life
With no war and no killing
Most of them willing

[JULIA]
Not me
I could never do what you did

(124) This is a moment where the music is incredibly important in focusing the emotion, inviting the audience to feel the rawness of the moment as though they are having this fight with a loved one. If they are sitting there hoping for a reconciliation; that somehow everything will turn out well then our jobs have been done right. This is why I put so much of myself into this song, using specifics and crafting the lyrics to have built in an emotional resonance from previous songs. Musicals have a deep emotional connection, whether it is to pleasant memories, or deeper and darker resonances. During the read through this was where the actors began to cry, and it was that feeling I needed to hold onto so the audience could have the same experience.

(125) This change in the music never worked for me or for Nick, but we just never had the time to go back and fix it. It doesn’t have the resonance of the rest of the song and is on the list.
[ROBERTA]
Nor could I
I didn’t try to run
I too went willingly that December (126)
I begged them, make me forget
But now I’ve been cursed to remember

[JULIA]
Don’t tell me you regret
You made your choice

[ROBERTA]
I don’t regret saving you
Don’t regret giving you the world
My one regret is losing you
Not choosing you (127)

[JULIA]
I remember I was scared

[ROBERTA]
I was weak and unprepared
But I’ll do what it takes for my mistakes to be repaired

[JULIA]
Let everyone go (128)

[ROBERTA]
No. They went willingly
This world is a ballerina, fragile yet controlled

[JULIA]
I don’t want to be controlled
[ROBERTA]

You don’t know what they’ll do

Remember I’ve been cursed to remember

(WILL enters with the ASSISTANT. His gun is drawn. The ENSEMBLE are silhouetted at the back, they slowly move forward.)

WILL. Roberta! Let them go!

ROBERTA. Why is everyone always blaming me?

IAN. That’s the price of power. You cop the flack for all the mistakes of those you represent while they take all of the credit for all the good you do.

ROBERTA. Is that an old American proverb?

IAN. No, I also dabbled in Australian politics. (129)

ROBERTA. I wasn’t aware such a thing existed.

VOICE OF ORWELL. If you are quite finished, we appear to be drawing a crowd.

WILL. Good. The more people who hear this the better. Citizens, you have been lied to. You have gathered to celebrate another year of loss, not peace. Everything the Corporation has told you is a lie. They never sought our consent for the memory wipes, they are not trying to help you. They just...
want to control you. They have stolen too much. You once had families, free will, the ability to do more than mindlessly follow orders. I don’t know how deep this goes, what profit they are making from our enslavement. But do not be under any delusions – this is slavery. We have lost everything. Our lives, our liberty, our ability to love.

(Angry murmurs from the crowd.)

VOICE OF ORWELL. Careful Will, you are sounding like a rebel. You are confused. Look at you. You’re bleeding and crazed, who knows what has happened to you. You aren’t in your right mind, but we can fix you, restore you to what you once were.

WILL. For the first time in two years I am myself again and I am sickened at what you have turned us into. This isn’t life, it’s not living. It’s existing. And that’s not enough for me.

VOICE OF ORWELL. Stand down. This is your last chance.

WILL. Or what? You’ll kill me? That wouldn’t be a good look in front of this crowd with the anti-violence laws, killing a law enforcer in cold blood.
VOICE OF ORWELL. I don’t need to kill you. I’ll kill him.

(All attention turns to IAN.)

IAN. I’m sorry, what?

VOICE OF ORWELL. How perfect. One remembers and the other doesn’t. This is a much better form of punishment for wrong doers. Ignorance might not keep you fully at bay, but fear...that is a powerful motivator.

ROBERTA. No, you can’t, you promised me...

VOICE OF ORWELL. Quiet. You are of no use to me anymore. Your tactics have proven ineffectual. I believe it’s time for a new regime. Charrington, my pet, make yourself useful and deal with those two (indicating JULIA and IAN). It’s time to take some real power.

(FELICITY enters.)

JULIA. Felicity!

FELICITY. You, I thought I got rid of you.

JULIA. No, it’s me, Julia. You have to listen, things aren’t as they seem.
(ASSISTANT wipes her. ROBERTA surges forward with a gasp but is held back by SECURITY GUARDS.)

FELICITY. Much better, I can’t concentrate with all that babbling.

VOICE OF ORWELL. Perfect timing my dear. There has been a change of plans. You are now the Head of Propaganda – there’s about to be a vacancy. When we are done here, I want you to draft a headline: World at War! Violent attacks from across the border.

FELICITY. Which border? The corporation spans the entire world.

VOICE OF ORWELL. Any border make up a name. Oceania has a nice ring to it. Make use of it somehow.

FELICITY. Very good sir.

WILL. Felicity wait! This isn’t you, you aren’t some lap dog, you were one of us, a rebel. A champion of people’s rights.

FELICITY. Our past lives are of little consequence. I have my orders, and I shall obey them.

(As FELICITY turns to exit, the ASSISTANT moves to IAN. He has been waving during the conversation between personalities. The AV is much closer to Felicity’s face, almost at the eye)

REHEARIALS REPRISE (131)

[ASSISTANT]

You think that you know who you are
But you don’t it’s true

(131) This song is an example of an actor not understanding subtlety and refusing direction. It was written to keep the audience guessing, referencing lyrics from ‘Making Do’ as the character wrestles with versions of himself. Is he going to wipe Ian? Is he going to set off the bomb and kill everyone? However, the actor struggled to portray this, returning to anger and madness in the shows, limiting the complexities which could have been reached.
But what’s true isn’t true, at least not for you
But you’re told that it is, though it isn’t
So, you fight for control of your life and your mind
And all that you know, which comes from them, is it lies?
You do not know for you cannot recall who you are
Therefore, it can’t be so

**VOICE OF ORWELL.** Charrington. Deal with him now.

**WILL.** Don’t take another step!

*He brandishes the gun at the ASSISTANT.*)

[**ENSEMBLE**]
One World

[**ASSISTANT**]

Some others remember the person they used to be

[**ENSEMBLE**]
One light

[**ASSISTANT**]

So, there’s hope, you wish if you could learn the truth

[**ENSEMBLE**]
One freedom

[**ASSISTANT**]

It could be hard, you could be wrong
That is the choice in front of you
Do you die for a cause that isn’t your own?
Or do you hope there’s still hope for you? No...

Chip chop, chip chop, the last man is…dead.

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(132) During the read through one of the actors was reading a page or so ahead when she came across this moment. Her reaction was so visceral her chair ended up flipped and she stormed out of the room crying. She had grown so attached to the characters she couldn’t contain herself. Unfortunately for her once she had finally calmed down enough to return to the room and continue the reading there was worse to come, and her actions were mirrored after the next song.
(The ASSISTANT wipes IAN violently and tears his jacket off, revealing the explosives. ROBERTA dives for JULIA who is unconscious, FELICITY and the VOICE OF ORWELL retreat to the back and the ensemble panic and try to flee in chaos.)

[ENSEMBLE]

It’s not enough for...

(Just before the explosion time slows as WILL gets to IAN’s side. Time stops in a shared moment between WILL and IAN. There are moments when it speeds up momentarily. The AV shows flickering flames.) (133)

IN YOUR EYES

[WILL]

Ian, please look at me
Ian look into your eyes
Look at me. See me. Remember
In your eyes I see (134)

The memory of those left behind (135)
And in your heart, I know
The slow return begins to burn your mind (136)

Don’t let me go. Please Ian
Don’t let me go
Now I’m no longer blind
Don’t let me burn
For the sins of all mankind (137)

Don’t let me go
Through your eyes I feel
The memory of all that is real

(133) This moment was the hardest to stage as it is a dream-like ‘wishful thinking’ scenario. It’s half memory of better days and half projection of what Will wishes he could say. I had to rely on the lighting and movement to convey the concept.

(134) In quick succession we return to several phrases which have been emotionally charged, with the added layer of heartbreaking music. While everyone had their favourite and least favourite songs, this one was universally agreed within the cast and crew to be the best song of the show. There were tears every rehearsal and audible sobs from the audience. A moment of live theatre magic.

(135) As well as referring to my own lyrics, there are several references to songs which stuck with me from shows I was watching around this time. Here I reference Spring Awakening ‘Left Behind’.

(136) In keeping with
And deep within your soul I know
Where you’ll go is written ready to ignite (138)
Don’t let you go
No, I won’t Ian
I won’t let you go
I am holding tight
To who you are
Won’t give in without a fight
I won’t let you go

[WILL & IAN]

Now I know just who I am
They can’t take that away from me (139)
I am more than memory (140)
I am my own legacy (141)
And I will be true to this man (142)
Whatever the cost might be
Now that I know who I am
I am never ever letting go of me
Never letting go of me

[WILL]
I won’t let you go, you make me who I am

[IAN]
In your eyes I clearly see

[WILL]
I am who you know, and what we can be

(cont. from previous page) the theme of ‘times people cried in this show’ I cried writing this song, specifically this lyric. Poetry is how I relate to the world. Also, the imagery of ‘burning’ was sparking at the time due to ‘Burn’ from Hamilton.

(137) In Les Miserables Jean Valjean contemplates his future and the “whirlpool of my sin” before stepping back and deciding to live. In ‘Javert’s Suicide’ the same music plays, and he decides to die. It’s not a clear connection, but one that was in my mind at the time.

(138) Something about that line just sounded right to me. The balance, the phrasing, it just worked. This is why writers work from instinct and with phonaesthetics; it is often an emotional decision and not based on any logic.

(139) A bit of Gershwin:
[IAN]
The memory of what we can be

[Will]
And don’t let me go

[IAN]
I won’t let you go
Even as a memory
Through the window of your soul (143)
In your very heart and its stories
You will remember me (144)

(Time restarts. The ENSEMBLE surge forward
and stop the ASSISTANT. The drag him away
and strip him of the explosives. FELICITY snaps
his neck. The One World theme plays.)

[ENSEMBLE]
One world. One voice. One Freedom. One choice

(WILL is left covering IAN while ROBERTA is
covering JULIA. VOICE OF ORWELL smiles and
walks forward.)

VOICE OF ORWELL. Are you ready now
Roberta, to fully commit? (145)

ROBERTA. Don’t make me lose her.
She is my child.

VOICE OF ORWELL. There are bigger
things at stake here
than family, or do
you need reminding
just what we are
fighting for?

(cont. from previous page) “no, no
they can’t take that
away from me”.

(140) Next to
Normal: “I am
more than
memory/ I am
what might be/ I am
mystery”

(141) Hamilton is
full of references to
legacy.

(142) We
discussed at
length the
relationship
between Ian
and Will and
whether or
not they ever
married. I
don’t think
they ever got
the chance,
but Will was
waiting to
propose
before the
wipe
happened.
Now he gets
to imagine
that moment
just as he
loses
everything.

(143) The
eyes are said
to be the
windows to
the soul.

(144) Spoiler
alert: he
won’t.

(145) We
return at last
to the
opening
scene and
finally see its
ending.
ROBERTA. Please, if she dies, I couldn’t bear it. If she dies. I want to forget. Make me forget. Make me forget. I don’t want any part of this anymore.

VOICE OF ORWELL. Now why would I let you forget, when making you remember is so much more satisfying? (146)

ROBERTA. Please, I just wanted her to be safe. Tell me she’s going to be safe.

WILL. You. You did this. You’re the reason this all happened.

ROBERTA. Yes I am.

WILL. You want to wipe it all out? Make it like it never happened at all?

ROBERTA. Yes.

WILL. I can help you.

ROBERTA. Thank you, oh thank you. I don’t care what you do, but please make this right.

WILL. I will.

(He makes to wipe her, but instead shoots her.)

WILL. You’re welcome. (147)

(He takes one more look at IAN and gives him a kiss before kneeling next to him.)

WILL. And I’m sorry. (148)
(He shoots himself. JULIA stirs, she looks up at the
dying ROBERTA.)

[JULIA]

Excuse me, madam, I didn’t see you there

[ROBERTA]

That’s alright, I’m glad I could see you again before I
go

[JULIA]

Orwell protect you ma’am

[ROBERTA]

And you... (149)

(JULIA hovers next to the body of ROBERTA, FELICITY
enters and sees her.)

FELICITY.  (Coldly:) Julia.

(Julia doesn't respond.)

FELICITY.  (A little more forcefully:) Julia.

(Julia finally looks up.)

FELICITY.  (Coldly:) She’s gone. Leave her.

(JULIA does. She doesn't look back at her mother’s
body as she exits. Some of the ENSEMBLE help
FELICITY move ROBERTA’s body offstage. As the
music swells in a sad theme the ENSEMBLE
solemnly dances in sync, removing the bodies and
placing their performance props into the fire. JULIA
and IAN join them. Everyone’s clothing matches
again. Cameras are placed on every street corner.
Images of propaganda showing a world at war
appear on the screens as well as an advertisement
for Hate Week. Each person is wiped by another
ENSEMBLE member and as they do, join in this ugly
theme, militarized, marching patterns similar to

(149) One of my
favourite tropes is
character’s dying before
they finish their song,
such as ‘A Little Fall of
Rain’ in Les Miserables.
the Opening Hymn. Everyone is part of the One World Ensemble now.)

**BIG BROTHER IS WATCHING YOU** (150)

[VOICE OF ORWELL]

A world of peace and freedom
A dream that now is stale and cold
For we know control is more important
They must conform to my new mould (151)

[ENSEMBLE]

Memories fade with the wind. Memories fade with the wind (152)

[COMPANY]

At last we all know who we are
Enlightened by the truth
United by war, against those pigs ‘cross the sea (153)

*(ROBERTA, WILL & the ASSISTANT enter on the balconies, ghosts of the past, powerless to stop the action)*

[COMPANY]

Hate! Hate! Hate! Hate! (154)

[GHOSTS]

Memories fade in the chaos of life
Just let go

[ENSEMBLE]

Trust no friend they talk in lies
This is the end of your old lives

Big Brother has so many spies and he’s watching you (155)

(150) This song is my tie-in with the book, and as such, filled with references to 1984 as the characters are assimilated into that world. This was the last song to be orchestrated and has a distinct electronic sound, setting it apart from everything that has come before. We are now in a true Dystopia.

(151) Roberta’s dream from ‘No More Wars’ is shattered and the theme from ‘Control’ is adopted.

(152) It wasn’t until after I had written this song that I saw the connection here to ‘Those You’ve Known’ from *Spring Awakening*:
“When the northern wind blows/The sorrows your heart holds/there are those who still know.”


(154) The AV becomes the telescreen for the Two Minutes Hate.

(155) Big Brother has never been specifically referenced beyond the Voice of Orwell’s oblique “remember I am always watching”. Now the surveillance is actualized.
[ROBERTA & WILL]
You are truth, you are love
You would have been enough for me (156)

[ASSISTANT]
I was nothing but true to your cause
But now I am fading away, fading away

[GROUP ONE]
The past is abolished, the future decided

[GROUP TWO]
Bright and clear

[GROUP ONE]
We’ll kill those who aren’t like us

[GROUP TWO]
Thought crime is death, let’s not discuss an untruth (157)

[GROUP ONE]
We will be steadfast and true!
Death to the swine!

[GROUP TWO]
Death to the traitors!

[ENSEMBLE]
Victory is ours! (158)

[GHOSTS]
All will fade away in time, all will come to dust (159)

[ENSEMBLE]
We’ll claim victory over our own minds

(156) A reference to ‘That Would be Enough’ from Hamilton.


(158) The word ‘Victory’ is used in concert with many others throughout the text: Victory Gin and Victory Cigarettes are some of the few luxuries Winston has access to.

(159) A famous quote from Gladiator: “We mortals are but Shadows and Dust”. Also, in reference to ‘Dust and Ashes’ from The Great Comet.
[GROUP ONE]
The struggle is over, we have already won
We love Big Brother with everything that we are
Strategy is over, we have already won
We love Big Brother with everything that we are (160)

[GROUP TWO]
Ignorance is Strength! War is truly Peace
Freedoms really Slavery and God is Power
Victory!
(Overlapping)
[GROUP ONE]
Struggle is over, we have already won
We love Big Brother with everything that we are
Strategy is over, we have already won
We love Big Brother with everything that we are

[GHOSTS]
All will come to dust

[ENSEMBLE]
Victory! Victory! (161)

[GHOSTS]
All will come to dust

[ENSEMBLE]
Victory! Victory!

Ignorance is Strength! War is truly Peace

(160) “But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother” (Orwell 1992, 311)

Freedoms really Slavery and God is Power

Victory! Victory! (162)

[GESHOSTS]
Dust, dust, dust, dust (163)

(All screens flash to a picture of the Voice of Orwell with the caption: “Big Brother is watching you” The AV rewinds to 1984)

(162) Perhaps it can be said that I was inspired by works such as Jesus Christ Super Star, American Idiot and We Will Rock You (at least visually) when I first began to write, but by the time I finished, I could barely recognise the sources of my inspiration: this is as it should be.

(163) I delight in defying expectations, so my catchphrase for this production became: “It’s a comedy”, usually said after a moment such as this one. This is an emotionally complicated moment where ‘truth’ has no place and you are left with a feeling of discomfort, a roiling in the stomach that can’t quite be quelled. Perhaps it’s hunger.
Introduction - *I have a Song to Sing, O!* (Gilbert 1888)\(^1\)

Musical theatre has been part of my life from an early age. Watching the Gilbert and Sullivan Operettas and *Les Miserables* (Boublil and Schonberg 1985) allowed me to develop my writing and creativity, as well as my understanding of subtext and the underlying messages of a musical text. My cultural and artistic awareness was shaped by these texts, and musicals became an escape in moments of personal tragedy. My interest in language and song was also shaped by a lifetime’s interest in the works of J.R.R Tolkien. The relevance of Tolkien to this study of the lyric in musical theatre may seem tenuous, but I raise him here because of his importance to my own growth as a creative artist and writer. Not only have I discovered thematic links and academic sources on linguistics and music embedded in his works, but I believe my interest in the lyric was generated, in part, by Tolkien’s many discussions of language and the use of song in his fictional works, as well as his interest in the *fresh association*’ between words and meaning.\(^2\)

In studying and discussing this area of the lyric in musical theatre, I have asked the following question:

What is the role of the lyric in the contemporary through-composed musical?

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\(^1\) All major titles are supplemented by lyrical references.

\(^2\) The impact of Tolkien on my work is not limited to the academic, as his thoughts on ‘applicability’ and ‘allegory’ in the Preface to *The Lord of the Rings* are also important: “I think that many confuse ‘applicability’ with ‘allegory’; but the one resides in the freedom of the reader, and the other in the purposed domination of the author” (Tolkien 2004, Xxiv).
In defining ‘contemporary’ I am focussing on musicals written and produced during the 2010’s, while acknowledging the texts which informed them. The through-composed musical is one which has music throughout the text with no ‘book’. It is often also referred to as a ‘sung-through’ musical. While music and the performative process of singing are inherent in the transmission of the lyric to an audience, a deconstruction of the music and ‘sung’ aspects would broaden this study immensely. As such, I have narrowed my focus to the words themselves and the layers of meaning found within them to be communicated, not just on the narrative or character levels, but in connecting ideas, themes and concepts as well.

As the creative practice is paramount to the investigation of the lyric and is the focus of the examination of connected meaning in the lyrics of musical theatre, the creative work has been placed at the forefront of this dissertation. This allows the work to stand on its own as a creative investigation before being interrogated in Chapter Seven in the context of the study. To supplement the creative output, and to highlight the theme of connection, I often turn to poetry in order to express certain ideas as well as accompany each title and subtitle with a corresponding lyric from a pre-existing show. This also highlights my own role as practitioner and lyricist, as it foregrounds the lyric as central to this work.

In exploring the role of the lyric, I begin in Chapter Two by examining the current literature, exploring its poetic roots and the connection between Wagner’s theory of Gesamtkunstwerk (Total Work of Art) and the modern musical. After discovering a gap in the literature concerning lyrical examinations (particularly connected meaning), meditations and discussions, I proffer my own mixed-methodology in Chapter Three. My
approach is grounded primarily in Practice as Research, with the addition of textual analysis and case studies to engage with the multi-modal format of musical theatre.

I then discuss different ways the lyric can be engaged with, or ‘read’, from the perspective of the lyricist, director, actor and audience in Chapter Four. This chapter looks at the separate parts of lyric writing and analysis, noting that additional meaning is made through the music, performance and design elements.

Chapters Five and Six are case studies of *Hamilton: an American musical* and *Natasha, Pierre and the Great Comet of 1812*. I limited my case studies to two through-composed\(^3\) musicals which have enjoyed recent (or current) runs on Broadway. This limits my research to English language, Western musicals. Since I only speak English, and am coming from a largely Western cultural background, this focus is appropriate to my own resources. Broadway (which I was able to visit several times during my candidature) currently has some of the most diverse and experimental popular musicals running on its stages. I further narrowed my scope by focussing on through-composed musicals as they provide the most lyrics to examine per-show. The two shows in question (referred to below as *Hamilton* and *The Great Comet*) also provide extra material in the form of books, interviews, vlogs and audience feedback and are extremely popular due to their exciting experiments in form and language. They are each also based on a previously published book, blurring the lines between literature and the stage and providing examples of successful adaptations from page to stage. So as not to limit my analysis to the case study texts, I reference many other musicals throughout this work in order to explore alternate uses of the lyric in different contexts. These case studies focus on

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\(^3\) This term applies to any musical where the plot is conveyed entirely through song. There are rarely any spoken moments, the use of which shall be explored in further chapters.
connections of meaning that are made through the lyrics, both as a work of artistic intention, and as a text read by an audience. This thesis insists on the role of the audience in interpreting both the surface level meanings of the lyrics, and deeper, intertextual connections which a Post Modern audience is accustomed to making.

The focus on meaning-making stems from my experience as an audience member in many shows which rely on a surface level of literal interpretations of language. While lyricists such as Stephen Sondheim craft lyrics with an element of language play, irony and symbolic meaning, many shows rely on the music or dance to convey the meaning of the text to an audience. Therefore, I discuss the audience as the active receivers of the text, interpreting meaning through their own context and through the signs given by the lyricist, director and actor. In this way, the literal meaning can be layered with connotative, symbolic and particularized meaning specific to the text and to the context of its reception.

Chapter Seven discusses the development of the creative component 2084: a musical. This includes an examination of the process (expanded upon in Appendix One), the experimentation of lyrical form to create connected meanings and an explanation for how the libretto shifted from being through-composed to a book musical, and what this means for the conclusions being made.

Chapter Eight draws together the conclusions being made in each chapter and the study, concluding that the contemporary through-composed musical requires deep connected meaning rather than disparate songs in order to achieve a degree of meaning-making that eschews superficiality and allows for the kind of impact – on audiences as well as performers – that traditional Broadway musicals have not necessarily accomplished.
As a writer and spectator, I approach these texts with my own specific codes of understanding, developed through my experience viewing the works of other writers and through honing my own skills over the course of the last two decades; becoming in that period a writer as well as a reader. I write therefore, with the lens of that experience as a focus and, while this is not an auto-ethnographic exploration of my own subjectivity, some aspects of my self will be found encoded within the creative text and academic exploration. This study has been informed and influenced by my own beliefs, readings and actions; it is guided by my thoughts and given life by connections I have made; with some of these experiences woven into my artwork. This is why I began with the mention of Tolkien as a creative influence.

_in dreams_

_Every hour_

_Is a new tomorrow^4_

During this exegesis I refer to terms and notions I have developed throughout my research, filling gaps in terminology as they became apparent. Terms such as ‘pre-prize’ and ‘lyrical leitmotif’ are explained and applied as appropriate; as I seek to develop understandings of the lyric and the ways it can be approached, discussed and employed. I undertook this project through writing the lyrics and books of new shows, and then by exploring the techniques of song-writing for modern audiences. Musicals today are diversifying, telling new stories and becoming a safe space for expression for the disenfranchised. They can be the voice of the silent, a song of unity. Musicals have the

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^4 As a poet/lyricist I often turn to poetry to express myself, such expressions will occur throughout the exegesis to supplement the analytical text. Hopefully, these lyrics provide their own level of narrative connection to the thesis.
potential to touch people and inspire them to explore new horizons; in order to achieve these worthy goals, writers must first understand their craft. There is a wealth of musical and literary theory as well as many theories of performance for the engaged scholar in this field to interrogate; but theories of musical theatre, and in particular lyrical theory, warrant, I believe, the rigorous research and exploration that other areas of the Arts have attracted and which this project attempts.

In the following chapter I conduct a review of the literature, examining the specific texts I have used and exploring gaps within the literature. This narrows my focus and allows me to discuss why these texts are important to my project: to explore the role of the lyric in the contemporary through-composed musical.
This chapter focuses on the literature, both analytical and theatrical, and situates this exegesis within the broader area of musical theatre.

**Literature Review** - *I Read* (Sondheim 1995)

The lyric, used as a device within musical theatre, is a topic that, as I indicated above, demands more scholarship: there is much scope for improved understanding as to how and why it is used. This is due to a lack of nuanced analysis of the form within the academy. In order to discover ways in which to discuss and analyse the lyric, I interrogate the musical texts (discussed in Chapters Five, Six and Seven), using methodologies borrowed from other areas of study (discussed in Chapter Three). In this chapter, I situate my theoretical approach by exploring the roots of musical theatre, as well as looking at the aspects of poetry which best inform lyrical analysis. This mixed-methodological strategy will allow me to understand better, and explore further, the area as a practitioner and as a researcher.

With the emphasis on lyrical analysis in relation to making connected meaning for the audience, I focus on texts which highlight the interconnected nature of the lyric with other devices within the performative text. I interrogate the relationship of the lyric with the writer, and the layers of meaning the writer attempts to encode for target audiences. My approach to these texts includes using theories of textual analysis and semiotics, as well as a practice as research methodology. Through my research it became apparent that current academic focus is on music composition and the history
of musical theatre, rather than textual or performative analysis, a gap which will become apparent in this chapter.

My research into the lyric was largely grounded within my own practice as a lyricist (which I shall address further in this chapter), with several key theorists guiding my approach. As musical theatre is a relatively new site of academic study, there are few scholarly texts specifically written about the area. As such, I have chosen a selection of texts regarding poetry, music and theatre to ground my theoretical work and provide a frame of reference for the creative texts. I have also used texts written by practitioners to further inform the field and to find the most appropriate and up to date terminology. The particular areas and texts cited here were chosen due their relevance to my work and, in the case of authors such as Taylor and Symonds, and Julian Woolford, for their serious engagement with the emerging field of musical theatre theory. Evgeniya Aleshinskaya acknowledges the lack of organized methods for ‘musical discourse’ in the article Key Components of Musical Discourse Analysis (Aleshinskaya 2013) and proposes several possible modes of examination, including a ‘multimodal discourse analysis’ which I utilize below. As there is not enough scope for addressing every relevant text, I examine the primary texts in detail, with secondary and supporting texts mentioned in brief. I use the term ‘primary’ in the chapter in a specific sense: not as meaning an original document or literary work, but as meaning a theoretical or critical text that is central to my analysis of the musical theatre lyric.
Primary Text: The Artwork of the Future, Richard Wagner

While there have been many artists and philosophers who have had a great impact on developments in the theatre\(^5\) (from the movement of oral traditions into written and performed texts as well as the undeniable impact of Shakespeare), Richard Wagner’s significant contribution to the understanding of meaning-making in musical theatre must be recognised. The Artwork of the Future (Wagner 1895) provides insight into the importance of opera in the history of musical theatre as a distinct genre. Wagner was searching for a ‘perfect’ artwork which would allow all areas of art to integrate in order to create “[t]he great United Artwork, which must gather up each branch of art to use it as a mean[s]...for the unconditioned, absolute portrayal of perfected human nature...” (Wagner 1895, 88). Wagner’s theory of the ‘Total Work of Art’; (Gesamtkunstwerk) defines the lyric as poetry (in opposition to many later theorists); however, his work is focussed on opera and requires some interrogation before being applied to the musical form. This theory entwines music, dance and poetry together in a meaningful way to create a piece of art ‘uplifted’ from other forms. It moulds them together, along with scenery, lighting and other aspects of the theatre to create the perfect opera. However, the

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\(^5\) Aristotle’s Poetics (2013) provides insights into how music and poetry are ephemeral and emotional and cannot easily be contained within the concepts of form and genre; rather, these are guidelines, used in order to create some sort of order within the framing discussion of a work. Aristotle’s use of the poet as a weaver of stories and ‘composer of plots’ is being returned to in musical theatre as an emphasis on the poet-composer grows in importance.
opera, as high (and expensive) art, is no longer as accessible to mass audiences (if it ever was), allowing for new variations of the form to come into being.

Over the years, musicals have developed alongside the theory of the ‘Total Work of Art’, leading to the development of what has become known as integration theory. Wagner was attempting to tap into the potential of the opera as an art form, (unintentionally) paving the way for musical theatre to take its place as the theatre of the populace. Despite being potentially consumer driven, with crowd-pleasing shows being churned out with increasing frequency, musicals have the potential to be politically effective; to change minds and tap into fundamental parts of the human psyche. The ‘Total Work of Art’ refers to the intertwining of all art forms into an organic *uber-form*, allowing each part to work as part of a larger whole to inform the action and heighten the beauty of the text. He particularly intended for the three forms of dance, music and poetry (lyrics) to take precedence:

> The arts of Dance, of Tone, and Poetry: thus call themselves the three primeval sisters whom we see at once entwine their measures wherever the conditions necessary for artistic manifestation have arisen. By their nature they are inseparable without disbanding the stately minuet of Art.

(Wagner 1895, 28)

This inseparable entwining shows not only the philosophical origins of integration theory, but a more modern unity of theme and form (even if the text itself is disconnected in a *bricolage* or does not form a chronological story).

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6 The theory that songs and dance add to the plot and move it forward; “‘integration’ points to the way in which song is ‘integrated’ into that dramatic narrative…” (Taylor and Symonds 2014, 14).
A key theme in Wagner’s theory, and the artistic notion he is best remembered for, can be found in the leitmotifs and musical themes he developed to explore character arcs and give deeper meaning to his music. This can be seen in its most complex form in the *Ring Cycle (Der Ring des Nibelungen)*, as he crafted leitmotifs for each character, linking moments and emotions over a cycle of four operas. Taylor and Symonds discuss the use of such repetition as a technique of intertextuality: “Each utterance stems from and is filled with all the previous meanings and resonances of the words or signs used within it, as they are perceived by the listener or reader” (Taylor and Symonds 2014, 207).

Perceptions of the characters, their relationships, and the text itself change between viewings and in the light of new context (whether internal: as part of the text; or external: brought in by the reader). These meanings and perceptions infer the necessity of an audience to receive the text.

Wagner believed in connections creating deeper meaning and sought the beauty of a perfect connection within his work. While perfection is difficult to achieve, in striving for it, the composer crafted performative texts which developed a more fully realised form of music (through the leitmotifs) and elevated the lyric to the term of poetry. While he did not conduct any formal analysis (he was a practitioner rather than an academic), he did provide the foundation for what has become ‘intertextuality’ in the theory’s application to performance studies and in concert with musical theatre.
Secondary Texts

Both Jones (2004) and Lundskær-Nielsen (2008) connect Gesamtkunstwerk with the integrated musical; however, they go into no depth, transferring the idea rather than theorizing which parts of Gesamtkunstwerk can be appropriated in relation to integrating the ‘three humanistic art forms’ (Wagner 1895) or in a mixed-methodological approach. Diana Calderazzo does expand upon this in her thesis, *Stephen Sondheim’s Gesamtkunstwerk: The Concept Musical as Wagnerian Total Theatre* (Calderazzo 2005). She examines the links between Sondheim and Wagner, proposing “a Wagnerian approach may lead to successful understanding” (Calderazzo 2005, 70) of the concept musical.

Primary Text: *Studying Musical Theatre: Theory and Practice*, Millie Taylor and Dominic Symonds

The most advanced research within the area of musical theatre is being done by Millie Taylor and Dominic Symonds (*Gestures of Musical Theatre* 2014; *Studying Musical Theatre: Theory and Practice* 2014). Having also recognised the gaps in musical theatre theory, they borrow from other areas such as narrative theory, semiotics, Cultural Materialism and audience reception theory to highlight the ephemeral nature of performance studies, and the need to analyse the musical theatre text as a whole, as well as its disparate parts. Taylor and Symonds explore methods of studying musical theatre through different theoretical lens, including ways of reading the texts, interpreting contexts, performing identities and rethinking relationships. They explore the concept of balance between necessary art and art form in academia asking, “does the foreknowledge of the technical analysis lead to a stilted art form or create a more self-reflective state of work?” They also state that:
[s]tudying the narratives or plots of musical theatre is not sufficient to understand the form. We also need to know when and where characters sing and dance, why they do so, and how singing and dancing contributes to the performance. (Taylor and Symonds 2014, 2)

Their exploration of different theories supports and informs Wagner’s theory of Gesamtkunstwerk; in order to have a form which encompasses all forms\(^7\), theoretical work must come from many perspectives and theories. The work of Taylor and Symonds provides comprehensive essays on different theories applied to musical theatre as a whole. However, they do not address the function or format of lyrics in an in-depth, analytical manner, providing a gap within the research which still needs to be filled. Importantly, they address the relationship between musical text and audience, stating that “the potential of musical theatre to reach out to audiences is extraordinary, and it is based on encouraging engagement in human relationships, awareness of community and the blissful loss of self in the experience of excess” (Taylor and Symonds 2014, 247).

These texts speak to the need for a more extensive analysis of the way meaning is constructed through the lyric. Here, in order to theorize the lyric, I explore both how and why it is written within the context of a performative text.

**Secondary Texts**

There are many texts which discuss general musical theatre history, such as Eric Grode’s *The Book of Broadway* (Grode 2015), Ben Brantley’s *Broadway Musicals* (Brantley 2012) Stanley Green and Cary Ginell’s *Broadway Musicals* (Green and Ginell 2011) and Larry Stempel’s *Showtime: A History of the Broadway Musical Theatre* (Stempel 2010);

\(^7\) Both theatrically speaking and theoretically.
however, these are often limited to Broadway and an American perspective. John Kenrick gives a more in-depth history, beginning with the Ancient Greeks and then defining a musical as “a stage, television, or film production utilizing popular style songs to either tell a story or to showcase the talents of writers and/or performers, with dialogue optional” (Kenrick 2008, 14). Kenrick describes the influences of different music styles and moments in history to the development of the musical and provides definitions sub-genres of musical; however, there are no analytical discussions to be found as it is a historical survey. Joseph P. Swain begins to develop musical criticism in The Broadway Musical: A Critical and Musical Survey (Swain 2002); but Swain’s work is limited to a discussion on the music and placement of songs. A recent thesis by Arreanna Rostosky (Rostosky 2017) is useful for its broader examination of discursive trends in musical theatre history, problematizing the concept of the “Golden Age” and expectations attached to this terminology.

Our Musicals, Ourselves: A Social History of the American Musical Theatre (Jones 2003) utilizes historical context in its analysis of American musicals up to the 2000’s. It shows the importance of contextualizing the era a musical was written in and the ways the political, social and economic contexts can impact a show’s success and reception (as seen in Chapter Five). Jones acknowledges the focus on “only American’ musicals with ‘social and political value’”, as opposed to those which just sought to entertain (2003, 1). While it does not cover any of the more recent musicals, it does provide a basis of historical and political analysis. Directors and the New Musical Drama: British and American Musical Theatre in the 1980s and 90s (Lundskær-Nielsen 2008) also brings a cultural analysis to the musical, focusing on the director’s impact on musical works. It highlights the American bias against ‘the British Invasion’ of the mega-musical, and
discusses the contexts of notable directors and the impact they had on the genre. Here it can be seen that the history of the musical is well documented, with many texts discussing opening nights, venues and creatives connected to a show; however, musical theatre theory is rarely discussed, and the lyric hardly at all.

**The Lyric in the Musical – Poems (Sondheim 1976)**

Having examined the broader area of musical theatre, I narrowed my focus to the lyric. While it is important to see the lyric as part of a larger whole (whether this be as one of the ‘humanistic art forms’, integrated into song and dance or understood multimodally), it became apparent in my research that the lyric itself needed a more distinct focus, as well as music-based analysis.

**Primary Text: Words with Music, Lehman Engel**

Lehman Engel begins to develop an analysis of lyrical meaning in *Words with Music* (Engel 2006), especially the use of particularization as “most important in the creation of characters, plot, and especially of lyrics” (Engel 2006, 121). This use of particularization to create believable characters, rather than stereotypes, has impacted upon my own work, as I use the term as part of my analysis of other texts and in the creation of my own. However, this text is highly problematic in its American bias (“the kind of musicals on Broadway that we have done better than anybody else in the whole world” (Engel 2006, 268)), and in its dismissal of many works which do not conform to the author’s idea of what a musical is, such as *Hair* (Engel 2006, 215). This highlights the issue with the books available in the musical theatre field; there are so few of them, and those which exist often succumb to simplistic generalisations. Howard Kissel, who revised Engels’ *Words with Music*, stated: “It seems naïve that [Engel] assumes there’s
a correlation between quality and success. He didn’t live to hear the lyrics of Les Miz. Admittedly they’re translated from French, but they’re also, by his – or any – standards, sub literate” (Engel 2006, 141) Kissel then goes on to say, “At least with Cats there was a level of verbal musicality and literacy. That cannot be said of the Brit shows that followed or, for that matter, the one that preceded it.” These statements appear to be attacking shows which did not originate on Broadway because they were written by foreigners. There is no evidence given as to why shows which have multiple awards and have made history by lasting for over twenty-five years without closing are ‘sub literate’; the statement is simply made and then taken for granted as being factual. This is an issue which pervades many texts on musical theatre, not just those written by Engel and Kissel, and it is an important reason why more investigation is needed in the area.

While Engel and Kissel’s text does begin to discuss aspects of lyrical analysis, it is only briefly touched upon. Much of the information is also out of date as the original text was published in 1972, and the updated version continues with its biases. What also becomes clear with this text (as well as the secondary texts) is that while general ideas of lyric writing are put forth, musicals are rarely analysed as a whole text, the libretto is mentioned, but individual songs are analysed with little commentary on how they fit together lyrically.

Secondary Texts

In examining texts specifically dedicated to the lyric I discovered many ‘how to’ guides; such as Pat Pattison’s Writing Better Lyrics (Pattison 2009) and Song-Writing Without Boundaries (Pattison 2011). These discuss writing exercises and rhyming schemes as well as basic structures, as does Leon Stein’s Structure and Style: The study and analysis of musical forms (Stein 1979). Aaron Frankel’s Writing the Broadway Musical (Frankel
2000) and Steve Cuden’s *Beating Broadway* (Cuden 2013) each discuss methods to write the book, or libretto, of a musical; however, in each of these texts there is little discussion about why a certain lyric is chosen or what meaning could be derived from lyrical choices. Julian Woolford writes “it is the lyrics that can make or break a show” (Woolford 2012, 267), beginning to connect writing with reception; while Scott McMillin begins to discuss integration theory (McMillin 2006). James Bradley Rogers continues this discussion on integration in his thesis *Integration and the American Musical: From Musical Theatre to Performance Studies* (Rogers 2010), citing Wagner’s *Gesamtkunstwerk* and Brecht’s alienation theory; but the focus here is on the music and performance of the text. Ana Maria Rierola Puigderajols offers an examination of the use of ‘magic’ in the lyrics of Disney films (Puigderajols 2001), formalising the analysis of structure in the Disney context. In these works, literary devices and the connections to poetry are developed as being important to the creation of a lyric, but as individual tools rather than as connecting elements to devise and weave meaning throughout a text. In the broader field of popular music, Mattias Mauch, Robert M. MacCallum, Mark Levy and Armand M. Leroi trace the evolution of music trends in America in their article, *The evolution of popular music: USA 1960-2010* (Mauch, MacCallum, Levy and Leori 2015), proposing quantitative methods of music examination. However, they mostly focus on music genres and theory, providing room for later investigations into similar areas.

**Lyricists - It’s Hard to be the Bard** (Kirkpatrick 2015)

As lyric writing guides and lyrical examinations to this point focussed so much on the individual song, I turned to the works of lyricists and their discussion of intent and craft. Websites such as *genius.com* are becoming more popular for lyricists and composers to
annotate and discuss their process; however, Stephen Sondheim’s published works, in particular, give a full (if general) overview of his work so far.

Primary Text: *Finishing the Hat, Look I Made a Hat, Stephen Sondheim*

Sondheim’s two commentary style texts, *Finishing the Hat* (Sondheim 2010) and *Look, I Made a Hat* (Sondheim 2011), give context to the creation of each of his shows as well as insights into his process. These are important works as they signal the significance of the lyrics (especially as so many texts on Sondheim focus on the music). However, due to the sheer volume of work he has created, each show is only given a cursory commentary in these books. This includes a page or two of introduction for each show and some side-by-side lyric discussion (not analysis). This is made more difficult due to the formatting of the text; as the only thing separating lyric from commentary is a shift in font to quickly discuss the song as a whole, with little discussion on the lyrics themselves. This style of text was improved upon by the writing teams of Miranda and McCarter (2016) and Suskin and Malloy (2016), who provided essays, discussions and interviews on each song as well as clear demarcations between lyrics and annotations. Each of these texts impacted my own annotations and the way they were presented as I strove to guide the reader through the choices I made in a critical, yet easy to read manner.

Secondary Texts

Investigations into popular lyricists give examples of their lyric style and working relationship with composers (if they are not also the composer themselves). Philip Furia discusses the individual songs and phrases of Gershwin (Furia 1996); while Margaret Vermette allows a chapter on the discussion of the lyrics of Boublil and Schonberg (Vermette 2006). Stephen Citron begins to analyse lyrical sounds in *Sondheim and Lloyd-
Webber: The New Musical (Citron 2001). Yet, while each of these texts, and many others, praise the crafting of lyrics in the context of performance, little detail is given to how they contribute to the musical as a whole and how they can be interpreted by audiences; the texts are too general. Works on Sondheim provide more discussion, especially Sondheim on Music (Horowitz 2010), which includes a long form series of interviews with Sondheim, and Sondheim’s Broadway Musicals (Banfield 1993). Both texts give insight into Sondheim’s style, including some discussion on lyrics in regard to form and tone; however, the focus is largely on the music. As these texts discuss each show together, they allow some ideas of the unified text and overarching themes explored through the work; nevertheless, more discussion on the ways the lyrics interact with each other is required. This is the focus of my project, both as an analyst and as a practitioner.

Semiotics, Literary Cognition and Audience Reception – Invocation and Instructions to the Audience (Sondheim 1974)

Having examined the texts available in the area of musical theatre (and more specifically, lyrics), I turned to other areas of analysis in order to borrow their insights and apply them to an analysis of the lyric.

Primary Text: The Cognition of the Literary Work of Art, Roman Ingarden

Roman Ingarden as a theorist worked in a multi-modal methodology, interweaving many strands of analysis into a complex discussion of meaning-making in literature. Despite the fact that Ingarden wrote many of his major works in the first part of the twentieth century, his work is still useful in understanding the complex way in which a text makes meaning through the relationship between writer and reader. While his studies into the
literary work of art are focussed on the written text and ways it can be read, Ingarden has been a key theorist in my own analytical work, forming the basis of my structural understandings of poetry, which I overlayed onto the lyric. *The Cognition of the Literary Work of Art* (Ingarden 1973) outlines Ingarden’s process of cognition (the understanding of a text, guided by an understanding of language, aesthetics and audience). He restates the underlying question of his previous text, *The Literary Work of Art* (Ingarden 1973): “How is the object of cognition, the literary work of art, structured, and how does it exist?” and explores the question which stems from that analysis: “What process or processes lead to the cognition of the literary work of art, what are the possible ways of recognising it, and what results can we expect of this cognition?” (Ingarden 1973.xv).

Ingarden gives an analysis of how semantics can be used to create cognition within the receiver of a text, crafted by the author towards either a specific understanding of intent, or a general understanding built by the words chosen; in order to create an environment for the receiver to create their own interpretation of the text. He discusses the reception of the text and how this can differ from receiver to receiver, depending on their apprehension and interpretation, and also depending on their own context informing their reception of the text, and their individual grasp of the intricacies of the language the text is delivered in.

This text provides the basis of my analysis of the lyric as poetry, as seen in his definition of the literary work in the introduction:

> The literary work is a many layered formation. It contains (a) the stratum of verbal sounds and phonetic formations and phenomena of a higher order; (b) the stratum of semantic units: of sentence meanings and the meanings of a whole group of sentences; (c) the stratum of schematized aspects, in which
objects of various kinds portrayed in the work come to appearance; and (d) the stratum of the objectivities portrayed in the intentional states of affairs projected by the sentences. (Ingarden 1973, 12)

This layering of analysis of meaning is useful, as it recognizes the difference between meaning through sound, meaning through structure and word order, meaning through intent and meaning through interpretation of signs. In following Ingarden’s set of strata, I explore: the verbal and phonetic formations and how they can be crafted to create the meanings found in semantic units, except I shall be defining a ‘semantic unit’ as a ‘line’, ‘verse’ or ‘song’ rather than ‘sentence’ or ‘group of sentences’; schematized aspects as seen through the significance given to a particular phrase or object and repeated (see Chapter Four for ‘lyrical leitmotifs’); and the context of the characters and moments depicted through the language choices. My project here is to show how the layering of these strata through the musical lyric can produce connected meaning for the audience. Whether the receiver of the text is a ‘reader’ or a ‘viewer’, Ingarden connects the experience of receiving a text with emotional resonance and aesthetic value, thereby placing intellectual value upon the art form.

In finding a definition for ‘cognition’ Ingarden says:

I use the word “cognition” here for want of a better. It should be taken for the moment in a rather vague and broad sense, beginning with a primarily passive, receptive “experience” in which we, as literary consumers, “become acquainted with” a given work, “get to know” it somehow, and thereby possibly relate to it in a more or less emotional way, and continuing on to the kind of attitude toward the work which leads to the acquisition of effective knowledge towards the work....“Cognition” should thus be taken to mean a kind of intercourse with
literary works which includes a kind of cognizance of the work and does not necessarily exclude emotional factors. (Ingarden 1973, 6)

Ingarden places value on the work as an ‘experience’ which the receiver must come to on their own terms. The audience bring their own meanings with them and their own perceptions of what may be ‘aesthetically pleasing’, as does the author when setting out to write a given text. He also gives a method of analytically understanding of a work, which I address below in relation to semiotics and poetic analysis.

When discussing poetic forms, Ingarden says: “In many cases, especially in verse, words are arranged with primary concern not for the context of meaning which they constitute but instead with regard to their phonetic form, so that a unified pattern arises from the sequence of sounds, such as a line of verse or a stanza” (Ingarden 1973, 23). This use of pattern is examined through semiotic construction, as seen below: this includes a focus on the importance of the repetition of a segment of text; displaying the importance of a word or phrase; and creating a signifier within the text for the receiver to interpret.

I also explore the concept that “[t]he printed format … play[s] a modifying role in the reading” (Ingarden 1973, 14), as do multi-disciplinary forms of the same text. For example: a musical can be received by the audience as a performative text (on stage), an auditory text (via a cast recording) and as a read text (via the libretto). Each reading changes the receiver’s perspective and allows them to craft a different understanding of the text as a whole. As a musical text can be received in such a trans-medial manner, an understanding of the text can be acquired through the verbal sounds, musical sounds, physical cues, word meaning, sentence meaning, expressed meaning, schematized meaning and the word play found therein. Similarly, a performed text must be actively sought out by the receiver. It is performed in a space which is generally outside of the
receiver’s own space (unless it is viewed as a taped recording, or being passively listened to as an audio recording), meaning that the receiver is approaching the text with the intent of comprehending the text and keeping it within primary focus at least for the time it takes to be performed. While I do not focus on performance studies at depth in this dissertation, the concept of the text being performed is engaged with in Chapter Four.

As indicated above, Ingarden primarily deals with the ‘literary work of art’; however, his concepts can be applied in concert with the other forms of analysis I have given here, in order to craft a fuller understanding of ‘the lyric’. Once again, it is important to state the reason why I am using Ingarden here: the study of the lyric has no formal, well developed theoretical system of its own in place to offer significance to the lyric text, therefore I am turning first to the literary art from as it deals with a connectivity of understanding through a written text.

*Connections create craftsmen in us all*

**Secondary Texts**

As Ingarden focuses on the ‘literary work’ as one which is primarily read, I turn to other theorists for the application of his theories to poetry and performative texts. Eugene H Faulk’s *The Poetics of Roman Ingarden* (Faulk 1981) provides further insight into Ingarden’s work, giving further depth to the functions of ‘meaning’, as defined by Ingarden, discusses the ‘organic’ text and provides models with which Ingarden’s theories can be applied. The musical theatre text is both written and performed; moreover, the written work can include both poetry and prose, allowing it to be analysed as several types of written text, as well as a musical text and as a visual text.
The work of Julia Kristeva also discusses meaning found in language (including *Revolution in Poetic Language* (1984) and *Desire in Language* (1980), both translations of earlier works). Her discussion on the semiotic and symbolic dovetails well with Ingarden’s theories. Kristeva viewed language as dynamic and living, and emphasised the signs being expressed as well as the mode of expression. As meaning and intent changes she contends there can be no simple or unified meaning (Kristeva 1984, 59-60).

While I agree that meaning is never simple in a written (or performative) text and is never explicitly unified, in a multi-modal text such as a musical, thematic meaning must be unified on a larger scale in order for the pieces to come together in a cohesive whole, while still leaving room for a process of reception which allows multiple views to be formed from the same text. It is significant that while Kristeva feared a cultural moment when signification ceased as receivers became too inundated by signs (an oversaturation), instead Post Modern audiences are becoming more sign-literate, creating a culture around the identification of symbols and transposing meaning between texts in a highly sophisticated manner.⁸

Kristeva’s work is significant in its emphasis on the plurality of meaning which exemplifies the post-structuralist philosophy and, by utilizing both Ingarden and Kristeva a balance can be found between comprehending the construction and deconstruction of a text in its micro-parts and at a macro level.

While a text can be crafted to create meaning (more open to interpretation or more closed by intent), without an audience to receive the text, no meaning of any kind (barring its solipsistic ‘reading’ by the writer) can be made.

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⁸ The layers of signification required to deconstruct memes, vines and other short form entertainment requires its own exploration in the future.
Primary Text: The Audience, Herbert Blau

This text forms the basis of my understanding of the audience both as a collective and as individual spectators, an understanding supplemented by other texts discussed within this chapter. It provides terminology with which to discuss the audience and its relation to the text and aided the crafting of my creative piece 2084 through the understanding of audience reception it gave me.

Blau asks questions such as: “who is seeing and what is being seen? And what is the principle of determination?” (Blau 1990, 25). In posing these questions, Blau raises the importance of focussing a piece of art to a particular purpose, crafting the language to serve that purpose, and working with the performers to provide a clear interpretation of the written text. He also examines the separation of the audience from the performers in regular performance spaces such as proscenium stages; a structure separating spectators both mentally and physically from the performance. As the musical, like most contemporary theatre, is not ‘naturalistic’ in form, it is required to accept its own artifice, inviting the audience through compelling, emotional music or through the spectacle of the performance (Blau 1990, 49). In Chapter Six, I discuss this in relation to Natasha, Pierre and the Great Comet of 1812, and the way it challenges the separation of audience and performer through its staging and its use of direct speech in the lyrics.

Secondary texts

Blau’s discussions on the audience are augmented by Samuel Dworkin Baltimore’s thesis “Do It Again”: Comic Repetition, Participatory Reception and Gendered Identity on Musical Comedy’s Margins (Baltimore 2013), which examines the ways in which ‘subcultural audiences define themselves’ in relation to musical comedy, and the means
by which an author can aid this process by suggesting coding for an audience to relate to. Douglas Larue Reside problematizes the role of authorship in the musical in his text, *The Electronic Edition and Textual Criticism of American Musical Theatre* (Reside 2006).

Susan Bennett’s *Theatre Audiences* (Bennett 1997) theorises the use of reader reception in performative texts and cultural systems adopted by audiences (also picked up and expanded upon by Taylor and Symonds). While Bennett’s work has also been used as a key text, Blau remains a central theorist in my research, due to his engagement with other works which have shaped my understanding of the theory.

**Primary Text: Structuralist Poetics and Theory of the Lyric, Jonathon Culler**

Culler’s *Structuralist Poetics* (Culler 1989) provides a ‘linguistic foundation’ from which to develop a methodology concerning linguistic principles and codes with which to discuss the lyric. When read in concert with Blau and Ingarden, this text advances my understanding of textual criticism and ways it can be used when applied to a performative text. Culler has also written several works on the lyric, including an article in *The Lyric Theory Reader*, titled ‘Lyric, History and Genre’ and another in *Thinking Verse IV.i* (2014) called ‘The Language of Lyric’. In this article he connects the lyric poem with the lyric song stating that: “I take the underlying structure of lyric to be one of triangulated address, where an audience of readers is addressed through the act of address (implicit or explicit) to an imagined addressee” (Culler 2014,164) and:

...it seems to me crucial...that we explore all of those aspects of lyric that exceed dramatic monologue, that make lyrics different from little short stories with fictional characters whose situations we seek to understand and more like those pop songs whose lyrics people learn by heart and repeat to themselves, and allow to structure their experience. (Culler 2014,176)
He continues this argument in *Theory of the Lyric* (Culler 2015), discussing the individual forms of lyric poetry. It was this text which led me to realise that while many texts in the fields of poetics, textual analysis and musical theatre discuss individual poems and songs, they do not theorise in any detail about the connections between songs, leading me to shift my focus from the individual lyric to *connected* meaning.

**Conclusions on the State of the Literature –*Putting it Together* (Sondheim 1986)**

The most in-depth works on the lyric, either separately or as a component of a musical, are written by the practitioners themselves as they describe their process and the meaning they embed in the texts. Dissertations are beginning to include case studies on individual works; however, thus far there is little analysis to be found regarding the role of the lyric in meaning-making, especially in the contemporary through-composed musical. This lack of lyrical analysis creates another gap in the knowledge due to the slowness with which the academy reacts to new forms, and its long-held bias against popular forms. Songs have existed for as long as the spoken word, and yet the majority of texts under consideration here still leave discussion of composition to the musicians, with little thought given to the way the words have been crafted to fit a tune, style or topic or how the poetry contributes to the overall reception of the work.

Only by combining diverse areas in a multi-modal approach have I found the theories of analysis needed to craft my own methodology. The majority of works on poetry do not discuss the popular form of the lyric (excepting Culler, who is currently revolutionising the lyric theory field); texts on theatre rarely discuss the musical, and then usually in an historic context; critical analysis is usually focused on the literary, with the exceptions of newer works discussing performative texts. To focus on the lyric is too broad an area
(despite being a large gap in the knowledge); therefore, my focus is on connected meaning-making as a lyricist for an audience, using particularized language in a practice as research context.

In Chapter Three, I develop my use of these texts as part of my methodology, examining how the examinations of many theorists can be used together to form a deeper understanding of the lyric.
Act One - Chapter Three

Methodology

In which I describe the broad philosophical underpinning to my research methods.

Musical theatre is a collaborative art form which requires multiple perspectives in order to achieve fruition. My analysis therefore uses a mixed methodology so as to fully interrogate the scope of the area. This includes the practice as research model (the dominant methodology used) suggested by Robin Nelson as well as textual analysis, focussing on literary theory and semiotics. Such an approach allows me to explore lyrical and language choices within a musical text as a method of communicating with audiences.

I have chosen a hermeneutic approach with a heteroglossic (in keeping with Bakhtin’s theory of a diversity of discourse styles (1981)) inflection; in order to explore more comprehensively the role of the lyric within musical theatre. This allows me to analyse lyrical texts with the emphasis, as outlined above, on the theories of Richard Wagner, Roman Ingarden and Jonathan Culler. This, combined with audience reception theory, as explored by the performance theorist Herbert Blau, provides a broad picture of how lyrics may be theoretically analysed to discover the meanings constructed by the audience as receivers of the words and their placement in a musical text. I then further explore how this is done by conducting two case studies of the texts Hamilton: an American Musical and Natasha, Pierre and the Great Comet of 1812. Finally, I apply this knowledge through my practice as research to the script of 2084: a musical⁹. I approach

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⁹ This can be seen in Chapter Seven, the Annotated Script in Part One of this document and the Documentation of the Process in Appendix One.
the writing of this text with the knowledge gained through the theoretical framework and through a combination of workshops, interviews, questionnaires and experimental rehearsals. In the latter part of this chapter, I explore modes of enquiry into the lyric, focussing on the chosen lenses for each chapter, including adaptation, anachronism, Post Modernism and intertextuality.

The two musical texts were chosen originally for their exemplification of the modern through-composed musical, their innovative use of the lyric, my ability to consume them as an audience member live on Broadway and for their impact upon my own original work. The methods of engaging with the texts were chosen for their appropriateness to the creative work and for their interconnectivity to my original work. They are also examples of connected meaning in action, and their use of leitmotif, intertextuality and Post Modern attributes aided my understanding of lyrical connectivity.

**Practice as Research – The Road You Didn’t Take (Sondheim 1971)**

The practice as research methodology has allowed me to combine theoretical knowledge with practical application in order to interrogate my own understanding of the lyric; as well as to examine the interplay of modes within the musical. Michael O’Toole’s theory of the hermeneutic spiral (2018) allows for the “open ended and continuing “spiral” of interpretation” to occur, so the relationship between modes can be realized and put into practice (O’Toole 2018, 1):

> Just as linguistics cannot limit itself for long to the study of syntax alone, but must constantly refer back to semantics, so poetics, studying the phenomenon of literary art where, by definition, meaning and form reach their highest degree of integration, must analyse not merely the formal patterns but what is being expressed by these patterns. (O’Toole 2018, 51)
This multiplicity of application and interpretation in analysis requires the researcher to view their work from multiple angles, integrating different theories in order to allow the most meaning to be generated. As my work has come to focus on the connectivity of meaning in the lyric in analysis and creative process, this perspective on the research is best applicable to a practice as research framework.

Musical theatre is a performative text, crafted for an audience in order to convey a certain story or meaning. The writing and creating of a musical theatre text cannot, therefore, be approached from a solely analytical perspective. As seen in Ingarden’s *The Cognition of the Literary Work of Art* (1973), there are multiple ways in which a text can be approached by the receiver, especially in an aesthetic context. The creation of a musical theatre text is both personal, and the result of cultural and political connections between artist, audience and society. It is also intrinsically multi-modal, including many artists (be they writer, director, designer, producer or performer), requiring an approach developed through experimentation and workshops: the practice.

John Freeman’s *New Performance/New Writing* (2016) works as a balance to the works of literary cognition explored in the previous chapter. For while the lyric should be understood as a written text (lyrics begin as words crafted as a form of writing), they are also a performative text (meaning coming from the addition of the music and the performer themselves). The value of Freeman’s work to my research is also in his discussion of diverse ways in which to analyse a performative text through the lenses of Modernism, Post Modernism and textual analysis (among several other approaches). As I am using textual analysis when approaching my case studies in Chapters Five, Six and Seven, Freeman’s theories further my understanding of the lyric as a critical text.
Freeman presents his analysis of practice-based research and research informed practice through multiple case studies in his text *Blood, Sweat and Theory* (Freeman 2010). As he reports his exploration through a series of case studies his book provides an example of the form, extrapolating how to write about theories when connected to practice. It is important to note that all of the texts I encountered in this field used different terminology to express similar ideas. Whether it is practice led research, theory as practice, research informed practice or any other variation of the concept; each of these research methods explores the idea of connecting the creative with the theoretical, introducing a transdisciplinary paradigm to be explored by the researcher.

Baz Kershaw and Helen Nicholson expand on this in text *Research Methods in Theatre and Performance* (Kershaw and Nicholson 2011), discussing a “variety of methodologies, drawing on many theoretical domains beyond theatre and performance as subjects per se, and exactly how they do that resonates with the ethical commitment of culturally, socially and environmentally engaged research” (Kershaw and Nicholson 2011, 2). This builds upon Estelle Barrett and Barbara Bolt’s *Practice as Research: Approaches to Creative Arts* (Barrett and Bolt 2010), which explores multiple angles from which a practitioner can explore research in the creative arts.

Through these texts I have come to understand the delicate balance between theory and practice and how one cannot exist without the other in a creative research context. However, the connection between the expressive and sometimes messy demands of creative praxis and the stricter protocols of traditional academic research can be fraught. For example, Robin Nelson states “I do not accept that a review of literature is always necessary… because my approach to research is open and interdisciplinary...” (Nelson 2013, 34). Nelson goes on to extrapolate how traditional approaches to praxis
can be limiting to the arts doctorate and locates different theories for research as practice around the world, giving reasons for legitimising practice as research while explaining why academic committees resist its use. Nelson’s approach allows a dialogue between theory and practice, each reinforcing the other in a creative and critical process; this dialogic approach is why I chose his methodology.


Practice as research (PaR) is defined by Robin Nelson as involving “a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice...is submitted as substantial evidence of a research inquiry” (Nelson 2013, 8-9). Nelson later explains the process of ‘praxis’ within this theory as “doing-reflecting-reading-articulating-doing” (Nelson 2013, 32), further regulated into the terms ‘know-how’ (tacit knowledge), ‘know-what’ (performative) and ‘know-that’ (embodied cognition). The artefact at the beginning of this exegesis in script form stands as the first stage of ‘doing’; the further case studies form the ‘reflecting-reading-articulating’ stages, working in tandem with the mixed methodologies discussed below; while the filmed artefact of the same script is the final act of ‘doing’ – putting the theorized work into practice. This practice was accompanied by interviews to inform my creative choices, as the process and its meaning was explored in a workshop setting. In order to document this process and show the relationship between each stage, I have curated a series of drafts with annotations and commentaries to critically reflect on this process and how each step fed into the others.

Nelson begins his discussion of praxis with the term ‘know-how’, or, ‘procedural knowledge’. He argues: “Typically following the ‘source-path-goal’ schema of learning
through doing, procedural knowledge is gained incrementally” (Nelson 2013, 41). This relates to the experience of the artist, which I expand on below as ‘doing-watching’ and ‘doing-being’. These are each also connected with Nelson’s ‘know-what’ which “covers what can be gleaned through an informed reflexivity about the processes of making and its modes of knowing” (Nelson 2013, 44). These are crucial stages of the artist-practitioner’s understanding of their tacit knowledge and how it impacts their practice and thought process: “theory...is not prior to practice, functioning to inform it, but theory and practice are rather ‘imbricated within each other’ in practice” (Nelson 2013, 62). This harmonizes with my own view of theory and practice ‘weaving together to form a cohesive whole’. ‘Know-that’ is defined as “…the equivalent of traditional ‘academic knowledge’ articulated in words and numbers...” (Nelson 2013, 45), knowledge discovered through ‘reading-articulating’ and ‘doing’. In order to articulate my methodology, I have roughly broken down my work into the categories found on Nelson’s Model below:

**Know-How (Insider Knowledge)**
- Annotated Script (Part One)
- Documentation of Process (Appendix One)
- Filmed Work and Cast Recording (Supplementary)

**Know-What (Critical Reflection)**
- Case Studies (Chapter’s Five, Six and Seven)

**Know-What (Outsider Knowledge)**
- Exegesis (Chapter Two, Chapter Three, Chapter Four)
- Case Studies (Chapter Five, Chapter Six and Chapter Seven)
- Interviews and Questionnaires (Appendix Four)
- Further viewing and listening (Appendix Two)

However, this cannot fully capture the intricacy of each type of knowledge feeding back into the others, in a constant cycle of imbricated meaning.
Furthering Nelson’s paradigm, I turn to James Haywood Rolling Jr., in his text *Arts-Based Research*, which explains the heuristic devices inherent to an arts based (or PaR) system as “interpretive tools enabling advanced knowledge of a phenomenon or experience through the further development and reinterpretation of initial perceptions” (Rolling Jr. 2013, 2). In following these approaches to the work, I have developed a methodology for further understanding the musical as an evolving text, from the perspectives of an author and of an audience member – for whom does the writer of a dramatic text write, if not an audience? The initial phase was approached in two parts of tacit and performative knowledge: doing-watching and doing-being.

‘Doing-Watching’ – *Into the Woods/It’s time to go* (Sondheim 1990)

As musical theatre is a live, ever-changing art form, I have chosen an approach which mixes the theoretical with the practical, in order to gain a fuller understanding of the lyric. Practitioners have to follow their instincts and work through practice, rather than from set formulas. The suggested approaches in Chapter Four are not set rules which
must always be followed; rather, they are an open system I developed throughout my creative component and through my experience in the audience of a variety of musicals. By exposing myself to as many musicals, of varying quality, as I could, I was able to discover what I found useful or otherwise in storytelling. This system is based on creating from a reasoned position, following the process of trial and error which is inherent in practice as research.

Through my experiences as an audience member, and as a practitioner, I have been able to ascertain what audiences react to within musicals, whether it is the spectacle, the music, the lyrics, the dance or the material as a whole, reactions which differ for each individual. However, while reactions to the components of a musical’s sign system do differ for each individual, because we are social beings, we also share some common frames of interpretation and affect. This has strengthened my belief that Wagner’s ‘Total Work of Art’ (Wagner 1895) can be utilized within musical theatre to appeal to a larger audience in a multitude of ways. Each audience reacts to the kinetic energy, generated in and through live performance, and energy can in turn be tapped into by the performers. This loop is the final ingredient which can decide an audience member’s level of investment in the experience.

The ‘doing-watching’ stage of my research led me to adopt the active, critical viewer position as a member of the audience to a number of musicals on Broadway (New York), The West End (London), locally (Perth) and through alternate recorded forms (CDs, DVDs, online content). Each performance had an impact on my views of lyrics and their role in musical theatre; however, I have narrowed those experiences down to the two case studies found in Chapters Five and Six. The full list of shows researched may be found in Appendix Two.
‘Doing-Being’ – *Into the Woods/and down the dell* (Sondheim 1990)

During my Honours studies I wrote two musicals as part of my research: *Twelfth Night the Musical* (2012) and *Gesamtkunstwerk* (2012). I have also written additional songs for plays with songs including: *Aladdin* (2014), *Cymbeline* (2014), *Babes in the Wood* (2015), *The Return of the Snow Queen* (2015), *A Sip of Shakespeare* (2015), *The World War Twosical* (2016), *Home at Last: a Toys Journey* (2017) and *The Secret of the Snottygobbles* (2017). These projects allowed me to explore my own use of the lyric and experiment with form before approaching the creative component of this research, the script of *2084: a musical* (2016). In Chapter Seven, I explore in detail the process I followed to craft *2084*, using Nelson’s concept of ‘doing-knowing’, in which the knowledge gained from watching shows and crafting shows was put into practice in a long-term artistic project. This can also be seen in my annotations in Section One (the artefact) and Appendix One.

The ‘reflecting-reading-articulating’ sections of Nelson’s model can be found in the process of taking *2084* from a draft script to completion in the writing process, utilizing ideas discovered during the research process and then reflected upon critically in the annotations and case study.

**The Writing Process** –*So you write down a word but it’s not the right word* (Kirkpartrick 2015)

The act of writing is crucial in my process. Writing is intensely personal and allows for a deep connection between the author and the material. Such a connection can be then received and interpreted by an audience, moving them or allowing them to relate to the material, affecting the emotional resonance of the text. Gaylene Perry, in her essay on the process of writing as research, says: “From the act of writing, I learned first-hand the
power of writing to effect change on the writer’s self and on the writer’s community” (Perry 2010, 45). The process of writing is an intimate and revealing one, and in exploring ideas it allows for the personal connection to the material which is essential in crafting an honest piece of work. This document is no exception, as the question which forms the focus of my exploration of the lyric came about through an organic process of ‘reading’, ‘reflecting’ and ‘doing’. These are woven into my creative practice and analytical examinations.

My approach to the question guiding this work required a “broader range of skills to engage in a multi-mode research enquiry” (Nelson 2013, 9) and a grounding of knowledge in semiotics, poetry, and theatre practices, both embodied and tacit. I discuss the theoretical frameworks of the mixed methodology below; however, the practical knowledge has been amassed through many years as a performer, writer and practitioner, as can be seen above. Important to my research is the knowledge that writing is also a personal process, and my exploration of language and lyrics is connected to my own story. As Gaylene Perry writes, my writer’s art is both autobiographical, a ‘searching’ (Perry 2010, 42) and particularized to my own tastes in aesthetics. In order to fully understand my lyrics and the impact they have (or could have) on an audience, I must also access Nelson’s concept of ‘reflecting’ through the process of workshops, rehearsals, interviews and questionnaires while writing 2084: a musical.

‘Reflecting’ - Workshops and Experimental Rehearsals – Into the Woods/the path is straight (Sondheim 1990)

Nelson’s approach “looks for a resonance between complementary writing and the praxis itself” (Nelson 2013, 11), making reflection a crucial aspect to the theory. He later states that “I prefer to ask for the specification of a ‘research inquiry’, partly because
questions typically imply answers…. In my experience PaR typically affords substantial insights rather than coming to such definite conclusions as to constitute ‘answers’” (Nelson 2013, 30). As definite answers are not essential to the PaR model, reflections on the material and its relationship to the writing are necessary in order to understand the tacit knowledge evidenced in the artistic process and provide focus and clarity to the work.

Reflection and experimentation overlapped in my writing process, as I tested ideas and lyrics and made changes to the overall structure of my story. The personal connection had not yet made itself clear in the early stages of writing; however, the themes of the drafted work did reflect the world at large. The text at this stage was a curious mix of particular choices which had come out of my extended reading and moments born out of intuition and collaboration. Musical theatre is by nature collaborative, which raised issues of originality as well as of interference from internal forces (such as the usual issues which occur when bringing together a large group of people with diverse backgrounds and skill levels). The former was resolved through a strict adherence to roles within the production: I wrote all of the material found within the libretto and directed it on stage. While some material was inspired by the room and developed through experimentation, the final words were mine as those choices were important to my research. My reflections on the work done in the experimental stages of creating my ‘artefact\(^{10}\) of the script and production of 2084 led to a more in-depth application of what Nelson terms as ‘know-how’ or ‘procedural knowledge’ (Nelson 2013, 41). In the doing and reflecting on the work, I engaged with the praxis and developed a deeper understanding of what meaning was being crafted and how language can be used to

\(^{10}\) The artefact includes critical reflection of the process or writing and modes of interpretation which may be used in engaging with the lyrics, as does Appendix One.
form particularized contexts. In particular, this allowed me to engage with the concept of connected meaning and track the way in which I worked themes, phrases and ideas together, not just in individual songs, but throughout the creative work.

‘Reflecting’ - Interviews and Questionnaires – *Into the Woods/Without regret* (Sondheim 1990)

The second phase of ‘reflection’ was carried out in the form of interviews and questionnaires conducted during the research in accordance to ethical practices. These took place during the workshops, rehearsals and after audiences viewed the completed work, providing me (as researcher) with insights into the entire process. As the work was experimental and following the practice as research methodology (which many actors are not familiar with), it was important to keep avenues of communication open with the other people involved in the creative work. As this show was largely collaborative, my reflections had to keep track of what other members of the team thought of the product and process. Nelson describes this part of reflection as ‘know-what’ (Nelson 2013, 44) or “what can be gleaned through an informed reflexivity about the process of making and its modes of knowing...pausing, standing back and thinking about what you are doing” (ibid). My personal ‘know-what’ can be found in the annotations to the artefact; however, the reflections of the creative team and audience feedback ended up having less impact upon my studies than originally anticipated. There are several reasons for this. Firstly, the participants were not professional performers, limiting their knowledge of musical theatre theory. Secondly, the participants (including the audience at the end) mostly gave feedback such as; the lyrics “were amazing!” (Respondent 1 Appendix 4.3) or “pretty cool” (Respondent 12 Appendix 4.3). While it was positive feedback on the quality of the lyrics (as much as can be expected from the largely
uncritical theatre community in suburban Perth), it did not add to my understanding of the impact the lyrics might have upon an audience.

While ‘data’ such as that collected in the interviews and questionnaires became unnecessary to my final work, the act of having those conversations and focussing on certain questions allowed me to explore several avenues of lyrical analysis and focus my practice. For example, the interviews with cast members clarified my use of theme and led to several restructures of the show, including a song being cut in the final production week\textsuperscript{11}. The questionnaires showed me that the majority of audiences experience the lyrics at a tacit level and their reading of the text required literal and emotional interpretations, with room for other levels of engagement to be accessed through further rumination.

‘Reading’ – The way is clear/the light is good (Sondheim 1990)

Part of the ‘reading’ has been addressed above in my consumption of the musical form in as many formats as possible. However, in order to fully access what Nelson terms as ‘know-that’, I must also turn to the theoretical framework of this exegesis. While the creative component does stand alone as an artistic endeavour, it was also viewed through an academic lens. Therefore, the underpinning theories researched while exploring lyrical analysis and lyrical meaning impacted upon the writing and ‘doing’ of the piece. I explore those methods and methodologies below in the mixed methodology section of this chapter.

\textsuperscript{11} Refer to the song ‘Something About You’ in the Annotated Script and the Document Process in Appendix One.
Nelson writes that “the relation between arts practices and any accompanying writing to articulate and evidence the research inquiry involves more than a willingness, or otherwise, of practitioner-researchers to write complementary commentaries” (Nelson 2013, 58). In order to maintain ‘critical reflection’ and ‘theoretical insight’, Nelson proposes that “framing arts practices in a research context through the lens of hermeneutics...affirms the necessity of the dialogic dynamic of my model” (Nelson 2013, 59). In following this model, I have crafted a three-fold ‘articulation’ of the research undertaken. The first approach is covered in Chapter Four, whilst the application of methods of analysis is discussed below as part of a theoretical framework. Second, there is the application of these methods to two case studies in Chapters Five (Hamilton: an American Musical) and Six (Natasha, Pierre and the Great Comet of 1812). Finally, I apply these tools of analysis to my own work in Chapter Seven (2084: a musical). In this way I apply Nelson’s model by creating a dialogue between each area of research; each aspect was influenced by the other in a constant flow of ‘doing-reflecting-reading-articulating-doing’.

The final phase of ‘doing’ can be seen in the presentation of 2084 in its filmed format, and in the presentation of this document: the ‘doing’ of analysis. While I do not view 2084 as complete in its current form, it has been presented to an audience, the final act of doing for the articulated research. It was this ‘doing’ which prompted audience feedback (although this feedback, ultimately, as indicated above, had little impact upon my studies) and allowed me, as the researcher, to analyse the text and discover whether or not my lyrical theories were applicable. In following with the live nature of art and

‘Articulating’ – The way is dark/the light is dim (Sondheim 1990)

‘Doing’ – Be ready for the journey (Sondheim 1990)
performance, the research is also a continual cycle of ‘doing’, as each answer discovered within this exegesis will be the genesis of more questions for future works.

In following Nelson’s model of ‘know-what’, ‘know-that’ and ‘know-how’ (tacit knowledge, embodied cognition and performative knowledge) and the cycle of ‘doing-reflecting-reading-articulating-doing’, I have woven together my theory and practice, discovering approaches to the lyric in an organic manner, applying them to my own work and then reapproaching them several times in the writing and performing stages in order to test theories of connected meaning and reflect upon them critically. This function of practice as research has allowed me to follow the intuitive path of knowledge as well as a structured model, through the further use of a mixed methodology to form the lens with which I explore lyric approaches.

**The Mixed Methodology – What’s Inside (Bareilles 2015)**

As can be seen in Nelson’s model, working with practice as part of the research is complex and cyclical, with all of the parts intertwining to create a fuller understanding of the material. To further articulate the ‘reading-articulating-doing’ phase of the model, I now turn to a mixed methodology of literary cognition, semiotic analysis and audience reception theory. Each of these are applied throughout Chapters Four, Five, Six and Seven in reference to lyrical analysis.

**Semiotics/Poetic Analysis – The Song of Purple Summer (Sater 2006)**

In turning to the analysis of the lyric and its significance within the musical text, I focus on the work of Jonathan Culler (1975, 2015), Julia Kristeva (1984) and Stephen Sondheim. The system developed through structuralism and semiology allows for the study of meaning through language and signs, or significations, before moving into the
Post-structuralist ideas of the dynamic interplay between language, structure and meaning. I use these works to ‘formulate the rules of the system’ (Culler 1975, 11) and discover ways in which meaning may be found within the lyrical text.

Culler writes: “Structuralists have done relatively little work on poetry…. One is therefore bound to take from structuralism a theoretical framework and fill it in by drawing on the writings of critics from other traditions who have worked to greater purpose on the lyric” (Culler 1975, 188). This is significant in that while Culler suggests potential models of analysis for ‘the lyric’, including changes in the temporal signification, the inherent symbolic structure, arrangement and attitude expressed, he also notes that such an analysis of poetry “are not in any sense structuralist” (Culler 1975, 162). However, while he uses the signified phrase ‘lyric poetry’ to describe this mode of linguistic construct, based on the way in which he attempts the analysis, I would not equate ‘lyrics’ with ‘lyric poetry’. For the lyric in the musical is not complete in itself: not only as part of a ‘system of conventions’ (Culler 1975, 116); but also in that it is inherently linked to the music it is sung to, and, in musical theatre, is connected to the other songs which come before and after it within the musical text. I use poetic analysis where appropriate but turn to other interpretive strategies as necessary to examine the layers of connected meaning present in structuring a musical, and in adding particularized voice through character and context.

The Language of ‘Relations’ – Between You and Me (Porter 1940)

One mode of analysis can be seen in relational meaning found in phonemes. Words with similar sounds or phonological structure lend subtle changes of meaning to the lyric. Words such as bed, dead and head all sound similar, lending potential humour to the use (or misuse) of sound within a lyric. Stephen Sondheim is particularly fond of this type
of word play and use of unexpected rhyme. Relational identity is a useful tool when writing and analysing lyrics, as it allows for meaning to be made from rhyme and basic language choices, while signs and signifiers give meaning to metaphor. These are the ‘symbol systems’ of Nelson Goodman, who says that “Even replacement of a character in a text by another synonymous character (if any can be found in a discursive language) yields a different work” (Goodman 1968, 209), meaning that particularization is imperative in a lyric in order to create a song appropriate for the context of the character. Goodman also states that “both identity of language and syntactic identity within the language are necessary conditions for identity of a literary work” (ibid). This continues the need for particularization, while introducing the need for a plurality of meaning (explored further below).

Language also uses a system of contrasts or paradigmatic relations. This allows for the receivers’ understanding that all things are connected, and meaning is made in those connections. Culler sees “binary opposition as a fundamental operation of the human mind basic to the production of meaning” (Culler 1975, 15). While he goes on to problematize binaries as being useful in day to day life, he acknowledges the use of binary in writing and art as a fundamental tool for symbolic representation and meaning-making. Such binaries are often used in lyric form in songs such as Cole Porter’s ‘Night and Day’.

In addition, I would note that the musical creates its own signification by foregrounding certain signs within the text. Once these rules have been established, they must be followed in order for the audience/receiver to accept the fictional world, enjoy the aesthetics of the work, and find significance within the text.
**Audience Reception Theory – Anything Goes** (Porter 1936)

The audience is the final collaborator: for without an audience, why is a show being written or performed? Why should a story be crafted in a particular way without a particular audience in mind? Herbert Blau, when tracing the influence of the audience to the performative text, asks: “...who *constructs* meanings? And in what positions of language?” (Blau 1990, 8). It is not enough to craft a text with a posited inherent meaning, for if it is to generate emotion there must be a communication transmission between the performer and the audience to be exchanged in the first place: “Thus a role of activity was established for audiences and their centrality to the dramatic process acknowledged” (Bennett 1997, 30). Both Bennett and Blau discuss the flexible nature of the audience and ways in which the ‘theatrical event’ creates a culture of expectation:

> Whatever the nature of the performance it is clear that established cultural markers are important in pre-activating a certain anticipation, a horizon of expectations, in the audience drawn to any particular event. Multiple horizons of expectations are bound to exist within any culture and these are, always, open to renegotiation before, during and after the theatrical performance. The relationship then between culture and the idea of the theatrical event is one that is necessarily flexible and inevitably rewritten on a daily basis. (Bennett 1997, 105-106)

Due to the inclusivity of social media, this ‘horizon of expectations’ is broadened, and the performance event becomes an experience of participation, truly “social through media”, as Blau predicted in his text *The Audience* (Blau 1990, 9). Audiences are encouraged to respond to shows online through social media sites such as Twitter,
Tumblr and Facebook. They are encouraged to create their own videos and engage in competitions and live videos online or write their own annotations to lyrics on sites such as genius.com. However, the experience is not limited to the online world, as theatre practitioners have brought a new form of interactivity into the theatres, something which was previously rare in musical theatre. In previous years shows such as Once invited audience members on stage to drink at the bar set and dance with the cast during intermission. Hamilton creator Lin-Manuel Miranda took this a step further with his Ham4ham impromptu performances for the lottery line. These filmed mini-shows overtook the Broadway vlogging culture (although Hamilton also joined in this tradition) and became a way for audiences to interact more closely with the cast and crew, as well as understand what goes into creating a musical. Hamilton is also the first Broadway show to earn its own pop-up store, selling items such as the cast recording, apparel, books about the show and artwork. The fan-base has embraced this level of engagement by creating their own artwork and imitations and experiencing the show repeatedly via the cast recording. “Where memory is, theatre is” (Blau 1990, 382), and the use of social media has created a collective memory through the internet and interactivity inherent in social media. However, “…whatever the virtues of participation, the virtue of theatre remains in the activity of perception…” (Blau 1990, 381). It is in the receiving and decoding of a text that it maintains its value as an art form and its crafting is given meaning. However, this use of social media is increasingly relevant as audiences are engaging with musicals to a higher degree within the ‘fandom’, creating a collective memory and discussing and analysing the lyrics online, as discussed in Chapter Four.

Thus far it has been assumed that the intent of the author is key to an audience’s understanding. However, I would return to Blau’s question of “who constructs
meanings?” (Blau 1990, 8) and his later statement “...the virtue of theatre remains in the activity of perception...” (Blau 1990, 381). While an author may use certain principles to create a text, an audience brings to it its own meaning, and they craft and construct new insights into the text based on their own personal context. “Reader reception theory invites us to consider how meaning can change (Taylor and Symonds, 46)”; as it can when the receiver is in a physical audience space, rather than a private one. With this statement in mind, I explore how lyrics can be crafted to not just create a context or a specific meaning, but how they can be allowed to have multiple interpretations, depending on the expectations and contexts of the audience members. In this way the intent of the author allows for meaning to change as the chosen signifiers have multiple connotations.

Taylor and Symonds turned to narrative theory to aid their reading of musical theatre, including the work of Hans Robert Jauss as seen by Susan Bennett (2014, 46) in reader reception theory. Jauss noted in his work that audiences are changing due the broadening of the ‘horizon of expectations’ (Jauss 1982, 25), which in turn determines the ‘artistic character’ of the work itself and can result in a “change of horizons” (ibid). Blau noted that the audience “…is not so much a mere congregation of people as a body of thought and desire. It does not exist before the play but it is initiated or precipitated by it; it is not an entity to begin with by [sic] a consciousness constructed” (1990, 25).

However, the use of social media alters the horizons of expectations. It allows for an audience to form through the viewing of snippets of videos and by consuming cast recordings. This creates a collective consciousness of the show to be examined and discussed by an audience who has not yet received the show in a physical audience: they must rely on the music and lyrics to inform their judgements. Because of this, the
importance of the lyric is raised as the words form the basis of an understanding of the text, often out of context. Therefore, they need to have the ability to re-contextualize meaning as well as to be aesthetically pleasing and emotionally connected, even without the benefit of being performed.

_Meaning constructs itself_

_Understanding forms from oneself_

Each method of study within performance and literary studies can connect together in a mixed methodology to create a deeper understanding of the musical text. Musical theatre is the culmination of other forms, a total artwork, achieved by collaboration between artists to form deeper understandings. It cannot be viewed under one method as it was not created by only one; it is a truly heteroglossic form. These methods are put into practice in Chapter Four in an analysis of lyrical meaning. I then draw this study back to Nelson’s theory of ‘doing’ by exploring three texts in action through detailed case studies.

**Case Studies – Why We Build the Wall** (Mitchell 2017)

The case studies are a method of textual analysis using the context of the productions in question to analyse the meaning of the lyrics, interrogating the ways in which they were written by the authors and received by the audiences. Nelson says that “the function of... ‘the exegesis’ is to assist in _articulating and evidencing the research inquiry_ and, since the inquiry is multi-mode, so the documentation and writing up of the inquiry is likely to be multi-mode” (Nelson 2013, 90). Part of my ‘multi-mode inquiry’ is to explore (as far as possible) full musical librettos using several lenses in order to articulate ways in which a lyric text may be approached and read, and in the process also showing
the usefulness of Nelson’s cyclical practice of ‘doing-reflecting-reading-articulating-doing’ when applied to a creative text. These modes of inquiry include the use of adaptation, anachronism and intertextuality. These have been chosen as the theoretical approaches of the case studies as they are methods which I engaged with during the crafting of my original creative work 2084: a musical, and are therefore appropriate for the texts in question. This also allows me to focus on one or two elements of examination, allowing for a deeper analysis than if I used wider frameworks.

**Adaptation – The hydrants are open/cool breezes blow (Miranda 2008)**

Linda Hutcheon, author of *A Theory of Adaptation*, says that “…an adaptation is an announced and extensive transposition of a particular work or works. This ‘transcoding’ can involve a shift of medium...or genre...or a change of frame and therefore context” (Hutcheon 2006, 7-8). She notes that while adaptations can be perused for economic reasons, they can also be highly transformative. She goes on to describe adaptation in three points:

- An acknowledged transposition of a recognisable other work or works
- A creative and an interpretive act of appropriation/salvaging
- An extended intertextual engagement with the adapted work

Hutcheon concludes: “Therefore an adaptation is a derivation that is not derivative...” (2006. 8-9). *The Great Comet* is a transformative and anachronistic text, adapted from the original source material of Tolstoy’s *War and Peace* (1869), which was in itself an adaptation by being translated from the original Russian. *Hamilton* can also be seen through these lenses as it is an interpretation of Ron Chernow’s biography *Alexander Hamilton* (2005), which reimagines the life and history of Alexander Hamilton. Many musicals are adaptations of other texts (*Pygmalion* (Shaw 1913) became *My Fair Lady* 1960).
(Lerner 1964), *Wicked* (Schwartz 2003) an adaptation of the book of the same name (Maguire 1995), adapted from the movie and musical which was adapted from the book), following the basic plotlines and character arcs found within the source material. What makes *The Great Comet* such an interesting adaptation is the liberal use of direct quotation from the original text.

In Chapter Six, I explore ways in which the adaptation of *War and Peace* into *The Great Comet* has been achieved, especially through the writing style (stream-of-consciousness, direct speech and overall structure). This allows me to explore a textual analysis, as opposed to the contextual analysis of the previous chapter.

**Post Modernism and Anachronism – Will they mess you up? /Well you know they’re gonna try** (Sater 2012)

I turn to the use of anachronism and the related theory and cultural practices of Post Modernism as an example of current trends in performance. Taylor and Symonds define Post Modernism as having characteristics which “include a fascination with quoting material from other sources, piecing together texts like a patch-work quilt and playing around with ideas of truth, the real and the imaginary” (Taylor and Symonds 2014, 117). However, I also use the term Post Modernism to describe the era in which texts are being written and engaged with as well as the audience which ‘reads’ the text. An understanding of semantic mutation is necessary to interpret these sources, not just to understand the shifting meanings of words and phrases, but those of imagery and ideas as well. Due to cultural trends towards cyber-literacy and developing modes of communication within the cyber state, new generations are becoming especially literate in symbolism. Cultural references can be found in the use of ‘sampling’ in music as artists pay tribute and gently mock one another; memes use image, text and irony to succinctly
create a universally understandable joke or statement; gif sets, and mash-up videos create cross-medium reference. The play of signifiers is a multi-faceted, multi-level set of ideas and symbols which lock into the seemingly random and, at times, conflicting images, symbols and codified language which can be interpreted and understood by the Post Modern audience.

The significance of such a complex mode of sub-communication can be seen in the multi-platform nature of musical theatre. Musicals rely on an understanding or acceptance that the rules of naturalism are set aside in favour of a mode which approaches the audience from many levels. These levels of communication each have their own set of rules: the rules of music; of visual art; of theatre; of performance; of the physical body both through dance and natural gesture, posture and facial expressions; of words and language and assorted references which can be layered into verbal communication; and the understanding which comes from putting all of these (and more) together, as seen through Wagner’s ‘Total Work of Art’. Musicals are complex in their array of communicative signals, and it is a logical step to incorporate Post Modern and Post-Structural understandings of media and communication onto the art form.

An understanding of Post Modernism is necessary for all of the case studies (especially the ways in which audiences interact with the texts), as each text was created within a Post Modern context and interacts with concepts of multiple truths, multiple styles of presentation, self-consciousness and other Post Modern characteristics. It may appear paradoxical to interpret lyrics from a structuralist perspective and musicals from a Post Modern perspective; however, each form builds upon what came before, integrating what is useful and discarding what does not work. Therefore, aspects of each perspective are interacted with as appropriate to the analysis.
In approaching the current ‘cultural context’ in which I am writing, I am devising from a Post Modern perspective, which has an underpinning philosophy, that of (simplistically stated) the communication of any truth being bound up with questions of textuality and social construction: “The postmodern context is not one divided neatly between fictional texts and their critical readings, but a monistic world of representations in which the boundaries between art and life, language and metalanguage, and fiction and criticism are under philosophical attack” (Currie 2013, 17-18). I explore these boundaries in 2084 through the use of an intentional intertextuality, as evidenced by the linguistic choices made in order to cater to a wide and well-read audience.

**Intertextuality – All that’s known (Sater 2012)**

The codes and conventions of interpretation as explored throughout this chapter allow for intertextual meaning to be made by both the author and the audience as “each utterance stems from and is filled with all the previous meanings and resonances of the words or signs used within it, as they are perceived by the listener of reader” (Taylor and Symonds 2014, 207). Originally conceived of by Kristeva, “inter-textuality denotes this transposition of one (or several) sign system(s) into another...” (also referred to as transposition) (Kristeva 1984, 59-60). This allows for perceptions to change between viewings and with new information and context given within a musical text. As already seen, this is a heteroglossic method of analysis, as each methodology connects and forms stronger bonds of analysis as they are viewed together as interconnecting parts of a whole network of analytical thinking.

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12 I acknowledge a western-centric, middle-class, educated, female, millennial bias inherent to all of my writing.
If one grants that every signifying practice is a field of transpositions of various signifying systems (an inter-textuality), one then understands that its “place” of enunciation and its denoted “object” are never single, complete, and identical to themselves, but always plural, shattered, capable of being tabulated. (Kristeva 1984, 60)

This ‘shattering’ of signification allows for ‘plural’, multiple meanings to be made of any given text, allowing for interpretation and ‘multiple associations’ (Taylor and Symonds 2014, 208) to be read.

While I approach Chapter Seven from the perspective of the lyricist, implying authorial intent, it is with the guiding epistemology of Barthes’ ‘death of the author’, therefore creating the paradox of a text intended to have multi-faceted meaning. However, in my use of a heteroglossic method, I see that unity and diversity can be related. For while Wagner’s ‘Total Work of Art’ may imply a ‘higher unity’, I believe the art form has moved beyond that, towards a diversity of thought, where multiple, apparently clashing ideals, may be uttered together, allowing for the perception of the audience to create meaning from the resonances (and dissonances) of the words and signs crafted by the lyricist. I crafted a text with many available interpretations, allowing for more complex approaches to the text than I as the author could foresee, making any inherent message I may have open to contestation and examination.

*Worlds collide*

*In a multitude*

*Of actions*

*And thoughts*
All is one

For one is all

**Concluding the Methodologies -Loop** (Malloy 2015)

In following Nelson’s model of practice as research, I have explored the lyric from multiple angles, instinctually and structurally. The lenses through which I analyse each case study were chosen for their relevance to each text and to enable the exploration of a musical libretto from the perspective of a cultural moment (*Hamilton*), literary analysis (*The Great Comet*) and the tension between author and reception (*2084*). There are many other approaches which could be made into the examination and crafting of the lyric, therefore my methods should be viewed as a guide rather than a definitive analysis.

In the following chapter I begin to put my theories into practice, discussing the tools of lyric writing and reading with reference to relevant musical texts.
Act Two - Chapter Four

Theories in Practice

In which I expand upon the analytical tools needed to explore the use of the lyric and make connections between text and audience.¹³

The Language of ‘the lyric’: Defining its Place within the Discourse – The Music of the Night (Lloyd Webber 2011)

The use of language and its interpretations within a written, spoken or sung text follow many complex and varied rules, depending on who is interpreting the text and in what context. In relation to a lyrical text it may be interpreted by the writer, the director (or curator of the text), the performer (whether singer or actor) and the audience. However, the performance of the text is also multi-layered, as it is connected to the music, the design (costume, set, lighting, sound, audio-visual and any other form of design), the choreography and physical performance. As seen in the previous chapter, in order to address this issue of a multifaceted art form, I have turned to a mixed methodology as all layers are intertwined. However, here I focus on the lyric specifically, after grounding it within the musical text. The lyric is not crafted as separate to the musical; however, it is its own form and must be analysed as such.¹⁴

¹³ Rather than following narrative theory or taking a performance perspective I analyse various elements which comprise the lyric in a mixed methodological approach, as seen in the sub-heading of each section. While it may appear fragmented, the purpose of this chapter is to focus on the micro-level, with the macro-level of analysis discussed in the case studies.

¹⁴ In Wagner’s theory of Gesamtkunstwerk, the music and lyrics (and dance) are so completely intertwined that they cannot be examined in separation. However, the study of musicology is beyond the scope of this exegesis. I am focusing only on the lyrics and therefore acknowledge the limitations of this examination.
As seen in the Annotated Script, and explored further below, there is a phonaesthetic element to the lyric which cannot be ignored. Often the poet writes a lyric that is pleasing to the ear, and that is judged on the enjoyment it elicits. In many of the lyrics analysed below this pleasure is an effect resulting from an intentional artistic structuring by the writer; yet also, as with any aesthetic device, dependent on the tastes of the receiver. For example, Sondheim often uses the word ‘window’ (both literally and metaphorically), due the beauty he finds in the word: “The sound of it is so terrific – it’s romantic and it’s sad” (Horowitz 2010, 167). This sense of beauty in sound often translates into rhyming choices, which I expand upon below.

Sondheim is an important figure in musical theatre and can be seen to be the bridge between the integrated musical and the Post Modern musical. As Sondheim is both lyricist and composer, his craft focuses on the combination of words and music (unlike mine, which focuses mainly on the lyric). This is an important part of the song writing process, as musical theatre songs require both as part of their form. However, while I focus on the word choices and placement, Sondheim focuses on how a lyric sings. This focus is important for the reception of the affect of a song; reflection through inflection, the sound of the word and the word itself combining to create a response (Horowitz 2010, 36). Understanding the lyric can help improve the form and add to audience’s expectations for excellence and rigour.

If it is through the signs within a text that we interpret meaning, then a semiotically rich text can be crafted to have more signification for a wider audience to extract meaning from. This means that songs cannot be poetic for mere decoration: each word and phrase must contribute to the particularized text and give more layers of signification to

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15 The term ‘aesthetic’ used throughout in its basic form to mean ‘beauty’.
be interpreted by the receivers. While the lyric uses poetic devices, it serves its own set of expectations and outcomes.

A musical without lyrics is a symphony; if only dance was added, it would become a ballet. However, how does one define a musical if the lyric is what sets it apart from other forms of entertainment? The opera and operetta are technically musicals, if you define a musical as being a form which combines music, ‘poetry’ and dance. Larry Stempel quotes Oscar Hammerstein in his text *Showtime*: “There are few things in life of which I am certain...but I am sure of this one thing, that the song is the servant to the play” (Stempel 2010, 305). Stephen Sondheim would argue that the difference between the musical and the opera is the venue:

I really think that when something plays Broadway it's a musical, and when it plays in an opera house it's opera. That's it. It's the terrain, the countryside, the expectations of the audience that make it one thing or another. (Sharma 2011, 181)

This suggests that it is audience’s ‘horizon of [spatial] expectations’ that frame how we categorize a genre: an opera house often signalling ‘high art’, and a tent often signalling ‘low art’. In this way, it can be seen that it is the *intent* behind the text and its framing by an audience that defines it: the intent being driven by the author and the *expectations* of the receivers of the text.

With the concept of *intent* and *expectation* in mind, I explore the function of the lyric first through the layers of meaning derived from it and how these meanings may be

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16 I will not try to substantially define what a musical is here, many books have examined the history of musical theatre (as seen in Chapter Two), including in-depth discussions on integration theory. Scott McMillin’s text *The Musical as Drama* (2006) is particularly insightful.
interpreted. I separate these layers into three sections: textual meaning, director/performer interpretation and, audience reception. The first focuses on the ‘reading’ of the text itself, while the second and third combine the text with its production and overall interpretation with a larger context (that of the musical text and that brought in by the audience).

As can be seen in the previous chapter, each of the methods of analysis I am using builds upon the other in a web of understanding, so I shall be constantly referring to these concepts. I shall try to apply some sense of spatial awareness through the structuring of the argument; however, every part of my project is interconnected.

**Section One: Textual Meaning– The Naming of Cats (Lloyd Webber 2005)**

In this section, I discuss how meaning can be made through individual songs, applying close readings to the lyrics (acknowledging that further meaning would be made with the addition of music and through the mediation of performance). It is further divided into sub-sections in order to emphasise different avenues of meaning that can be followed depending on the focus of the lyricist (or reader). These lyrical tools were chosen for analysis as they were utilized within my own practice during the writing of *2084*. Thus, I have examined them tacitly, performatively and through embodied-cognition, in order to fully understand my own practice (as seen in Nelson’s model).

Due to the multiplicity of meanings in different contexts, often shifting and changing over time, or from person to person, significance may be communicated in an assortment of unexpected ways. Each audience member brings their own bias, or ‘fresh association’ (cultural, gendered, or any other form) into the theatre, placing their own meaning upon the text. The instability of the text allows for *applicability* to many
situations and contexts; however, the author does have an ‘intent’ in the creation of the text, of some kind or another. This intent is the structure upon which the whole rests, providing the backbone for further interpretation in the form of semiotic analysis, intertextual elements and further tools of codification. However, Roland Barthes distances this ‘intent’ from the author, placing the inherent meaning on the text, rather than the author themselves: “a field without origin – or which, at least, has no other origin than language itself, language which ceaselessly calls into question all origins” (Barthes 1977, 146). In The Death of the Author, Barthes states that “we know now that the text is not a line of words releasing a single ‘theological’ meaning (the ‘message’ of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash” (Barthes 1977, 146). It is this multiplicity of meanings which I turn to; a ‘multi-dimensional space’ where meaning rather than message is inscribed and allowed to ‘blend and clash’ to allow the text’s unity to lie “not in its origin but in its destination” (Barthes 1977, 148): the audience.

**Context and Choice: Re-contextualising the Author – A Trip to the Library** (Bock and Harnick 2016)

Following Barthes’ privileging of the text and receiver over the author it may appear anomalous to begin with a discussion of authorial intent. However, it is not the ‘intent’ of one message or meaning being addressed; rather, what is being explored here is the tools with which an author may craft a text open to the making of multiple meanings and not an underlying single message. These tools can be informational, poetic or structural considerations, used to layer context and meaning for an audience to interpret.
My own practice resulted in identifying several potential considerations the lyricist may use (but not be limited to) when choosing phrasing, structuring and types of language. When crafting a character these include: gender (and whether it is important in the overall context); ethnic background (how, or if, it impacts the work, or whether diverse interpretations can be given); class/station (and how this could evolve); age (to allow for appropriate characterization); emotional context (Where have they been before the opening scene? Are they hiding anything? Do they have some knowledge from the beginning that will impact the action?); relationships (Are they in love with someone? What is their relationship with their parents? Do they have reason to be anxious about the police (for example)?).

Considerations when crafting a plot include: What is the overall premise the plot is based on? Whom are the characters being employed to tell the story? (Is there a contemporary version of the Greek Chorus to provide exposition? Is there a narrator such as the one in Into the Woods, to speak directly to the audience? Is there a ‘main’ character whose life we see through the moments depicted?); what information is relevant, and when; what is the style or genre of the piece? (Is this an epic tragedy with largely poetic phrasing as in Les Miserables? Is it a farce, mocking a certain type of story such as A Gentleman’s Guide to Love and Murder (Freedman and Lutvak 2012)? Or is it more Post Modern, relying on intertextual references and current events to give it meaning?); what is the end point? (Does the audience need the character’s whole life, or just a snippet of a few days such as in In the Heights (Miranda 2008)?); is plot relevant to the outcome I wish to conjure? (Pippin (Schwartz 1972) follows the different choices of the titular character as he discovers who he is, each sequence separate from the rest, allowing for an exploration of character, rather than conforming to a single narrative structure).
This is not an exhaustive list, and there are many variant possibilities in the author’s approach to their material. What should be taken from this discussion is that there are significant layers of meaning to be found within the choice of context. What information is (and is not) given tells the receiver what to focus on, and what is considered ‘important’ in the context of the musical. This allows for a basis of signified meaning and opens up layers of interpretation depending on the lyrical choices made. As stated by Taylor and Symonds: “The context, characterization and especially the lyrics clearly provides [sic] detail to our understanding of what the musical moments mean” (Taylor and Symonds 2014, 38).

Each step, each moment

Each phrase

Has a meaning

Each choice, each glance

Each gaze

It is for you to interpret

You to decide

What hidden secret

Or thought may reside

Within the choice

Within the moment

Within you
In examining the use of language and context, I now turn to Lin-Manuel Miranda’s *In the Heights*. In this text, ethnicity plays an important part in the lyrics as the characters represent the multiple ethnical backgrounds found in the location of Washington Heights. They are essentially Latin-American in a low socio-economic area. The music reflects this as it is a mix of hip-hop, Hispanic, musical theatre and pop, with lyrics in several languages. The phrasing is best explained by an analysis of the title song, by the main character:

**[USNAVI]**

I am Usnavi and you prob’ly never heard my name

Reports of my fame are greatly exaggerated

Exacerbated by the fact that my syntax

Is highly complicated ‘cuz I emigrated

From the single greatest little place in the Caribbean:

Dominican Republic!

I love it!

...

*As for mañana mi pana ya gotta just keep watchin’*

The lyrics give context, as Usnavi introduces himself as the narrator (“I am Usnavi”), directing his speech to the audience (“you prob’ly never”) and giving important information regarding his background (“I emigrated from the...Dominican Republic”). Usnavi usually sings using a hip-hop/rap theme, following the ‘highly complicated’ rules of rap language and its poetic structuring, including complicated rhyme schemes which
often change in the middle of a phrase. This highlights the syntax of someone for whom English is not their first language, and thereby sets up the multi-lingual approach (through lyrics such as “pan caliente, café con leche!” and spoken sections interspersed throughout the song) that is used throughout the show. The example of “As for mañana mi pana ya gotta just keep watchin’” is from the end of the song, translating to “But as for tomorrow my friend” (marvellings 2016). These shifts between languages not only highlight the multicultural people being celebrated in the text but shows languages of the ‘other’ (in this case Latinos) in a positive light, rather than as untrustworthy foreigners.

Usnavi also uses ‘street language’, informal and technically incorrect phrasing, which is entirely appropriate for his character, hinting at a rough upbringing, without this background being the main focus; as the intent of the show was to give Latinx [sic] characters a positive interpretation on stage. Elena Machado Saez notes that “the audience is asked to empathize with the struggles of a model citizen defined by his relationship to property” (2018, 186). This empathy is brought in positively by the upbeat music and the tonal pride found in emphasizing “single greatest little place in the Caribbean”, as well as the placement of “Dominican Republic/I love it” on clearly separate lines, highlighting them as important to Uznavi. Pride in culture and home is relatable, making the character accessible and drawing away from previous musical theatre tropes featuring Latino stereotypes as thugs and gangsters, found most prominently in West Side Story.

Poetry and Language – Omar Sharif (Yazbek 2016)

Once the first layer of significance is decided upon, the author must turn to their use of language and phrasing; or the principles of language itself and how it is used specifically
to craft individual exchange of meaning. The choice of language tells the receiver more about the characters expressing themselves. It allows for an understanding of the characters’ sense of morality, whether or not they are religious, how well read they are and how they are judging a particular situation; for a lyric gives information at the same time as commenting on it. It passes judgement on a moment or emotion or thought, while potentially giving symbolic significance to the larger structure of signification. Turning to *Les Misérables* and Jean Valjean, an understanding of the character is shown through his changing relationship to religion in ‘Valjean’s Soliloquy’ and ‘Bring Him Home’. These are both internalized moments, where Valjean is directing his thoughts to himself, the audience and God rather than a present character. However, the first is hurried, harsh and angry in tone and intent, while the second is at peace, simple and slow.

I give three sections of ‘Valjean’s Soliloquy’ as it shifts in its intent, showing the struggle of a man in a moral dilemma.  

[VAlJEAN]

What have I done?

Sweet Jesus, what have I done?

Become a thief in the night,

Become a dog on the run

Have I fallen so far,

17 ‘Javert’s Suicide’ follows the same leitmotif, both musically and lyrically, as he is faced with a similar dilemma, and chooses a different solution.
And is the hour so late

That nothing remains but the cry of my hate,

The cries in the dark that nobody hears,

Here where I stand at the turning of the years?

This opening verse is hurried in delivery, using metaphors with religious connotations (the ‘fall’ of Lucifer, or Judas referenced) and directly addressing “Sweet Jesus”, juxtaposed with the metaphoric ‘late hour’ and “cries in the dark”, and the metaphors of the “thief in the night” and “dog on the run”. This language is condemnatory: he references the “cry of my hate” and judges himself, as he believes God would; he wonders whether it is too late to turn back and hates what he has become due to his reduced circumstances. The language choices are dark, all with negative connotations and the inflection is given on the harsh sounding consonants18 (fallen, far, cry, dark and stand are all rhythmically accented). This is not a man who is happy with his life choices.

Further down the music shifts, becomes more reflective as he reviews the chance given to him by a helpful priest.

[VALJEAN]

Yet why did I allow this man

To touch my soul and teach me love?

He treated me like any other

---

18 The actor can alter their delivery here in order to emphasise what feels most important to their performance. For example, contrast the soft delivery of Hugh Jackman’s Valjean (2012) with Alfie Boe’s more condemnatory delivery in the 25th Anniversary Concert (2010).
He gave me his trust

He called me brother

My life he claims for God above

Can such things be?

For I had come to hate the world

This world that always hated me

The language is no longer only self-recriminatory; it softens as he recalls the one person to give him any help in the last twenty-one years. He rhymes “love” and “above”, linking the two thoughts and the love of a compassionate God. The vowels are extended and carry the emphasis. His language is simplified when thinking about the priest: instead of extended metaphors of pain, it is the simple metaphor of being given trust and being claimed as a family member. When he does turn back to his hate, the lyric has shifted into the past tense (“For I had come to hate the world”), and is no longer as judgemental, foreshadowing the acceptance of God and religion that is to come. I explore the use of tense and direct address later in this chapter.

The variability of Valjean’s thoughts can be seen in the fifth verse; however, it is in the sixth and final verse that his decision is made:

[VALJEAN]

I am reaching, but I fall

And the night is closing in

And I stare into the void
To the whirlpool of my sin

I’ll escape now from the world

From the world of Jean Valjean

Jean Valjean is nothing now

Another story must begin!

This is the turning point for the character. He is still self-recriminatory, so the language still uses heightened metaphors (“and the night is closing in/and I stare into the void”) to express the suffocation he feels and his desperation to regain control of a life which is swirling away from him. He also shifts his use of pronoun. In the previous sections, he exclusively refers to himself in the first person as “I” and “me” and “my”; however, as he decides to change and create a purer persona, he discards his name, referring to himself in the third person in order to throw away the judgement and truly start anew.

Many of the biblical references in this song are negative, as they show the struggle, the fall; they discuss sin and “the void”. Valjean’s relationship with God shifts the older he gets. As he is allowed to help more people, he begins to forgive himself, and believe himself forgiven by God, enough to ask for God’s help to save those he cares for; as seen in ‘Bring Him Home’.

[VALJEAN]

God on high

Hear my prayer

In my need

You have always been there

158
He is young

He’s afraid

Let him rest

Heaven blessed.

Bring him home

He turns to God in an hour of need, in the hours before the fall of the barricade and slaughter of the students (and their supporters). His language is simple: he is older and no longer doubts, the language reflecting this new certainty (“In my need/ you have always been there”). Instead of begging or bargaining or describing the many delights to be found in heaven, he shows a simple belief in, and awe towards, a being whom may be able to help one he loves (“Let him rest/ heaven blessed/bring him home”); this is once again a selfless act.

[VALJEAN]

He’s like the son I might have known

If God had granted me a son.

The summers die

One by one

How soon they fly

On and on.

And I am old

And will be gone
Bring him peace

Bring him joy

He is young

He is only a boy

You can take

You can give

Let him be

Let him live

If I die, let me die

Let him live

Bring him home

Here Valjean returns to the idea of family. The priest called him “brother”, and now Valjean prays for the boy who could be his son-in-law. In these lyrics can be seen the use of binaries as part of the poetic structure. Here we can see the juxtaposition of the words “old” and “young”, “live” and “die”. Between the two songs is the notion of heaven and hell, an opposition that is also explored through Javert. The importance is stressed here on the notion of life for the young, the notion of compassion (as opposed to the dubious justice which Javert seeks). As a lyricist, I would argue that while the author’s intent may be to show compassion as a virtue, it is more important that the interior life of the character is established. The meaning here ‘blends and clashes’, both through a character who discovers grace and compassion throughout a difficult life (Valjean), and through one who cannot face his own mistakes and thus, rejects life (Javert).
While the language is not self-consciously ‘poetic’, in that it much of the time it is direct and its intended meaning is clear, there are devices of poetry used to highlight the text and give it deeper meanings. These songs could have been expressed more quickly (and less elegantly) and still had the intent come across. The intended aesthetic of ‘Bring Him Home’ appears to be one of a man’s concept of reverent beauty, especially when contrasted with the darker ‘beauty’ of harsher songs (such as ‘Master of the House’, the aesthetics of which are darkly comic).

Another reason for the focus on the religious connotations, both in the text and analysis, is due to the inner world of the musical and the character in question. Valjean clearly is familiar with the Bible and is a deeply religious man, making his references to it appropriate both character-wise and to the period and country the text was set in (nineteenth century France). When contrasted with, for example, Miranda’s In the Heights, it can be noted that most of the characters in the latter musical do not reference their religion (excepting Abuela Claudia). Instead you are more likely to hear phrases such as “I’m up shit’s creek” and “just another dime-a-dozen/mom-and-pop stop-and-shop”. This language may seem less ‘elevated’, and yet it is entirely appropriate to the character: it is fun, self-deprecating and tells the audience what type of person the singer (Usnavi) is.

**Directional Focus**

The discursive function of a song can give clues to the context and the performance. A song can be performed as a soliloquy, a conversation, an argument; it can be directed

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19 This also reflects the times and worldview of Victor Hugo, the author of the original novel that the musical Les Misérables is based on.
to the audience, another character or to an otherworldly force (such as Valjean’s song to God)

An example of this can be seen in Les Miserables (Boublil and Schonberg 1985). In ‘The Confrontation’, Javert and Jean Valjean direct the lyric to each other:

[JAVERT]

Valjean, at last,

We see each other plain

Monsieur le Maire

You’ll wear a different chain!

[VALJEAN]

Before you say another word, Javert

Before you chain me up like a slave again

Listen to me! There is something I must do.

This language is, as the title suggests, confrontational, a conflict directed through the use of their names and referring to past experiences they have had together. This tone also communicated by the play on the images of “chain”: used to connote both the chain of office Valjean wore as mayor, the chains he wore in the past in the chain gang and those which will be used in the near future in his arrest.

In contrast is ‘Javert’s Suicide’, which is directed as a soliloquy to the audience and to God, as Javert wrestles with the moral implications of his life’s work of chasing Valjean down (who Javert now sees to be a moral man).
[JAVERT]

Who is this man?

What sort of devil is he?

To have me caught in a trap

And choose to let me go free?

These rhetorical questions bring the immediacy of his predicament to the audience, allowing them to join his questioning and perhaps to wish to help him find an alternative answer to suicide. Seen in both examples is the use of poetic form: rhyme, imagery and an ‘attitude’ presented, but also with the added layers of music. In ‘The Confrontation’ the rhyme shifts several times, usually as each Valjean and Javert cut each other off, sometimes part way through a thought or phrase. In ‘Javert’s Suicide’ the rhyme scheme (ABAB) is followed throughout most of the song, only changing as Javert begins to “doubt”, suddenly the tone shifts and with it the rhyme and rhythm, demoting the violence of his thoughts as he is driven in the turmoil of his thoughts (and lyrics) to commit suicide. While ‘The Confrontation’ uses focused language (“come with me 24601”) with the intent to convey action, ‘Javert’s Suicide’ questions and wanders (“the world I have known is lost in shadow/is he from heaven or from hell”), concealing the decision until near the end when it is reached (“this man has killed me even so”). The song also makes use of inferred information from previous songs (either through lyrical or musical leitmotifs), and an implied personal connection to give ‘fresh association’ to the lyric. I discuss the use of lyrical leitmotifs in the next section.
The encoded language relates meaning through the specific choices of the author to speak to the inner workings of the character or text, creating this meaning through the nuances in the specific linguistic choices that are made.

*Our words define us*

*We are defined by our words.*

**Lyrical Leitmotifs – It All Comes Back** (Tesori and Kron 2013)

I have mentioned in passing the term ‘lyrical leitmotif’ in connection with Wagner and his use of the (musical) leitmotif. This is a term I developed in my research as a reaction to the problem of the usage of the word ‘repetition’ to explain every time a word or phrase is repeated within a text; this term leaves no room for subtlety of meaning, shifts in meaning and repeated styles of poetry. In a previous paper, I defined the lyrical leitmotif as: “the repetition of words and phrases intended to tap into the audience’s understanding of characters and events in order to link and develop ideas...” (Courtis 2017, 84). This can include word for word repetition, stylistic repetition, or single word repetition intended to further the plot, give new meaning to the character’s journey or to link characters and events. This can be seen to borrow from Wagner’s leitmotif, or use of themes for individual characters to show their shifts throughout the story and over time.

The lyrical leitmotif allows for further meaning to be derived from a text, as intended by the author, with significance placed on what is being repeated, when, by whom and

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20 As this is my term, the authorial intention I speak of is my own, with its use in the analysis of other texts and examples of ‘applicability’.
why. Sondheim began utilizing themes and leitmotifs in his later works, often musically, so I use *Merrily We Roll Along*\(^{21}\) to elucidate.

*Merrily We Roll Along* follows the lives of three friends in reverse, exploring the moments in their lives that led to their eventual separation and misery (despite financial and popular success in their careers). Due to this unusual use of time (to be explored below as part of the discussion on structure), the lyrical leitmotifs allow the audience to see the emotional strain of the relationships and how they devolve using the repetition of a select phrase. The primary theme of the three friends (Frank, Charlie and Mary) in Act One is: “Here’s to us/who’s like us? /damn few” (an intertextual reference to Robert ‘Rabbie’ Burns, a Scottish poet). The first iteration is in ‘That Frank’, with Mary covering Charlie’s section as he and Frank have had an explosive falling out. Each time this leitmotif is repeated (‘Like it Was’ and several times in ‘Old Friends’), it gets progressively more cheerful as their friendship is seen in earlier iterations, when they were closer than in previous staged time. However, one of the strengths of this show is that while events and the music get happier, the meaning behind the words gains more emotional resonance, becoming sadder, rather than happier, as the audience comes to understand what was lost. The final song ‘Our Time’ (which ends with the movements associated with the Act One leitmotif), while uplifting in melody, is emotionally devastating as it revisits lyrics from previous songs. In ‘That Frank’ Mary sings, “these are the movers/these are the shapers/these are the people/that fill the papers”, while in ‘Our Time’ Frank and Charlie sing, “We’re the movers and we’re the shapers/we’re the names in tomorrow’s papers”. The melody is different between the two songs, befitting the

\(^{21}\) *Merrily We Roll Along* saw many revisions and alterations after becoming a Broadway flop in 1981. I am using the 2012 Encores version as the ‘definitive’ recording, as it includes all of the updates and changes made over a thirty year period.
shift in mood; however, the tragedy of the musical is also communicated through the lyrics. These characters believe in the final song that they are going to do great things, become famous and change the world with their words and music. The audience knows that while they do succeed in this ambition, it is at the cost of their friendship and morals, making the moment bittersweet. Sondheim discusses the connection between change of thought and music, coordinating the lyric and harmony, “you change chords, you change texture, you change rhythms when you’re changing thoughts” (Horowitz 2010, 199).

I focus on the use of lyrical leitmotifs in more depth in Chapters Five and Six, in order to show their scope to structure connected meaning when used throughout a full musical.

**Pleasure and Beauty: Lyrical Aesthetics – His Kiss The Riot** (Mitchell 2017)

The musical was not always fully ‘integrated’ and even after *Show Boat* and *Oklahoma!* paved the way for integration within a musical, songs, dances and lyrics were not always intended to have a purpose beyond entertainment and pleasure. A call back to the era of vaudeville and musical hall numbers (the predecessors of the musical), there are ‘musical numbers’ within shows which are intended to be spectacles and fun interludes, most often found in musical comedies. The intent of the authors of these works was to give moments of pleasure to the audience, a practice that is not completely forgotten. The musical adaptation of *The Lord of the Rings* (Warchus and McKenna 2006) contains a number early on called ‘The Cat and the Moon’, a raucous imagining of Tolkien’s reworking of ‘Hey-diddle-diddle’ found in *The Fellowship of the Ring*. The song begins with a simple melody and rhyming structure that grows more complex and

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22 Defined by McMillin as “all elements of a show – plot, character, song, dance, orchestration, and setting – should blend together into a unity, a seamless whole” (McMillin 2006, 1).
eventually devolves to phonetic sounds. The pleasure found in such sounds can be traced to Tolkien’s own theory of phonaesthetics: “a subjective appeal which every speaker of every language has felt, if he has any ear for the music of a language...” (Holmes 2010, 30). John Holmes, author of “Inside a Song”: Tolkien’s Phonaesthetics, discusses the connections of language and philology to aesthetics in Tolkien’s model: “Connecting poetry with music is one thing – the essence of poetry is the lyric impulse, and ‘lyric’ means ‘of the lyre’...” (Holmes 2010, 27). The aesthetic pleasure of a good sounding word (or the ‘form of words’ Holmes 2010, 31)) can be found in the call and repeat structure of ‘The Cat and the Moon’.

[FRODO & MERRY]

Called by the fiddle to the

Middle of the muddle where the

Cow with a caper set the

Small dog squealing.

Moon in a fuddle went to

Huddle by the griddle but he

Slipped in a puddle and the

World went reeling

In this song there are many internal rhymes, and a rhythm that stresses those rhymes. The only lines which stress the final word are those at the end of each phrase: “small dog squealing” and “world went reeling”, and these are the only ones which rhyme. This is followed by the ‘nonsense’ call and repeat section:
[ALL HOBBITS]

Fi-fo-fiddle-diddle
Fi-fo-fiddle-diddle
Hey-yey-yey-yey-oh-ho
Hey-yey-yey-yey-oh-ho
Hey-hey-din-gen-do
Hey-hey-din-geli-do
Hoo-rye-and-hott-a-cott-a ho
Hoo-rye-and-hott-a-cott-a ho ho

The sounds here are chosen to be phonaesthetically pleasing: they are fun, reminiscent of nursery rhymes and indicative of Kristeva’s use of *chora*: the “vocal or kinetic rhythm” (1984, 26), which in turn denotes a childlike quality. This song allows the audience to enjoy a moment of fun before the contrasting darker moments, at the same time as presenting the main hobbits as innocents who enjoy simple pleasures. However, there are no deeper meanings intended, other than to have a good time. I explore ways in which this can impact upon the drama of a situation in Chapter Six.

Similar to a poem, linguistic pleasure can be found within the lyric text. According to Kristeva: “poetry shows us that language lends itself to the penetration of the socio-symbolic by jouissance...” (1984, 80). Intellectual pleasure can be found in the language and language play. A text is able to become beautiful in the eye of the beholder, or listener, depending on its elements and the history of those elements – whether or not they are already considered beautiful. Poetry, and music and lyrics, is open to symbolic function, through sensuous pleasure in the poetic and symbolic.
Pleasure in language and the phonaesthetics of poetic beauty may be found in the music and the sounds of the language (such as in *The Lord of the Rings*’ ‘Prologue (‘Lasto I Lamath’), which is entirely in Elvish), or in the beauty of the poetic language (as in ‘The Song of Hope’ from the same show).

‘Prologue (‘Lasto I Lamath’)

i-ngwaew asia wintar
ar i ardh iaur ú dara.
erui men úvill
gomen amdiram
orthored i wath.

This song is entirely in a fictional language, and therefore cannot be enjoyed or understood through traditional meaning-making (excepting the occasional Tolkien scholar who is also a linguist). This song (lyrically) can only be understood on the level of the *genotext* as it relies on “the accumulation and repetition of phonemes or rhyme” ... “and melodic devices such as intonation or rhythm” (Kristeva 1984, 86).

‘The Song of Hope’

[ARWEN]

Wandering the empty road,

In twilight's silver shade,

Following the hidden paths

Lonely and afraid.

Let the sunlight free the heart,
Forever bound to roam,
And let the waking morning find
The weary traveler returning home.

This song, in contrast to the ‘Prologue’, operates on both the genotext and phenotext level, as the language “serves to communicate” (Kristeva 1984, 87) as well as operate on a semiotic (as seen by Kristeva) level of the sounds being produced. Many of the notes are lingered upon, with elongated sounds, the stress is placed at the beginning of each line giving the words “wandering”, “twilight’s”, “following”, “sunlight” and “forever” precedence. The tone shifts on “lonely and afraid” and “weary traveler”, highlighting the negative connotations, but allowing the finality of “returning home” to dominate the last line, turning the bittersweet into a moment of joy. It is the combination of the words and the music that creates moments of beauty within this text; in unity with the visual design elements, as argued in Wagner’s theory of the ‘Total Work of Art’ as a measure for beauty in a musical text. Indeed, Wagner specified that the ‘art-work of the future’ is intrinsically linked with the beauty of mankind (sic) and thus the search for ‘truth’ for “It is in the natural customs of all peoples... that we first learn the truth of human nature in its full nobility, and in its real beauty” (Wagner 1895, 23). While Wagner’s assumption that ‘human nature’ is universal and ‘the natural customs of all peoples’ is problematic, as it assumes someone can make this judgement for all of humanity (in keeping with his Fascist tendencies), it is the search for ‘truth’ and ‘beauty’ which I would focus on, rather than the attainment of them.

Twinned together

Twirling towards

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Thus far, I have discussed linguistic tools that may be used to craft signs and effects of character, meaning and pleasure for an audience to ‘disentangle’ (Barthes 1977, 147); however, the structural tools of narrative are also required as a starting point to understand how to approach writing a lyric text.

**Structure and Narrative – Tradition** (Bock and Harnick 1964)

For a crafter of words, it is not only the individual lyric which needs to be considered, but also the order in which they are placed and their use as a motif. “Music works only in relation to the dramatic structure of the narrative” (Taylor and Symonds 2014, 15), and thereby must be crafted with particularized intent. When writing a musical, the author must take into consideration what takes precedence, what is important to their text. Is it the plot? In discussing narrative theory Taylor and Symonds say, “The idea of the *narrative* is fundamental” (Taylor and Symonds 2014, 10), but this is only true for narrative driven musicals. Is it the theme? Thematically based musicals, or concept musicals such as Sondheim’s *Company* (Sondheim 1970) follow ideas rather than plot. Is it the spectacle? Australian based *King Kong* (Lucas and De Vries 2013) relies on the spectacle of the puppet Kong to maintain interest. Is it a character driven show, such as *Pippin* (Schwartz 1972)? Or is it Post Modern in its approach and blends elements together, assuming an intertextual knowledge in the audience? The answer could include any of these approaches, or others not included; the intention here is not to create an exhaustive list, but to show how varied musicals are.

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23 It has undergone several overhauls of the music and lyrics in the journey to Broadway, where it opened in 2018.
In the following, I examine the tools that may be used to craft meaning structurally, as the intent of a lyric changes depending on where it is placed within a text.

**Framing Devices – the Narrator – Once upon a time!** (Sondheim 1990)

If a musical is created as a narrative, a commonly used story telling device is that of the narrator: "...the framing device of the Narrator... reinforce[s] that the story is somehow set apart from the world we inhabit" (Taylor and Symonds 2014, 9). In this way, the story is framed within certain expectations of narrative at the same time as removing the audience from the action (depending on how it is approached: see Chapter Six for narration which invites audience interaction). The narrator of *Into the Woods* (Sondheim 1990) begins the show with a sudden “Once upon a time”, introducing the fairy-tale qualities with one well-known phrase. The narrator has the power to enter and exit the action as necessary, allowing for ellipsis, or the jumping over of story time within stage time. This device also has the power to smooth over any section of the text that may be difficult to stage, similar to the use of the chorus in Greek tragedies. Just as Sophocles killed characters off-stage and used the chorus to describe the action, so too can narrators give details and insights into the characters’ lives.

The narratorial device is not locked into one style or method of storytelling. In *Fun Home* (Tesori and Kron 2013), older Alison narrates moments of her life, out of order, as she tries to make sense of her relationship with her father and her journey to discovering her sexuality as a lesbian. She is not an omniscient narrator; she asks as many questions as she answers and withholds information until it suits her telling of the story, rather than giving everything away in chronological order. The narrator in *Into the Woods* is taken to task by the characters in Act Two: “some of us don’t like the way you’ve been telling it” (Sondheim 1990), and the narrator is sacrificed to the giant. This highlights the
way in which the narrator is a device for the framing narrative and not necessarily an objective teller of the story, becoming meta-dramatic in nature.

**Framing Devices – the Chorus – Merrily, merrily, catching at dreams** (Sondheim 2012)

Similar to the narrator is the Greek style chorus, utilized to express moments to the audience that the characters cannot without breaking the illusion of their crafted reality. In some texts this is an external force which can occasionally interact with the action but are mainly there to narrate. This can be seen in the ironically named Greek Chorus of *Legally Blonde* (O’Keefe and Benjamin 2007), a nod to the sorority girls as well as Greek tradition; or in the ‘Ronette’ style trio in *Little Shop of Horrors* (Ashman and Menkin 1982), a parody of the musical styles being appropriated. The chorus (or ensemble) can also be part of the internal reality. This can be seen in *Fiddler on the Roof* (Bock and Harnick 1964) through songs such as ‘Tradition’. While the narration is given by Tevye, the ensemble joins him in sung moments to emphasise the story and give insights into their own characters. This is part of the internal action and can deviate into the story. When all of the performers join this device, they are referred to as the ‘company’, and they are often used to highlight major themes of the text. This can be seen in the ‘Epilogue’ of *Les Miserables*, when the company join together to give an uplifting tone to an otherwise ‘miserable’ ending.

[COMPANY]

They will live again in freedom

In the garden of the Lord.

We will walk behind the ploughshare;
We will put away the sword

The chain will be broken

And all men will have their reward.

While it is not essential for a musical to have a happy ending, these lyrics take the major themes of what has come before to create a sense of finality. Lyrical leitmotifs are returned to (freedom, the use of religious language, the emphasis on ‘the chain’, which could refer to Valjean’s time in the chain gang as well as the metaphorical chain of poverty and social injustice), and what Sondheim would refer to as a ‘hummable’ theme is ended on. If something is hummable it is memorable, and if it memorable then (regardless of quality), a show can be said to have ‘succeeded’. The chorus, ensemble, company or other such framing devices, invite the audience into the story and allow for a variety of language choices as they engage with the action and address the audience.

**Framing Devices - Prologue and Epilogue – There’s a war going on somewhere out there** (Malloy 2017)

As can be seen above, one of the framing devices used to ‘bookend’ a musical is that of the prologue and epilogue. These often set the scene and introduce the ‘rules’ of the musical (prologue) and tie together the themes in a satisfying manner (epilogue). When used together they often mimic each other, using lyrical leitmotifs to show how far the characters have come on their journey. This can be seen in Stephen Sondheim’s *Frogs*, which starts with ‘Invocation and Instructions to the Audience’ and ends with ‘Final Instructions to the Audience’. The first ending with the lyrics “And now.... /but first --/ We start”; the second ending with “And now--/And now--/We start.”
One of the stylistic devices employed by Stephen Sondheim is the use of the ‘transition’. In *Merrily We Roll Along*, he uses the company to transition back through time, while reprising themes from the title song. These transitions repeat lyrics such as “How did you get to be here? /What was the moment?”, and “Yesterday is done/See the pretty countryside/Merrily we roll along, roll along/ Gathering dreams.” This emphasises the theme of gradual disillusionment and alienation, using a mixture of internal characters (those interacting with the plot) and external voices (those of the company commenting); whilst also using lyrical and musical leitmotifs to guide the audience’s attention to moments of importance in the text. Banfield discusses original sketches of the transitions that included closer references to historical moments, including Watergate, the Cuban missile crisis and the British invasion (Banfield 2006, 318-319); however, this historical motif was quickly cut for time, and perhaps because of an oversaturation of repetition. The transitions, and other framing devices, allow for fluid movement between moments in time, providing lyrical reference for the context and themes, while moving the action forward.

The reprise is a term for songs that are revisited within the text, usually in a shorter form than in the original iteration, used to emphasise character development and changes within the narrative. I developed the concept of the ‘pre-prise’ during my earlier research to describe the hints of a song that occurs before the main iteration appears. This allows for the development of meaning within a text, and meaning is my primary study, just as signification to Barthes has been “my essential preoccupation” (Culler
When describing the relationship of words, music and meaning in ‘The Artwork of the Future’, Wagner said:

If Tone obtains from Poetry her pregnant coil of sharp-cut Words, entwined by meaning and by measure, and takes it as a solid mesh of thought wherewith to gird her boundless fluid mass of sound: so does she hand her sister back this ideal coil of yearning syllables, that indirectly shadow forth in images, but cannot yet express their thought with all the truth and cogence of necessity,— and hands it as the direct utterance of Feeling, the unerring vindicator and redeemer, *Melody*. (Wagner 1895, 36)

It is the intertwining found within a musical text that provides signification and ‘lyrical impulse’; the setting up of a thought and returning to it to provide added significance. Each word and phrase is chosen for a reason; there should be no ‘spare’ words, no unnecessary phrases. As seen above, if there is no deep meaning intended, let the lyric have decorative value or entertaining qualities.

In a text such as *Merrily We Roll Along*, the definition of ‘pre-prise’ and reprise becomes complicated. As lyrical time and chronological time are opposites (the show running from end to beginning in a ‘reverse narrative’ (Banfield 2006, 320)), the audience will hear the ‘second’ iteration of a song before they hear the ‘first’. For example, in Act One, Beth and Frank sing ‘Not a Day Goes By’, an expression of grief during their divorce. In Act Two it is revisited by Frank and Beth (joined by Mary) at their wedding. It is referred to as a reprise and fits the definition by being the second version of the song in lyrical time. The joy of the music and lyrics here is juxtaposed with the audience’s knowledge of where the marriage will end. However, it is also a pre-prise in chronological time, in terms of their life chronology rather than that of the story. There are simpler pre-prises
to be found in other musicals, ones that set up the theme of a major song, giving enough information for the audience to interpret the change that occurs by the time the full song is staged. I turn to these in Chapter Five.

**Framing Devices – Theme – One Day More** (Boublil and Schonberg 1985)

Heavily connected to the pre-prise, reprise and leitmotif is the use of theme. This can refer to the repetition of a phrase of music or lyrics to heighten emotions, introduce character or establish place; or it can refer to the literary sense of theme: an overlaying focus in the text towards certain morals, notions or ideas. For example, an overarching theme of *Les Miserables* is the suffering of the poor. This is exemplified through songs such as ‘Look Down’, ‘At the End of the Day’, ‘The Docks (Lovely Ladies)’ and ‘Turning’. While the music and lyrics differ for each song, they each revisit the same idea that the lower classes are down trodden and have no hope for change, even when revolution is prominent. In contrast is the theme of revolution shown through ‘One Day More’, ‘Do You Hear the People Sing?’, ‘Red and Black (the Abc Café)’ and ‘Building the Barricade’.

Contained within the first set of songs are words and phrases which evoke misery: “Look down, look down, don’t look ‘em in the eye”; “Look down and see the beggars at your feet” (a theme and a lyrical leitmotif); and “At the end of the day you’re another day older/ and that’s all you can say for the life of the poor”. Within the second theme is certainty of violence as a change for good: “One more day before the storm/at the barricades of freedom”; “Do you hear the people sing? /singing the song of angry men/it is the music of a people/who will not be slaves again”; and “the time is here/ let us welcome it gladly with courage and cheer”. Each addition to the theme strengthens the message, rooting it further into the audience’s conscious mind, encouraging them to interpret the text from a certain perspective.
Time and Space – Days and Days (Tesori and Kron 2013)

Structurally speaking, the notion of time and space becomes important thematically and literally, as musical theatre alters the ‘naturalistic’ forms of storytelling.

Layered against that internal dynamic of time-awareness is the temporal logic of how the story might be told and consumed; and layered against that – as if these layers are palimpsests giving multiple perspectives to the texture – is another...decisions and choices—often made in the moment—have consequences, creating a connection between past and future; in this the dynamic of time is revealed to be crucial to our understanding of drama....thus layers accrue, and it is often in the recognition of the difference or space between each that resonances emerge, creating as it were the impression of dimensionality. (Taylor and Symonds 2014, 187)

In the theatre, time can move differently to other, more quotidian spaces. The (roughly) two and a half hours of concrete time flows and eddies as audiences are drawn into worlds not their own, with atypical rules shaping their dimensions. This phenomenon of an altered perception of time is often attributed to how much or how little an audience enjoys what is before them. If it is a ‘good’ show, entertaining, aesthetically pleasing, or captures the imagination, time appears to run quickly to the complaint of the show being ‘too short’ (even if they run to three hours). If a show is considered by an audience to be ‘bad’, poorly acted, poorly written or not pleasing to the individual aesthetics, it will seem to drag, like a plane flight or a visit to the doctor’s when waiting to hear an unpleasant diagnosis. However, these are the perceptions of the audience and, due to the different tastes of those who frequent the theatre, can often apply to the same show
(with notable exceptions in truly bad, or universally panned shows). The internal dynamics of a production which may enhance this feeling is the onstage passage of time.

I have already explored the use of repetition in theme and lyrical leitmotifs; however, I would return to it as a structural and temporal device in song writing. Many classic songs are structured with verses (‘A’ section), choruses (‘B’ section) and sometimes a bridge (‘C’ section). However, writers such as Sondheim often riff on ‘traditional’ structures, working within them to subvert expectations. Sondheim often follows a ‘parallel structure’ (Banfield 2006, 113), working with the combination of rhythm, rhyme and theme to give closure to songs, drawing attention to initial unfinished phrases, by concluding them at the end of a song, or even in a later song to give a sense of completion to the audience.

Repetition is intrinsic to structure, as the chorus often includes the same words and melody (with some changes as necessary), and the verses follow the same structure whether through rhyme, stressed syllables, or the melody. The problem of such repetitious moments is balance. If a song returns to the same melody or lyric too often it may become overdone and boring. This is why it is easier to introduce more lyrical leitmotifs in a through-composed musical – there are more songs and therefore more variation. Sondheim would contend this, saying “anybody can write sung-through pieces. It’s all recitative, and they don’t develop anything, and it just repeats and repeats and repeats” (Horowitz 2010, 20); here he shows a clear preference for writing individual, stand-alone songs. However, if a lyric or melody is repeated as a ‘hook’ into the audience’s consciousness, it can become ‘catchy’ and stay with them for many days.

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24 Banfield’s excellent text Sondheim’s Broadway Musicals (2006) provides analysis of Sondheim’s style, with focus on the music. I will not spend too much time on the structure of a song as there are many books, such as Banfield’s, dedicated to the mechanics of song writing (though not an exploration of why it is done this way).
This can be seen in *Bandstand*’s (Oberacker and Taylor 2017) opening number to Act Two, ‘Nobody’: the phrase “you know who tells me?” is repeated throughout the verses, becoming an ‘earworm’, enticing the audience to return to the show, or buy the cast recording to get it out of their head. However, in using the repetition, the song also travels through time, and space, covering the character’s journey from rehearsing and preparing for a performance, to the performance itself, without being bogged down in dialogue or having to physically move between spaces. This is done through visual cues of costume changes, microphones being added and lighting changes. This is an example of ellipsis in action, as the combination of staging and repetition within the lyrics allows for the action to meld moments, skipping over anything unimportant to the plot. The creators assume the audience is semiotically literate and use these physical cues to infer known states of formal and informal performance. The first state, informal/internal/diegetic, refers to performing in the context of the show; it is a musical, and therefore performers are expected to break into song. The second, formal/external/staged, refers to performing a performance, the play within the play, depicting a performance being done in the show’s reality. This use of repetition and visual cues allows for internal prolepsis, as the song moves events forward smoothly.

Another device used through song to change time is that of ‘number time’ or ‘lyric time’. The filmic adaption of *Into the Woods* (Sondheim 2014) shows this device in the song ‘On the Steps of the Palace’. Time is literally seen to stop as all other movement freezes while Cinderella decides what to do about her Prince Charming as he pursues...

25 Scott McMillin discusses the use of lyric time in his text *The Musical as Drama*: the idea that “the discrepancies of time are manifold” (McMillin 2006, 188) between the ‘book’ and the action. Time could stop for an extended moment while a song is being sung as characters divulge information to the audience, often about their inner thoughts and emotions; internal life which would otherwise not be heard.
her. In order for this moment to work, the lyrics were altered to bring the moment into the present tense. The lyrics on the original cast recording (Sondheim 1988) include:

[CINDERELLA]

You think, what do you want?

You think, make a decision!

Why not stay and be caught?

You think, well it’s a thought

What would be his response?

But then what if he knew who you were

When you know that you’re not what he thinks that he wants?

In contrast is the 2014 adaption of the same song:

[CINDERELLA]

All right what do you want?

Have to make a decision

Why not stop and be caught

Should I give that a thought?

What would be his response?

But then what if he knew

Who I am when I know

That I’m not what he thinks
That he wants

This minor alteration of ‘you think’ to ‘all right’ brings the lyrics into the present, allowing the moment to sit within a frozen moment. It also allows the moment to have some tension as the decision of whether or not to be caught by the Prince is played out in ‘real thought time’, rather than a past tense reflection of why the decision was made. It allows for conflict, even in the depiction of a well-known fairy tale, setting up for the changes made in Act Two when ‘happily ever after’ is revealed to be a sham. The difference also shows the intent behind each iteration of the song. Originally Sondheim wanted “something that felt like conversation flowing” (Horowitz 2010, 89). However, in the translation from stage to film the intent and context changed. This show is also the most developed example of Sondheim’s themes and leitmotifs.

In previous examples, I have discussed Merrily We Roll Along as a musical told in analepsis, each scene a flash-back from the one before as links between events are shown in order to explore the spiralling destruction of three lives. Another text which uses a stylized structuring of time as a story telling device is Jason Robert Brown’s The Last Five Years (Brown 2014). Told simultaneously in prolepsis and analepsis, it follows the relationship of a couple (Jamie and Cathy) as they fall in and out of love. Jamie’s story is told chronologically as he meets, marries, cheats on and leaves Cathy. Her story is told in reverse, from the moment he leaves, through a troubled marriage, to the moment they meet. The ending is bittersweet as one of them celebrates the newfound love, and the other mourns its loss. The only time they physically meet on stage is at the halfway point, their wedding. What allows this to work is the use of the lyrical leitmotifs, connecting songs as their stories intersect. For example, in Jaimie’s first song ‘Shiksa Goddess’, he sings “I’ve been waiting for someone/ I’ve been praying for someone/ I
think I could be in love with someone/ like you”, while in the final song ‘Goodbye Until Tomorrow/ I Could Never Rescue You’, Cathy sings “I have been waiting for you”. However, Jaimie’s leitmotif is reflected closer in ‘Nobody Needs to Know’, the second last song, in which he decides to leave Cathy and sings to the girl he is cheating with: “And since I have to be in love with someone/ since I need to be in love with someone/ maybe I could be in love with someone/ like you.” This brings his story full circle, although the circle does not include Cathy. Many of their songs intersect, like conversations you only hear parts of; without this connection between the words sung the use of time may have been confusing to the audience. However, the lyrics connected the moments, drawing parallels and allowing the device to show both characters as equally culpable, rather than painting one as a pantomime villain.

These examples given of different devices used by lyricists are selected from a range of tools, too lengthy to discuss in detail. However, the ones discussed above were utilized in my own practice and are engaged with in my lyrical analysis in the case studies.

**Section Two: Director/Performer Interpretation – Word to the Wise**

(Mitchell 2017)

In this section is a brief discussion on the ways texts can be interpreted by the director or performer by inferring information, following clues for further research and placing their own context into their interpretation.

The musical text is intrinsically a performative one. It is written with an audience in mind and with the intent to allow the performer and director creative licence to interpret the work for an individual performance. Roman Ingarden writes of the main

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26 While this is noted, I do not spend much time discussing performance theory or the way notes are sung as that is beyond the scope of this exegesis.
function of the literary work of art (which can be interpreted to pertain to a performative text) as follows:

(1) The main function of the work is supposed to consist in expressing the spirit of the author (the “poet”) or else his thoughts, his psychological makeup, or, say, his attitude toward reality and, along with that, his individual world view, and more of the same. (2) The literary work of art is supposed to express an “idea”. (Ingarden 1973, 79)

In these two primary functions can be seen the expression of intent which is fundamental to the focus of this study. For within the tools explored above can be seen an intent to convey certain attitudes of the author using the codes of language and conventions of interpretation. In reading a text, Ingarden notes that “…the first thing we experience is the visual perception of these [physical or written] “signs”” (Ingarden 1973, 19). However, once the text is transferred into the hands of the director and actor, another layer of signification occurs. For the written text is interpreted and read for subtext and signs in order to express the spirit of the text with the addition of their own interpretation.

While the lyric differs from the lyric poem, in one thing they remain similar; “most things remain unsaid” (Ingarden 1973, 52). This use of subtext allows the performer and director room to interpret their own version of the text, placing their own values on top of what is already present, layering more meaning into the performance. For example, in the text Spring Awakening (Sater and Sheik 2006), the final song ‘The Song of Purple Summer’ is filled with unspoken meaning, found in the lyrics which form half-known metaphors and uncertain meaning. The lyricist, Steven Sater asks “And what exactly is a song of purple summer?” (Sater 2012, 85), thereby recognising the vague expression of
the lyrics, and suggesting interpretations for the performers to weave into their performance. As the commentary on the lyrics differs from those found in the original cast recording, I shall use the written text as it has the latest publishing date and therefore encodes the authors’ most recent intent.

[COMPANY]

And so, I wait.

The swallow brings

A song of what’s to follow –

The glory of the spring.

The fences sway.

The porches swing.

The clouds begin to thunder,

Crickets wander, murmuring –

Sater does not explicitly state in the lyrics that this is a “time of maturation” (Sater 2012, 85) for the characters; instead, he allows the text to remain open to potential sentimentality, celebration of youth, mourning of what was lost; all depending on what the director and performers interpret from what was left unsaid in the text. Sater also leaves a rich set of intertextual references throughout the show. As well as numerous references to The Bible, this song alone references Emily Dickinson, *The Winter’s Tale* (seen here in the reference to ‘the swallow’ who ‘sings of what’s to follow’ (Sater 2012, 87)), Wordsworth and Christopher Marlowe. These references may not be caught by every audience member, or highlighted by every interpretation; however, they were
seeded as clues by Sater to give further depth to potential interpretations. A director could pursue all of these leads within the text, and an actor could read into all of the texts referenced and choose from among them what is important in their version of the characters and text as a whole. These layers of meaning were crafted with the intent of the author to give depth to potential versions of the performative text, allowing the ‘spirit’ of interpretation to express the ‘idea’ through a new lens.

**Developing Performance from the Text – Stick it to the Man** (Lloyd Webber and Slater 2015)

I have previously discussed the ways in which slight changes in word choice can alter the meaning, and a change in context can alter a reading of the same lyric (through lyrical leitmotifs). However, this can also be used as a mode of interpretation for the performers as they discover the ways in which their character develops throughout the text. Ingarden says: “The meaning of a word undergoes a change, in many cases a regular one, according to the context in which it appears” (Ingarden 1973, 32). Returning to Miranda’s *In the Heights*, there are several phrases which develop new meaning as they are explored by the characters throughout the text. I will explore the concept of ‘home’ as it relates to Usnavi throughout the text. This is a thematic concept which is explicitly turned to by the end of the text, as Usnavi realises what he has been searching for. At first, it is an unspoken emotion which is explored in his pride in being from the Dominican Republic, first noted in the opening number ‘In the Heights’:

[USNAVI]

I am Usnavi and you prob’ly never heard my name,

Reports of my fame are greatly exaggerated,
Exacerbated by the fact

That my syntax

Is highly complicated ‘cuz I immigrated from the single

Greatest little place in the Caribbean

Dominican Republic.

I love it.

Jesus, I’m jealous of it.

But beyond that,

Ever since my folks passed on,

I haven’t gone back.

Goddamn, I gotta get on that.

In order to break this down, I return to the lyrical tools explored above. First, Usnavi is shown to be the narrator in his direct speech to the audience. This gives him a sense of authority over the story being told. The choice of language shows him to have humility (‘you prob’ly never heard my name’), as well as a sense of pride in his people (‘I love it/Jesus, I’m jealous of it’). This dichotomy allows the performer to approach the character with an appreciation of his depth: he is as highly complicated as his syntax. This is upheld through the use of language and the way in which it is expressed. This song is a mix of traditional musical theatre and rap, with Usnavi following the rules of hip-hop in the choice of his phraseology. The rhymes are complicated; however, the words themselves are simple. “With the phonetic material it is primarily a matter of choosing words whose sense, phrasing and composition set them apart…” (Ingarden
1973, 65): moreover, the choices must be ‘appropriate’ to the character and situation. Usnavi sells coffee in Washington Heights, a low socio-economic area of New York; however, this does not limit him to being a stereotypical character of Latino persuasion, as they are often depicted in popular media. He is proud of his roots (‘...the single/Greatest little place in the Caribbean’), but uncertain as to where he fits (‘I haven’t gone back/Goddamn, I gotta get on that’). Never in this song is it explicitly stated that he is looking for a sense of belonging, a place to call home, but it can be inferred by the word choices. The structuring also helps in the interpretation. Usnavi is not yet ready to face what is lacking in his life; he is in denial about his feelings about Vanessa as well as his feelings about Washington Heights. Therefore, it is more powerful for these feelings to remain unsaid until they are revealed to have been lurking under the surface in later songs. His feelings for Vanessa are largely revealed by other characters, showing his unwillingness to act due to a sense of being undeserving of her love and a fear of it not being reciprocated. In Act Two, Abuela Claudia gives Usnavi a share in her lottery win, giving him the means to leave his store and travel ‘home’. In ‘Hundreds of Stories’ she sings: “Now you can sell your store! / Open a bar by the shore! /I’ve told you hundreds of stories/About home. Make some more”. He responds:

[USNAVI]

Yo! I know just where to go!

There’s a little beach named Playa Rincon

With no roads, you need a rowboat or motorbike

To reach this beach and it’s just a stone’s throw

From home.
My folks’ home.

He describes his dream location lovingly and is suddenly stopped short by the word ‘home’. His language usually flows, yet when he sings this word it is separated from the rest, physically on the page and musically through the sound of the pause between the phrases. This highlights the importance of this word to him as a character and develops his character for the audience as he stops running from the idea of belonging somewhere. Instead, he begins to embrace the idea of leaving, a dream only just explored in ‘96000’. Early in Act Two, Abuela Claudia has passed away, leaving her money to Usnavi (and Sonny), allowing him to pursue his dream. However, in ‘Finale’, he realises just what was important to him about his dream of leaving – being with his Abuela, his family. In ‘Hundreds of Stories’ they had sung the phrase “you and I”, without realising the importance of those words. In ‘Finale’ he is shown a graphitised image of her face with the phrase “Pacencia y Fe” on his shop. This moment of silence is a turning point for Usnavi. He is still unable to express his emotions properly (“Usnavi starts to say something, but gets choked up, motions to his heart”), but manages to take up his position as narrator once more to bookend the performance and make the realisation that he is home.

[USNAVI]

Yeah, I’m a streetlight

Chillin’ in the heat!

I illuminate the stories of the people in the street.

Some have happy endings.

Some are bittersweet.
But I know them all and that’s what makes my life complete

...

I’m home!

Where the coffee’s nonstop

And I drop this hip-hop in my

Mom-and-Pop shop. I’m home!

The line ‘we’re home’ is repeated by the company and alludes to a previous song between Nina and Benny, ‘When You’re Home’, tying together the major themes of the text. There is also potential for personal connection between the performer and the themes, as seen in the performance of Lin Manuel-Miranda as the character of Usnavi. As the writer, he connected emotionally to the concept of finding ‘home’, being himself the son of an immigrant, adding emotional resonance to the role. The audience in turn could connect to these lyrics as the show is set in modern-day Washington Heights, New York. As Broadway is located in New York, the majority of the audience would be familiar with this concept of ‘home’ as it would be their home too. This creates a layer of pride and acceptance and other emotional responses from the audience, which may explain why so many musicals are set in New York: they resonate with the primary audience.

As can be seen in this short analysis of one section of the text, the choice of language, the order in which it is presented, the choice of what not to say and a mixture of other tools of lyric writing can be combined to create greater depth of meaning. When writing with intent it is the weaving of these choices (as well as other aesthetic devices) which gives layers of interpretation for the performers to utilize. In the next section I discuss how these choices may be interpreted by an audience.
Section Three: Audience Reception – The Concert (Yazbek 2016)

In this section, I discuss ways in which meaning can be constructed by an audience and fed back into lyrical meaning, by giving fresh association to the lyrics and by interacting with them on multiple platforms.

When devising a lyrical text, the purpose behind each decision is to communicate an intended idea to an audience. Phrases, words, symbols and crafted structure is given signification through the intended meaning of the author. I have explored ways in which an author may layer signified meaning for interpretation as well as (briefly) ways this can be interpreted by the actor and director. However, the text is open to interpretation by a rather diverse group. The lens through which the work is interpreted on a basic level can flow through the following interpreters:

Writer → work of art → director → performers’ → receiver/audience

In American musical theatre, this arrow links back again to the writer, who takes on critique at each level to craft a new version of the show until it is set in its ‘final’ form for Broadway. However, underneath the supervision of the director there are a number of other creative readers of the lyrical text: the Musical Director, Orchestrator, Choreographer, Costume Designer, Set Designer, Properties Master, Lighting Designer and Sound Designer. These artistic collaborators are the heads of their own departments, each of which contain many other interpreters of the text. It is the director’s job to contain these to one purpose, a unified interpretation of the text as written by the lyricist, book writer and/or composer. The voice of the director interprets the writer’s words and communicates them to the receiver. This is moulded with the performers’ interpretations of the words and they in turn communicate to the final
receivers – the audience. And so, the word from the page transforms and transcends beyond what the writer intended, creating meaning in and of itself by existing in written form and communicated physically. This model of communication has much room for misinterpretation, which is why it is a living art form. It cannot be controlled by the author. However, this hierarchical structure is one used in what is often popularly called ‘mainstream’ theatre, and is a conventional structure of communication, used here as much of the work analysed was crafted in this industry. There are other methods of communication which I will leave for other works.

In order to craft a particularized performance text, with complex, rich and nuanced meanings for the audience to receive, the chosen language must allow for multiple meanings. For example, the word ‘home’ as expanded upon above in regard to In the Heights has multiple interpretations. Textually, it refers to the Dominican Republic, and then shifts into meaning Washington Heights. To the character of Usnavi it refers to the feeling of belonging to a family, specifically Abuela Claudia. To the multiple performers who interpret the text, it refers to the place (or person) they believe to be their home, adding emotional resonance to the word. To the audience, it is a mixture of all of these things as well as the place they think of as home, adding whatever emotional resonance that may come from hearing such an emotionally charged word sung (in harmony, adding the aesthetics of harmonics and the undertones of emotion coming from the notes used). Just this one word is open to several interpretations; all of which layer upon one another to craft a multiplicity of complicated emotions; all available for interpretation by the audience.

In discussing his notions of ‘the audience’, Herbert Blau asks, “but in regard to what the audience sees and understands (understanding as seeing being a large part of the
problem), there has also been a shift to the diversity of the response and...the relation of the response to the signifying practice. Not only, then, *who speaks?* *Who listens?* But *who constructs* meanings?” (Blau 1990, 8). Is it the individual partaking in the performance? Is it the socially constructed ‘audience’, the body which becomes as one in the venue of the theatre, and then disperses at the end of the night? Or is it intrinsically there, the dominant signifier as a construct of the author, “the dominant and oppressive systems of meaning” (Blau 1990, 8)? Blau explores notions of what an audience is in his text *The Audience*, concluding that “where memory is, theatre is” (Blau 1990, 382) and that “the audience is what happens if...it happens at all” (Blau 1990, 380-381): that is to say the text must be interpreted, is indeed crafted with the intent of being interpreted and it is the nature of those interpretations which attracts a group of people ready to receive the text. John Freeman posits that “audience members play an increasingly active role in the process of constructing meaning about theatre, contributing their personal opinions, reflections, experiences and interpretations” (Freeman 2016, 20); the action of expressing these interpretations made easier through social media.

I have previously stated that reception hinges on authorial crafting of the text as well as an audience’s construction of meaning. However, this construction often shifts as what is considered ‘appropriate’ changes as outdated concepts are analysed and set aside and new concepts and interpretations are layered into a text. An author writing within their own specialized context cannot predict the ways in which popular opinion will shift and must therefore write from behind their own interpretive lens focussed on a particular cultural moment.
Shifts in language can also occur, making classic texts from one era outdated in the next. This can be seen in *West Side Story* and the colloquialisms utilized to maintain ‘appropriate’ gang slang. When discussing the choice for the gangs to say “rickytickytum”, Sondheim notes that it is not menacing, but it fits with the score and was allowable on the stage in 1957. “In those days, you know I wrote “Fuck you” for the end of “Krupke”, and nobody would let me use it. I wanted to be the first person to use a four-letter word on the musical comedy stage” (Horowitz 2010, 242). In the post-*Hamilton* era (where the phrase “when the shit hits the fan”, which was sanitized in *West Side Story*, is utilized as one of the more harmless lyrics), such self-censoring of language reads as pandering and has a negative impact on audiences, making older musicals appear to be ‘fluffy’ or ‘trite’ in comparison.

**Creating the Bigger Picture: Context of the Author – *Gone I’m Gone* (Mitchell 2017)**

Performance is (largely) created with the intention of being presented to an audience, thereby creating the need to shape the performance to that particular audience’s needs, preferences or desires. As such, each performance must then be crafted towards this target audience, expressing themes, tropes and messages which would be understandable by the audience. As practitioners become more conversant with their genre and as musical theatre becomes more readily accessible to audiences, this crafting can be honed to create intricate stories.

The context of the author dictates the ways in which they may relate their intended meanings. For example, when Rodgers and Hammerstein were writing *South Pacific* (Rodgers and Hammerstein 1949), the song ‘You’ve got to be Carefully Taught’ was considered a controversial exploration of institutionalised racism. For its time, it was progressive in the way it dealt with ideas of racism. The song is now considered a
‘standard’ and is ‘sampled’ by Lin-Manuel Miranda in Hamilton during the song ‘My Shot’:

[BURR]

Geniuses, lower your voices

You keep out of trouble and you double your choices

I’m with you, but the situation is fraught

You’ve got to be carefully taught:

If you talk, you’re gonna get shot!

This use of intertextuality reminds the audience of Hamilton of the meanings that can be read in South Pacific, and can then be interpreted to elicit understanding. As the second text is in itself a racially aware show (to be expanded upon in Chapter Five), this allows for a moment of deep meaning and assumes a casual understanding of the first text by the average audience member. If an audience is expected to be at least passingly familiar with texts that have gone before, then modern audiences are expected to be more self-aware than those of the 1940’s. South Pacific was a warning to be culturally aware and welcoming, Hamilton is a reminder that racism is still a problem in larger society, instructing audiences to take action, while fostering a community of the self-aware and also being entertaining.

When comparing the two texts, the differences in language intended to provide discourse on a similar topic can be seen. In the above quotation from ‘My Shot’, the language is agile, assumes knowledge, contains the hallmarks of modern hip-hop
(internal rhymes, fast paced music and colloquial language used poetically). In contrast is the language used by Hammerstein when crafting his songs:

[CABLE]

You've got to be taught
To hate and fear,
You've got to be taught
From year to year,
It's got to be drummed
In your dear little ear
You've got to be carefully taught.
You've got to be taught to be afraid
Of people whose eyes are oddly made,
And people whose skin is a diff'rent shade,
You've got to be carefully taught.
You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate,
You've got to be carefully taught!

Here Hammerstein uses simple language, repetition and a basic rhyme scheme to heighten his message. The language is reminiscent of its time; it is unlikely that the phrase “In your dear little ear” would be found in a modern musical (another example of shifts in language rendering something obsolete). While the song was controversial for its time thematically, it is still gently approached. The lyrics to ‘My Shot’ are much more aggressive and can relate the same information just by referencing the song title.
Self-conscious intertextuality can therefore be seen to be a staple of a modern context. In this way it can be seen that the use of language that is appropriate to the era in which it is written, and yet that also challenges existing social preconceptions, can be used to shift an audience’s perspective, whilst under the guise of entertainment.

Creating the Bigger Picture: Context of the Text – The Photograph (Malloy 2014)

Contextualised language must not only be appropriate to the era in which it is written, but also the era being written about; and, if it is not contextually appropriate, must be developed with particularized intent to craft a text which gives reason for its departure from a traditional context. I explore non-traditional context through anachronism in Chapter Six, and so shall specifically discuss conformity to context here. Taylor and Symonds discuss the bounds of context in Studying Musical Theatre: “The story being told, however naturalistic, does not have to be realistic; it simply has to operate within the ‘rules’ of the fictitious world” (Taylor and Symonds 2014, 23). These ‘rules’ are set up by the author and must be followed throughout the rest of the text. In general, these rules must be explored in the first twenty minutes of performance time (Sondheim prefers the first fifteen minutes (Horowitz 2012, 78)), or through the opening number and lay out the framework for an audience to follow. Many shows add this framework in previews as they discover audiences are otherwise confused by the text. This can be seen in Fiddler on the Roof (Bock and Harnick 1964) and the opening number ‘Tradition’.27

27 In this song Tevye (through whose eyes we see the action, as a type of narrator), expresses the major themes of the show. He introduces the Russian/Jewish culture, the people of the town of Anatevka and his family and claims that they are all bound together by ‘tradition’. This allows emotional resonance to build as their traditions are destroyed and abandoned, allowing the audience to understand what drives the characters. This song establishes the fact that the language is going to be appropriate to what would be expected of the time depicted and the types of people. The Russian soldiers speak differently to the

When exploring reader reception theory, Hans Robert Jauss discusses the ‘horizon of expectations’, that guides preconceived notions of what theatre should be, and then influences what is created in the future. Audiences are influenced by what they have previously seen, making meaning based on expectations of genre, sorting each text into categories of ‘good’ and ‘bad’ based off their experiences, and using this as a gauge, create assumptions of what they will and will not prefer to experience in the future.

Therefore, when discussing musical theatre, I am taking into consideration the fact that many audience members would rate musicals as ‘bad’ due to their horizon of expectations.

Musical theatre is an expensive medium, leading to the first experience of a show often being through a cast recording. This creates expectations on the combination of the music and the lyrics to provide a positive introduction for the show as a whole, therefore drawing audiences in to spend the extra money needed to participate in live theatre. There is also a rise in the use of ‘bootlegs’28 by younger audiences, as they turn to technology to aid in the access of performances. However, many shows (Such as *Hamilton*) are beginning to use this rise in technology to aid their advertising and raise awareness of the musical form on social media.

These platforms can also build audiences in ways not thought of in past centuries. For example, Herbert Blau imagines an audience which could be ‘social through media’ in

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28 Illegal recordings of shows.
his text *The Audience*. “An audience without a history is not an audience” (Blau 1990, 16) he says, and social media provides a shared, recorded history where audiences create themselves as they speculate over and discuss new works of art. Through online participation, audiences create their own ‘fandom’, sharing ideas about the work, including an analysis of the lyrics (on genius.com) and covers of songs (through YouTube and other video sharing platforms). One genius.com contributor breaks down the opening moments of *Hamilton*:

“Alexander Hamilton” is the first song, the first music, heard in the production, and thus must serve a few purposes. First, it gradually introduces the music to the listener’s ear, acclimating them to the musical space. Second, it introduces many of the characters and themes which will play a part in the show. Third, it introduces Hamilton himself, sketching out the first 16 years of our protagonist’s life in a way that illustrates what influence these events will have on those throughout the rest of the show. (Ayme 2016)

The audience becomes arbiter and can contribute to the collective understanding, often initiating in-depth discussions on the lyric choices, linking intertextual references as well as quotes from the author and source material to back up their analysis.

In regards to *Hamilton’s* success outside of the live theatre, Adam Gopnik of the New Yorker wrote:

A song-and-dance show on Forty-sixth Street can occasionally touch so profoundly on some central preoccupation of a period that, even if relatively few of us actually get to see it live, it still becomes a kind of hearth at the center of a national celebration. Cast albums and downloads put the songs in every earbud, as LPs once put them on every basement hi-fi. Only five or six musicals over the
past fifty-plus years have become true ceremonial phenomena of this kind: “South Pacific”; “My Fair Lady”; in another way after J.F.K.’s death, “Camelot”; “A Chorus Line”; “West Side Story”; and maybe “Fiddler on the Roof”—but it has certainly happened again with Lin-Manuel Miranda’s astonishing “Hamilton.” (Gopnik 2016)

Most audiences remain so for a short amount of time. Once they exit the theatre the entertainment is over or, if it was particularly good, it may be discussed over drinks afterwards, but soon the audience disperses, and the moment is over. Not so with Hamilton. The award-winning cast recording continues to top charts with the release on vinyl and the Hamilton Mixtape, reimagining songs by popular artists. Fans access the show daily via social media, following the constant new material being released due to the Ham4ham videos, Twitter debates and cast videos. They also create their own content with fan-mixes, fan-art and a new-found interest in America history as well as read the historical book the show was based on. The audience’s ‘horizon of expectations’ is influenced not just by the show itself, but by the discussion (or ‘hype’) surrounding it and the ways in which they can interact with it and feel involved. Social media brings people from across the globe closer together as they bond over a mutual love of their fandom. With shows under such intent scrutiny, often before being fully realised in a live theatre, it is important for the lyrics to translate not just as an aspect of the performance, but through the cast recording or readings online.

Audiences are created through several factors: interest, controversy, relation to the material and through the shared experience of being spectators to a particular event or work. Maintaining audiences over an extended period of time is more difficult. Musical theatre has an advantage over other art forms in the trans-medial nature of its
distribution. Not only are there live performances, but many musicals release cast recordings, merchandise, programmes, companion books and filmed recordings for audiences to reengage with at their leisure. Over the last several years many commercial musicals have also released backstage vlogs, interviews with cast members and events such as the annual BroadwayCon to allow audiences a sense of participation in their ‘fandom’. *Hamilton* is unique in the manner in which it engages its audience; however, other shows are beginning to experiment with form to unsettle their audiences, not just politically, but by challenging their expectations of how the content is presented.

This connection with and between audiences allows in depth discussion of the lyric to occur and for a sense of community, often arbitrated through the use of the lyric. T-shirts bearing the phrase “Immigrants, we get the job done” or “You can write rhymes, but you can’t write mine” allow the lyrics to be visibly consumed in an escalating cycle of self-referential material. Lyrics which are condensed into catchy slogans on t-shirts, window decals, as part of vlog titles or any number of other commercial ways, become shared moments within the live theatre space. The audience feels involved by quoting the lyrics and wearing them, becoming participants online and by proudly displaying their merchandise.

Musicals are the product of their time, constructing a reaction to social conventions, politics and the events of the time of writing. They can be conventional and entertaining, but those of note that become part of the cultural history are those that subvert, challenge and alienate, forcing audiences to become self-creating in order to continue exploring the ideas they are exposed to during the two and a half hours they come together. With the added tools of social media available to help create a fan-base and continue discussion, as well as a trans-medial approach to advertising and distribution,
writers and producers can become powerful contributors to social commentary and use their status to provoke discussion and change. Thus, it can be seen that this moment of cultural awareness is developing a larger audience to the musical in general, and this moment is being reflected through the lyrics and other writings of the authors of musical theatre.

Even shows which are not considered ‘successful’, financially or critically, commonly release a cast recording, allowing audiences to form themselves through an auditory experience of the performance. This element of the show only allows for the music and the lyrics to be showcased (with occasional photographs released in an accompanying booklet), placing pressure on the combined songs to articulate the show without the visual aspects to enhance understanding. This is where through-composed musicals have an advantage. Book musicals often lack cohesiveness on the recording as much of the story is missing, making it difficult to judge the music sampled. However, a musical which is entirely sung can present the entire story, allowing for a thorough understanding of the show to be formed. However, if no further access to the show itself is available, it is often the only entrance a potential audience member has to the show. Miranda, launched the cast recording of *Hamilton* with a week of free streaming online, following it with free content on YouTube. This was then complimented by vlogs and other such trans-medial access, a practice which continues on all of the touring shows. While not everyone in the world can afford tickets (or flights) to see the show, anyone with access to the internet can become part of the ‘fan base’ and a potential audience member.

Blau writes that “The audience...is not so much a mere congregation of people as a body of thought and desire. It does not exist before the play but it is initiated or precipitated
by it; it is not an entity to begin with by a consciousness constructed” (Blau 1990, 25). However, social media changes this; it allows the audience to form before the show and become a collective consciousness which lives far beyond the several hours in which they meet together within the theatre. The ‘body of thought and desire’ can meet in chat rooms and on Facebook pages; they can express themselves on Tumblr and Twitter and construct their own reality without ever interacting in real life. This social phenomenon is completely contemporary as the internet connects hearts and minds, allowing for audiences to form without economic barrier (provided they can afford an internet connection).

Total Artwork in the 21st Century – Putting it Together (Sondheim 1992)

Throughout this chapter, I have explored ways in which lyrics can be approached by the author, director and audience of a show to give particularized context and both intended and interpreted meaning. In doing so, I have approached several texts hermeneutically and through the lens of audience reception theory, in order to explore ways in which a text could be interpreted. This use of mixed methodologies and the flowing intertextuality of modern musicals can be seen to be the embodiment of Wagner’s ‘Artwork of the Future’, an important vision, despite the sexist terminology:

AS Man stands to Nature, so stands Art to Man. When Nature had developed in herself those attributes which included the conditions for the existence of Man, then Man spontaneously evolved. In like manner, as soon as human life had engendered from itself the conditions for the manifestment of Art-work, this too stepped self-begotten into life. (Wagner 1895, 12)
Each generation of artists further develops the art work of musical theatre, in turn reflecting upon and embodying the changes unto the nature of ‘man’. “For, with our eyes directed toward the Artwork of the Future, we are seeking out Poetic art where she is struggling to become a living and immediate art...” (Wagner 1895, 54). The immediacy of the musical, as a form which generates emotion, allows for ‘the poetic art’ (of Wagner’s three humanistic sisters ‘tone, dance and poetry’) to further its lifespan through the lyric.

Not one rich faculty of the separate arts will remain unused in the United Artwork of the Future; in it will each attain its first complete appraisement. Thus, especially, will the manifold developments of Tone, so peculiar to our instrumental music, unfold their utmost wealth within this Artwork; nay, Tone will incite the mimetic art of Dance to entirely new discoveries, and no less swell the breath of Poetry to unimagined fill. (Wagner 1895, 78)

Thus, it can be seen, that the ‘Total Work of Art’ uses all other artworks, uplifting them together, inspiring the multi-modal framework with which I approach the lyric.

**Conclusions— Flying Away (Finale)** (Tesori and Kron 2013)

This chapter falls under Nelson’s model as ‘articulating’ and ‘doing’, as I have begun to articulate lyrical analysis through the process of doing the analysis. I develop this form in the following three case studies, deepening the analysis using pre-existing tools found in literary and performance criticism. It was also key to the embodied cognition of my own practice as I utilized these processes to critique my own lyrics during the writing stage of 2084.
The lyric is inexorably tied with other forms and expresses only part of the whole musical. However, it is the intent and interpretation of the meaning behind the lyric which allows the generation of an understanding of the greater whole of the musical. The tools discussed in this chapter have as yet only been analysed separately, or in small segments of intertwined meaning. In the following chapters, I explore ways in which tools of lyric writing and analysis can be used in a complex manner to form a greater understanding of the text for the audience to interpret.

Much of my understanding of the lyric in this chapter can be seen to be influenced by the works Stephen Sondheim, including his own commentary on composition. While the majority of his works focus on his music and creation of tonal aesthetics29, he does begin to discuss leitmotif and the importance of everything being connected (Horowitz 2010). If the role of the lyric at its most basic level is to create meaning, which can be generated and interpreted from multifaceted perspectives, then the theme of this chapter has been the exploration of connected meaning. Sondheim’s influence on musical theatre can be seen in his focus on tone, the voice and theme, which has in turn been expanded upon by contemporary composers and lyricists. While Sondheim was more interested in the individual song to the ‘sung-through’, or contemporary through-composed musical (which he has already been seen to have called ‘repetitive’), I believe the modern, or Post Modern, musicals of the 2010’s have a depth of layers of meaning-making, connecting songs and characters beyond the previous eras of musical theatre. These layers of meaning-making are expanded upon in the following case studies in order to explore how they can be constructed in contemporary musicals with a view towards

29 “To privilege music in the critical discussion of musicals is both necessary, in order to right the balance of its previous neglect, and dangerous in that music is only one contributor in a multidisciplinary genre” (Banfield 1993, 6). As can be seen by the date of this quotation, such a ‘righting of the balance’ has moved in the opposite direction, as the privileging of the music continues.
exploring connected meaning between songs and lyrics, rather than just meaning found in individual songs.
Entr’acte - Chapter Five

Hamilton: an American Musical

In which I analyse the context of the audience and writer to inform the process of meaning-making and propose a method of signification through understanding the tools used.

Introduction - Alexander Hamilton

This chapter utilizes the tools discussed in Chapter Four in a case study, tying them together to discuss the role of the lyric in Hamilton: an American Musical, first performed on Broadway in 2015, making it a contemporary through-composed musical.

As seen in the previous chapter, theatre is made for an audience; there is intent in each stage of its devising. However, not every piece of theatre reaches its intended audience, and the decision of what is a ‘hit’ and what is a ‘flop’ is not made by any one entity; it is decided by the response it finds amongst its prospective audience, often surprising the reviewers. When Andrew Lloyd Webber and Cameron Mackintosh began rehearsing Cats (Lloyd Webber 1981), professional opinion was doubtful it would find an audience, and yet for many years it held the record for longest running production on The West End and Broadway. When discussing the amorphous entity that is a theatre audience in his text The Audience, Herbert Blau says:

In the prophetic soul of the wide world dreaming of things to come, that may be like waking to the bad dream left behind, for there it is again: the sign, the stain,

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30 For a brief plot outline of this show, see Appendix 3.1.

31 All lyrical references connected to titles in this chapter are taken from Hamilton: an American Musical (Miranda 2015)
the vice of representation….in the space of the unconscious where the audience first appears, or in the warped infinity of space itself, it is shaped like a question mark. (Blau 1990, 383)

Theatre, and musical theatre, is always a kind of question mark, with many elements required to craft a performance which is aesthetically pleasing (another element of uncertainty) and generally praised as ‘good’. *Hamilton: an American Musical* is a text which has been extensively praised by critics as being a musical ‘game changer’32. The *New York Times*’ review of *Hamilton*’s opening night raves:

I am loath to tell people to mortgage their houses and lease their children to acquire tickets to a hit Broadway show. But “Hamilton,” directed by Thomas Kail and starring Mr. Miranda, might just about be worth it — at least to anyone who wants proof that the American musical is not only surviving but also evolving in ways that should allow it to thrive and transmogrify in years to come. (Ben Brantley 2015)

Originally introduced at the White House in 2009 as *The Hamilton Mixtape*, the show transferred to the Richard Rodgers Theatre on Broadway after an extended off-Broadway run in the Public Theatre in 2015. Since that time, it has remained consistently sold out, despite launching several national tours around the United States, and beginning its international tour on The West End in December 201733. As *Hamilton* is both a critical and box office success and part of the evolution of the modern musical,

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32 This praise should not be misconstrued as ‘universal’; as with any text there are problematic parts associated with the whole. As the focus of this chapter is not the analysis of what is and isn’t problematic the reader should turn to the *Studies in Musical Theatre* Special issue on *Hamilton* (2018, 12:2) for such readings.

33 Each tour plays to full houses every night, with plans to return to played out cities already in the works.
this chapter examines the ways in which the lyric contributes to the ‘Total Work of Art’, creating a lyrical text of connected meaning.

Jonathon Culler contends that the lyric “involves a tension between ritualistic and fictional elements – between formal elements that provide meaning and structure and serve as instructions for performance and those that work to represent character or event” (2015, 7). In the previous chapter I discussed ways in which different lyrical techniques can be utilized to make meaning possible: in this chapter I apply those techniques specifically to Hamilton, in order to interpret meaning structurally and through character and plot; discovering meaning hermeneutically. This aligns with Culler’s belief that while in theory Poetics and Hermeneutics are oppositional, in practice they blend together (2015 6). The practice of examining the lyric through the lenses of audience reception theory (from a Post Modern perspective), intertextuality and semiotics relates back to my own practice as a lyricist as it allows me to have a deeper appreciation of other practitioners’ lyrics as well as the ways in which lyrics are approached analytically. This examination of how the work was crafted and how the audience can interpret the lyric to relate to their own lives as a function of remembrance allows me to discover multiple angles of meaning-making in lyrical practice. “For”, as Blau states, “theatre is…a function of remembrance. Wherever memory is, theatre is” (Blau 1990, 382). This focus on audience and memory aids in my exploration of how the lyric can be crafted to create meaning, and how the cultural moment can affect the crafting (and success or failure) of a musical.

**Contextualising the Audience – Cabinet Battle #1**

Bertolt Brecht likewise was aware that an audience’s perception was guided by the “…semiotic process in a network of social relations” (Blau 1990, 324) and that “…things
were not to be left, however, to the free play of the signifiers” (ibid). Much like the integration theory of musical theatre (born from Wagner’s theory of Gesamtkunstwerk), Brecht sought to give precise attention to all aspects of the theatre, giving “specific evidence or material signs of the wear and tear of history” (Blau 1990, 325); however, Brecht often worked then to disrupt and subvert audience’s expectations of unity. The specificity of each choice depends on the context of the text, the clues of which should be in the writing, or (in the case of musicals) the libretto. Control over the produced dramaturgical text lies in the combined purview of the director and lyricist, with the one interpreting the text of the other, adding and changing meaning where appropriate. Therefore, as the initializer of intention, the lyricist may craft a text which invites constant re-interpretation and re-invention so as to remain relevant over a prolonged period of time.

This discussion of intent, interpretation and relevance implies an understanding of the audience on the part of the lyricist. Indeed, without some understanding as to why a text is being written and for whom, it would not have any focus; as focus drives the text and the audience drives the focus. While “…we simply do not know, in any reliable – no less ideal or accountable – sense, who is there, nor, in the absence of the classical subject, where to look” (Blau 1990, 355), we can write towards an intended audience, while leaving markers of diverse encoded meanings so as to invite in the unexpected audience.

*The uninvited guest*

*Brings unexpected joy*

*When welcomed with open arms*
And a heart for adventure.

Even though the lyricist cannot in complete confidence plan for every audience, the audience may bring with them preconceptions which overlay the performative text. Each person has their own lens of perception; it is this which is brought into the theatre as ‘baggage’ and must be connected with in order for the text to both transport and engage an audience with its multiple meanings. In musical theatre the audience brings with them a willing suspension of disbelief, allowing for complex encoding on many levels as no sense of reality is necessary to the performance. There is distance between the text and the audience, physically and psychologically, and yet it is eroded through the emotive aspects of music and poetry, allowing for heightened states of emotion using the ‘three humanistic art forms’. It is open as a form and opens up the audience with it. In describing Brecht’s project, Blau describes the complexity of meaning that is exchanged and produced between spectator and actor:

...Brecht was trying to construct, with specific materiality, a complex of representativeness. We sometimes forget just how complex, at the same material level, the relationship between the spectator and the symbolic order is, especially as it is mediated by the presence of the actor, observed of all observers, the self-observing subject whose mere physical presence is altered by history. (Blau 1990, 344)

An understanding of the social materiality of the ‘observers’ not only aids the contextualising of the text, but provides an agenda in its writing and construction. It may be an unconscious agenda, yet it is still present; therefore, to control it, it must be acknowledged and allowed to be. This agenda may be as simple as to ‘provide entertainment’, or a complex commentary on a corrupted way of life; yet to do either,
an understanding of what a modern audience would consider entertaining or how they would interpret such a political message, originates from a perception of the world of the receiver. The lyricist who is aware of the social, economic and political context of the audience can construct a text which reflects, rejects or critiques commonly held conventions and understandings of the world. Susan Bennett notes that “[c]ulture cannot be held as a fixed entity, a set of constant rules, but instead it must be seen as in a position of inevitable flux” (Bennett 1997, 94), and so the performance text must be written within its own context, a microcosm of a cultural moment reflected in the work. However, due to the flux of understanding, depending on cultural shifts, new meaning can be read from a text as perspectives change, allowing for new interpretations.

Hamilton was written in a specific context, reacting to its environment, the biases of its creator and containing cultural baggage from the Post Modern era. It was received by an audience familiar with the context it was written in and, as has been indicated above, interacting with the text on many social levels; at the theatre, through cast recordings, through lottery line performances (and videos) and through social media. The context of the lyricist and the receiver of any text has an effect on the way the text is interacted with (if it is known), either adding a subtle layer of meaning to the reading or creating a dialogue between (in this case) lyricist and receiver. Once this context is known it becomes part of the cultural memory of the text, adding to its mythos and recollection. Marvin Harris, author of Cultural Materialism: The Struggle for a Science of Culture writes that Cultural Materialism:

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34 This use of cultural context is theorized exhaustively in the areas of Cultural Materialism and New Historicism, and while examining these texts through this lens is beyond the purview of this exegesis, I do deploy useful insights from the theories as necessary.

35 Here the concepts of Cultural Materialism come into play as older works are re-contextualised to reflect current cultural moments. Shifts in language are also relevant here, as discussed in Chapter Four.
...is concerned with systematic interactions between thought and behaviour, with conflicts as well as harmonies, continuities and discontinuities, gradual and revolutionary change, adaptation and maladaptation, function and dysfunction, positive and negative feedback. (Marvin Harris 2001, xviii)

The context of Hamilton interacts with the text, affecting the music choices, particularized language, intertextual references and anachronistic elements. This text is very much ‘of its time’, reflecting a changing culture and using technologies such as social media to develop its message for a vast audience. In assessing the lyrics which reflect the lens through which Hamilton is written and received, I discuss the political, social and economic cultural background of the United States in the period between 2008 and 2017.

Politics – He’s Never Gonna be President now

During the time in which Hamilton was written the President of the United States was Barack Obama, the first President of Colour in American History. This cultural moment became an important part of Hamilton’s success as the show depicts the Founding Fathers of the United States as people of colour. One of the most diverse shows of its time (challenged only by Natasha, Pierre and the Great Comet of 1812, both of which won the Excellence in Diversity Award), Hamilton represents the cultural minority of America using a story which is historically ‘white’. The show was shaped by Miranda’s original visit to the White House in 2009 to present the opening number ‘Alexander Hamilton’ at an “Evening of Poetry, Music and the Spoken Word” (Miranda and

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36 1776 is another musical set in the same time and is traditionally cast with white actors.
McCarter 2016, 14), and was inspired by Ron Chernow’s biography of the first Treasury Secretary of the United States.

Due to the highly political nature of the plot, much of the text is concerned with the politics of founding a nation. This can be seen in songs such as ‘History has its Eyes on You’ and ‘Cabinet Battle #1’ (and #2). In ‘History has its Eyes on You’, George Washington (played by Christopher Jackson, an actor of colour) gives advice to Hamilton which reflects Obama’s Presidency:

[WASHINGTON]

Let me tell you what I wish I’d known
When I was young and dreamed of glory.

You have no control.

[WASHINGTON & COMPANY]

Who lives, who dies, who tells your story

[WASHINGTON]

I know that we can win.

I know that greatness lies in you.

But remember from here on in

[WASHINGTON, HAMILTON & MEN]

History has its eyes on you.

37 This link is further evidenced in the December 2018 Hamildrop “One Last Time (44 Remix)”, in which the spoken section was performed by former President Barrack Obama (Bamberger 2018).
Miranda writes of the refrain “who lives, who dies, who tells your story” that:

Once I wrote this passage I knew it would be the key to the whole musical... We strut and fret our hour upon the stage, and how that reverberates is entirely out of our control and entirely in the hands of those who survive us. It’s the fundamental truth all our characters (and all of us) share. (Miranda and McCarter 2016, 120)

Washington can be seen as a wise father figure (“let me tell you what I wish I’d known”), and uses words with positive connotations of battle (“glory”, “win”, “greatness”). The rhyme scheme is simple when compared to other songs within Hamilton and returns to simple refrains of “I wish”, “I was” and “I know”, signifying a dignity of bearing while giving the warning of “history has its eyes on you”, directly addressing the character of Hamilton, the audience and (perhaps) President Obama.

This musical reflects positively on the American Presidency as President Obama supported the arts and diversity, implementing socially progressive reforms such as the Affordable Health Care Act, and vocally supporting minority groups. However, history could interpret his Presidency in a more positive or negative light depending on the lens through which it is seen, and therefore his legacy is not yet assured.

While it is difficult to speculate how much the politics of the United States influenced the popularity of Hamilton, it did add an extra layer of meaning for the audience to digest, portraying the positive step forward for diversity which both President Obama and Hamilton represent for minority groups. Co-author of Hamilton the Revolution, Jeremy McCarter writes: “Sometimes the right person tells the right story at the right moment, and through a combination of luck and design, a creative expression gains new force” (Miranda and McCarter 2016, 15). While the story is set during the founding of
the United States, the message of diversity, memory through legacy and taking control of your own narrative demonstrates that Hamilton is a construct of its time, providing hopeful speculation for the future and dramatized reinterpretation of the past to reflect its present: “this is a story of America then, told by America now” (Delman 2015). Indeed, this story is not a retelling of the events of Hamilton’s life as they occurred; rather, it uses the politics of the Obama era and hopes for future acceptance of diversity to reconstruct events and highlight values and issues within society.

**Politics, Culture and Intertextuality: Miranda and The West Wing – Ten Duel Commandments**

The political idealism portrayed in Hamilton is also a reflection of Miranda’s enthusiasm for popular culture, as seen in his references to Aaron Sorkin’s The West Wing. Miranda, a long-professed fan of the television series, wove intertextual references through the lyrics to the show, which was in itself an idealized political landscape. Making the connection of one political ideal to another serves to remind audiences that such ideals are achievable; indeed, the character arc of Congressman Matt Santos in Seasons Six and Seven, who becomes the “first brown candidate” and President of the United States, was based on a young Obama and anticipated President Obama’s win in 2008 (Freedland 2008). Hamilton reflects both the real and the ideal in its portrayal of people of colour in positions of power, often unavailable to them due to continuing racial tensions all over the world; “normalising” them through action rather than words. It is the subtle referencing of Sorkin’s ideal world which enhances these themes for an audience aware of the television show (while it is currently experiencing resurgence in interest due to Netflix, it first aired between 1999 and 2006). Some of these quotes include: Sam Seaborn: “Before I look for anything, I look for a mind at work” (Sorkin 2002), as seen in
'The Schuyler Sisters’, quoted by Angelica: “Eliza I’m looking for a mind at work”; multiple references in *The West Wing* to ‘being in the room’, culminating in Aaron Burr’s ‘The Room Where it Happens’; which also quotes Leo McGarry: “There’s two things in the world you never want to let people see how you make ‘em: laws and sausages” (Sorkin 1999), which turns into:

[BURR]

No one really knows how the game is played

The art of the trade

How the sausage gets made

We just assume that it happens

But no one else is in the room where it happens

Modern society has become inundated with information, visual and auditory, linking references together quickly, usually in the form of ‘memes’\(^{38}\), and making it more important than ever for poets and authors to make choices relevant to their audience; as their words may become ‘viral’ on the internet and be of more significance than first intended.\(^{39}\)

\(^{38}\) Defined by the Oxford Dictionary a meme is: “An element of a culture or system of behaviour passed from one individual to another by imitation or other non-genetic means.” And “An image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by Internet users, often with slight variations” (Oxford Living Dictionaries 2018).

\(^{39}\) Miranda’s viral popularity connected with *The West Wing* again in 2017 with his rap video ‘What’s Next’ being written for podcast ‘The West Wing Weekly’: [http://thehamster.tumblr.com/](http://thehamster.tumblr.com/)
Society – *We’ll never be free until we end slavery!*

While celebrities and politicians have taken on Hamilton’s legacy and have used its popularity to forward their own campaigns, it is in the music and lyrics of the show itself that minorities are represented. *Hamilton* is referred to as a hip-hop musical as much of the music (and the lyrics) is influenced by hip-hop and rap music from the 1980’s to the present. The language is lyrical and rhythmic and uses complicated rhymes with the same intensity of Gilbert and Sullivan’s ‘Modern Major General’, except instead of being exemplified in one standalone song,\(^{40}\) the rhythm continues throughout most of the musical. The inspiration is not limited to the genre of music; Miranda ‘samples’ music and lyrics from his favourite hip-hop artists, borrowing their structure in a manner which may be difficult for ‘musical theatre purists’ to come to terms with. In ‘Yorktown’, Miranda juxtaposes two lines, “breaking the rhyme scheme to highlight a different meaning of the word” (Miranda and McCarter 2016, 121):

[HAMILTON]

Then I remember Eliza’s expecting me...

Not only that my Eliza’s expecting

He continues the song, using what he refers to as the “Busta Rhymes soft-loud-soft technique”, reminding audience members’ familiar with the style, or Busta Rhymes music, that their culture is represented; it is a musical written for them. The language is modern, challenging musicals whose lyrics are ‘lofty’ to become more relatable. For example, the language of Hercules Mulligan in ‘Yorktown’ is vastly different to that of

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\(^{40}\) Which is sampled by Miranda in ‘Right Hand Man’.  
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Henry Higgins in ‘Why Can’t the English Learn How to Speak?’ a spoken word song from *My Fair Lady* (Lerner 1956).

[MULLIGAN]

To my brother’s revolutionary covenant

I’m running with the Sons of Liberty and I am lovin’ it!

See, that’s what happens when you up against the ruffians.

We in the shit now, somebody gotta shovel it!

Hercules Mulligan, I need no introduction,

When you knock me down I get the fuck back up again!

Mulligan uses street language, often falling into vulgarities and, in addition, utilizes complex internal rhyme schemes. Younger listeners may find his language relatable and understand the joke of needing “no introduction”, when beginner level raps (also referred to and seen below) are introductory (and of course, this is an introductory verse).

[HENRY HIGGINS]

This is what the British population

Calls an elementary education

[PICKERING]

Come sir, I think you picked a poor example

[HENRY HIGGINS]

Did I?

219
Hear them down in Soho square,
Dropping ‘h’s’ everywhere
Speaking English anyway they like.
You sir, did you go to school?

[MAN]
Wadya tike me for, a fool?

Here the rhymes are found at the end of lines, the song utilizes a ‘proper’ and condescending manner of speaking (or singing). The direct address is to “you sir” in order to set up a classist joke. These two songs were written fifty years apart, using the music popular in each time. One uses the language of a group often discriminated against for ‘ethnical’ reasons (hip-hop being popular in the African-American community and often associated in mainstream ‘white’ culture with violence and drugs) to humanise and re-evaluate stereotypes, while the other uses the language of ‘education’ to talk down to a lower socio-economic group, portraying the speaker (Henry Higgins) as arrogant and the focus of the song (Eliza and the Man) as helpless and ignorant.41

In using the music of a social group often maligned in dominant cultural discourse, Hamilton reflects the demarcations of society back to the audience, challenging them to make changes while showing the discontinuities of even a highly romanticised society. In casting actors of colour as slave owners and using the modern music of a group often portrayed as violent and victimised by Caucasian Americans, Hamilton problematizes

41 This is no way to be disrespectful to Lerner’s classic, it remains a beloved work, yet is as rooted in its era as modern musicals.
both the Founding Fathers and current politics, showing the social construct of America to be adaptable.\footnote{On the other hand, Elena Machado Saez problematizes the performance and book of Hamilton as upholding racist ideologies, saying “The audience ends up rooting for the founding father with the ‘right’ ethics....rather than wrestling with the more complicated reality of how those values were always sullied by the new nation’s dependence upon enslaved labour as well as the genocide and displacement of indigenous peoples” (2018, 183).}

Here it can be seen that the meaning of the text is crafted within a cultural context, relying on implicit knowledge and understanding by the audience. A Post Modern audience familiar with meme culture, intertextuality and with general knowledge of the time could respond to innumerable themes and meanings, each drawing their own conclusions from the same textual origin. As Bennett says, even “the mainstream cultural artefact presents a complexity of codes and possible responses which militate against the establishment of fixed rules and conventions for even a single generative system” (Bennett 1997, 95). As a lyricist writing in the Post Modern era, I find it important to my own practice to understand the cultural context that I am writing in, as well as the codes and conventions of interpretation, in order to write lyrics appropriate for a contemporary audience. The libretto of Hamilton draws upon the ‘complexity of codes and possible responses’ allowing for an audience to bring their own context to the space and derive their own meaning from lyric choices, depending on which cultural markers within the text hold importance and value to them as individuals (as well as catering to larger cultural ‘masses’).

**Economics – The ten dollar Founding/ Father without a father**

As the theatre is often expensive, there is an issue of economics in accessibility to the musical and its web of meanings. Some of this meaning can be made through the lens of Cultural Materialism, which “is a theory of culture as a (social and material) productive...
process and of specific practices, of ‘arts’, as social uses of material means of production (from language as material ‘practical consciousness’ to the specific technologies of writing and forms of writing, through mechanical and electronic communications systems” (Jones 2006, 37). This “productive process” does not discriminate in its means of communication; however, many art forms (including musical theatre) are not able to engage in a non-discriminatory way with their audiences as they are inaccessible to many of their target audiences due to factors of cost and location. Many shows choose to cater to the limited demographic able to afford theatre tickets; however, Miranda (and by extension Hamilton) chose to combat this elitist mind set in whatever manner was available to him. Hamilton sings of his desire to “rise above my station/organize your information ‘til/we rise to the occasion of our/ new nation” in ‘Right Hand Man’, so it is only fitting that the reality of Hamilton resonates this ideal. Miranda approached this in several ways.43

While not every musical is necessarily overtly ‘political’, the political, social and economic context of Hamilton is intertwined in the text, creating layers of meaning for an audience to interpret. The lyrics allow for an audience to critically engage with their own environment, illuminating social issues and encouraging them to become more aware of their own history, while maintaining an entertaining format. The text is not (nor could it ever be) a perfect representation of history as it really was; rather, it is a conjecture of what the future could be.

43 These include the Ham4ham $10 lottery line mini-performances, Hamildrops, releasing the cast album online for free and the use of the Theatre Development Fund to provide tickets to students from low socio-economic schools.
Intertextuality, Post Modernism and Culture—This kid is insane man

Herbert Blau writes that “...performance spreads by deconstruction not only from theatre to other disciplines but across the binaries of art and life” (Blau 1990. 2). Part of this deconstruction is coded into the performance through intertextual references, which the audience may be aware of as part of their culture or from consuming similar texts. Miranda uses this tool mindfully, drawing from Post Modern American cultural memory, pop-culture and other musical theatre texts to craft a work which is self-aware of its part in retelling American ‘history’. Like many musicals, Hamilton is aware of its state as a construction; it does not strive for realism; rather it weaves threads of interpretation through anachronism. In order to ‘reach out to the audience’ (Blau 1990. 5), Miranda made certain choices regarding overall style and the references made within the text. He chose to use hip hop music as the underlying and dominant motif of the score. He chose modern rap linguistics to communicate his story. He chose to use techniques of alienation to highlight the racial inequities within culture. He combined these elements to create a specific text critiquing the world as he saw it and providing a means to alter his reality. For theatre can alter reality by portraying it as different to how it ‘seems’; fiction allows for truth to be seen through distortion.

**Popular Culture**—Yo yo yo yo yo!/ What time is it?/ Show time!

I have already touched upon Aaron Sorkin’s influence on Miranda through The West Wing; however, there are many other references to popular culture within Hamilton, particularly in regards to the hip-hop scene. “An audience without a history is not an audience” (Blau 1990. 15), and cultural reference is part of an audiences’ history. In Hamilton: the Revolution, Miranda and McCarter discuss the cultural impact of Ja Rule,
Mobb Deep, Biggie Smalls and other ‘revolutionaries’ of mainstream hip-hop on the structure and lyrical choices in *Hamilton*:

“Helpless,” Lin’s song about Alexander and Eliza, doesn’t riff on this tradition – it *is* this tradition. Put “Helpless” next to “Crazy in Love”: A sweet girl sings about the boy she loves, then the rough-around-the-edges boy pops up to rap his reply. (In both cases, he doesn’t rap about her, he raps about himself.) Lin uses the conventions of a pop song to help a 21st – century audience understand 18th – century social distinctions. (Miranda and McCarter 2016. 69)

‘Helpless’, a song inspired by Beyonce and Jay Z, incorporates many instances of modern repetition (many pop songs rely on simple phrases repeated for popularity rather than complex language), as well as ideals from the 18th century:

[ELIZA]

Ohh, I do I do I do I

Doooo! Hey!

Ohh, I do I do I do I

Doooo! Boy you got me

[ELIZA & WOMEN]

Helpless!

Look into your eyes and the sky’s the limit I’m Helpless!

Down for the count and I’m drownin’ in ‘em

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This song covers the month in which Alexander and Eliza meet, court and marry (as prefaced by the ‘I do, I do’ at the start of the song). It is an upbeat Beyoncé style number, filled with joyful energy. It shows the naivety and hope still held by the characters before a lifetime of war and political campaigning turned their love into something more realistic and accepting of error. The ‘I do I do’ is also a reference to Jason Robert Brown’s *The Last Five Years*, a reference which comes full circle in ‘Say No To This’ in Act Two, when (as in *The Last Five Years*) Hamilton cheats on Eliza and finally states “nobody needs to know”. The phrase “helpless” also becomes a lyrical leitmotif, becoming more embroiled in contextual meaning as it is reused throughout the show.

As well as stylistically mimicking modern music, Miranda ‘sampled’ the work of his inspirations (with permission) and referenced them. For example: in the annotations to ‘My Shot’, he says “Mobb Deep’s greatest lyric, revisited here” (Miranda and McCarter 2016. 26), in reference to the line “only nineteen but my mind is older”, thereby inviting fans of Mobb Deep to become invested in the work. This same line ‘samples’ the music of the song:

> The band tore into “My Shot,” with Lin rapping along. When he got to the Mobb Deep line…one of the violins unleashed a shrill, dissonant tone that slid higher as it went. The hip-hop fans in the room laughed in recognition. (Miranda and McCarter 2016. 94)

These references were specifically chosen for their cultural meaning and connection to tradition:

_Hamilton_ is laced with these shout-outs to the traditions that birthed it, both hip-hop (DMX, Grandmaster Flash and the Furious Five) and musical theatre (*South
Pacific, The Last Five Years). These serve, in part, as invitations, a signal to people from diverse backgrounds that the show is meant for them (ibid).

With songs such as ‘The Ten Duel Commandments’, referencing Biggie Smalls’ ‘Ten Crack Commandments’ and ‘Meet Me Inside’, referencing DMX’s ‘Party Up (Up in Here)’, Hamilton is using these ‘shout-outs’ to give “a subtle second meaning. They’re another way of saying “American history can be told and retold, claimed and reclaimed, even by people who don’t look like George Washington and Betsy Ross” (Miranda and McCarter 2016. 95). This concept of something (history, a narrative, an idea) being ‘claimed and reclaimed’ resonates with the Post Modern approach; as it allows for a context to provide a new lens through which to see social and political realities.

Semiotics and Cultural Meaning – I am the one thing in life I can control

In order for analysis to occur, first the meaning must be made present in the text:

But who constructs meanings? And in what positions of language? Since variant social interests are contending to disarticulate through process of signification, the signifier itself, from what in its omnipresence keeps out of sight: the dominant and oppressive system of meaning. (Blau 1990. 8)

The major theme of this analysis is meaning-making through understanding the signs found within lyrics, which use the context of the poet, the work and the receivers to build a narrative unique to each audience member. Poetry, and by association, lyric writing, is an aesthetic form of which the mechanics can be taught; however, the ‘why’ of it all is more elusive. Why are certain choices made? Why is one word encoded with more meaning than another? Why do some words ‘sing’ with elegance while others fall flat? I explore the ways in which Hamilton’s lyrics are held together, in order to discover
how their context informs their meaning and how their particularized crafting provides clear themes and story for the audience; with a view to examining how the language of the cultural moment can create meaning that resonates emotionally with the audience.

**Analysis Using Poetical Form – Your sentences left me defenceless**

In Chapter Four, I explored poetical form and its relation to the lyric, discussing tools which a lyricist may choose from in crafting a text with a web of connected meanings. Many of these choices are instinctual as the lyricist (often unconsciously) follows Nelson’s model of ‘doing-knowing’\(^{44}\); writing until they are satisfied that the work can be performed (as it is seldom complete). Poetical devices such as inverses, rhyme and alliteration can be used together to build meaning, as in ‘Aaron Burr, Sir’, the second song in *Hamilton*. This song introduces the character of Aaron Burr “the damn fool who shot him”, humanizing him beyond the role of narrator and antagonist. Miranda notes in *Hamilton the Revolution* that he tried to include every rhyme possible to ‘Burr’ in the show (including inventing an altercation in order to use the line “you punched the bursar”). Rhyme is often light-hearted (especially when music is introduced), providing a moment of comedy, but also setting up a more serious tone when rhymes are abandoned. For example, Hamilton uses the rhyme “Aaron Burr, sir”, a lyrical leitmotif of respect. The honorific is used to show admiration, friendship, rivalry and bitterness. As the tone of the final rhyme shifts, the characters are shown to shift in their interactions as their relationships change. This is highlighted in ‘We Know’, when Hamilton addresses his rival as “Senator Burr”. The music continues, leaving a beat for the rhyme to be added, however instead there is a silence. In this case it is the silence which is laden with meaning as the two characters take a step closer to their final, fatal

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\(^{44}\) Thus, theory and practice continue to intermingle as a firm grasp on one allows growth for the other.
duel. This is similar to Sondheim’s use of ‘surprise rhymes’ or ‘unexpected rhymes’, rhyming words which “phonologically... are pure rhymes, but, syntactically, psychologically...are off-rhymes...they momentarily shake up thought” (Jenness and Velsey 2006, 290) and go against audience expectations, as shall be seen in the case of Lafayette.

**Particularization of Lyrics for a Particular Audience** – *But when you’re gone who remembers your name?*

Words have the power to paint pictures within the mind, providing the information necessary to guide a listener or reader’s thoughts on the subject matter at hand. Lyrics on their own give insight into the singer’s personal ‘truth’ and combined with music give an emotional reading to the text. Miranda has chosen a hip-hop style of music to particularize the context of *Hamilton* and chooses words and phrases unique to each character (or persona) in order to develop them as individuals. An example of this is the development of Lafayette through the use of French. When he is introduced in ‘Aaron Burr, Sir’, his language shifts between English and French, providing comedy; as well as highlighting him as an immigrant, and therefore a relatable character to many audience members.

[LAFFAYETTE]

Oui oui, mon ami, je m’apple Lafayette!

The Lancelot of the revolutionary set!

I came from afar just to say “Bonsoir”

Tell the King, “Casse toi!”
Who’s the best? C’est moi!

This use of French develops in ‘My Shot’ as he struggles with English pronunciation.

[LAFAYETTE]

I dream of a life without a monarchy.

The unrest in France will lead to ‘onarchy?

‘Onarchy? How you say, how you say, “anarchy?”

When I fight, I make the other side panicky.

This has the effect of surprising the audience with unexpected rhymes in two ways: first, through mispronunciation and, second, through rhyming words which are spelled differently. However, the humour becomes ironic in ‘Guns and Ships’, when Lafayette raps incredibly fast, creating the “punchline: Here’s Lafayette, the Frenchman, who struggles with the word anarchy in “My Shot” and he’s a speed demon. It’s also meant to demonstrate how Lafayette flourished once he was put in command” (Miranda and McCarter 2016. 118).

[LAFAYETTE]

I’m takin’ this horse by the reins

Makin’ redcoats redder with bloodstains.

[COMPANY]

Lafayette!

[LAFAYETTE]

And I’m never gonna stop until I
Make ‘em drop, burn ‘em up and scatter their

Remains, I’m –

[COMAPANY]

Lafayette!

[LAFAYETTE]

Watch me engaging’ ‘em! Escapin’

‘em! Enragin’ ‘em! I’m—

[COMPANY]

Lafayette!

This use of the French language and shift into hard core rap is particular to Lafayette and his character arc. It allows for humour; while telling the audience what they need to know about the character succinctly. In contrast to this sophisticated language is the introduction of young Philip Hamilton in Act Two. During ‘Take a Break’, Philip raps for Hamilton, setting up a moment of pathos when he dies:

[PHILIP]

Daddy, Daddy, look –

My name is Philip.

I am a poet.

I wrote this poem just to show it.

And I just turned nine.
You can write rhymes but you can’t write mine.

[HAMILTON]

What!

[PHILIP]

I practice French

And play

Piano with my

Mother.

[HAMILTON]

Uh-huh!

[PHILIP]

I have a sister but I

Want a little brother.

[HAMILTON]

Okay!

[PHILIP]

My daddy’s trying to

Start America’s bank.

Un deux trois quatre
Cinq!

This style of poetry would be familiar to many primary school children, being a basic rap to introduce the style to children. However, the true pay-off of this moment occurs in ‘Stay Alive (Reprise)’, when the leitmotif is reprised. Philip (now nineteen) has been shot in a duel (also while counting, this time in English) and sings with Eliza on his death bed:

[ELIZA]

Un deux trois quatre

Cinq six sept

Huit neuf.

[PHILIP]

Un deux trois...

[ELIZA]

Sept huit neuf—

Sept huit...

*Philip dies. The music takes over.*

In this case, the lyrical leitmotif creates an emotional connection, using language particularized to the character to emphasise tragedy. While the immigrants (and their descendants) in this story speak French, there is still a clear connection between the characters and a modern displaced audience, including the shared tragedy of losing a child who is far too young. These are the moments which resonate, as well as one-liners such as “Immigrants, we get the job done” (‘Yorktown’); the audience response each
night “would drown out the next few lines...Why does it get such a delighted response? Because it’s true” (Miranda and McCarter 2016. 121). Indeed, on the two occasions I was in the audience the line was incredibly well received. The second time was the week after President Trump’s inauguration and the cheer which greeted that particular line halted the show. The cultural moment (the inauguration of a President famous for wanting to keep the immigrants out by building a wall) impacted the audience’s reception of the line, adding new meaning which was not as immediately relevant during the Obama Presidency.


Power shifts throughout the text as characters gain the upper hand over each other, as reflected through their language and silences. Hamilton, as the protagonist, is confident, boastful and ‘Non-stop’; at one point he “talks for six hours! The convention is listless!” He uses language as a tool to fight the world, ‘writing his way out’ of every situation, including an affair (‘Hurricane’) and his own death (‘The World Was Wide Enough’). Only as the company and Burr narrate his death does Hamilton become silenced. This loquaciousness is contrasted in Eliza, who often relies on other people to “put [her] (back) into the narrative”. She borrows Angelica’s leitmotif of “look around, look around”, adding “how lucky we are to be alive right now” in ‘The Schuyler Sisters’; and has her own “helpless” motif taken by Maria in ‘Say No To This’. She takes control back through ‘Burn’, by “erasing [herself] from the narrative” and “burning the memories/burning the letters that might have redeemed you”, thereby denying Hamilton his own words (following the events of ‘Hurricane’). However, she is silenced once again through the events of Philip’s death. In ‘It’s Quiet Uptown’, Angelica narrates her sister’s grief as she is removed enough from the tragedy to process it. This use of
silence and a narrator from within the family, but removed from the moment of grief, portrays the process realistically (certainly, when judged from my own experiences), as the closest family members struggle to cope with their loss. I touch upon this same theme in my own musical, 2084 in the song ‘I Remember’. Hamilton is the next one to recover enough of his faculties to sing, a rare moment in the show where he loses his ability to communicate articulately. He addresses Eliza, seeking a truce and some way to make her happy again:

[HAMILTON]

Look at where we are

Look at where we started

I know I don’t deserve you Eliza

But hear me out. That would be enough

Hamilton returns to one of Eliza’s leitmotifs, “that would be enough”, a phrase which has shifted in meaning throughout the text; simplifying it back to its original meaning. It is a simple request for family; to live peacefully together with no more pain. He continues in a broken manner to echo her refrain: “look around, look around Eliza”. This reminder of a more hopeful version of herself is what finally brings Eliza into the song, breaking her silence and bringing her anger to a close.

[ELIZA]

It’s quiet uptown

[COMPANY (except HAMILTON & ELIZA)]

Forgiveness. Can you imagine?
Forgiveness. Can you imagine?

If you see him in the street, walking by her

Side, talking by her side, have pity

They are going through the unimaginable

In this song which focuses on Eliza’s grief, the character herself only sings one line. Her silence speaks for itself, evoking the unimaginable depths of grief of a mother for her child. While it would seem that she lacks power, as others are speaking for her, the reverse is true: Hamilton returns power to Eliza, directing his songs to her once again (rather than putting her to the side as with most of the previous songs), returning her to the narrative and giving her the focus she will need as the final narrator in ‘Who Lives, Who Dies, Who Tells Your Story?’

Pre-prise, Theme and Character Building – Suddenly I’m Helpless

Many of the songs in Hamilton are interwoven and connected in such an intricate way it can be difficult to name them as ‘reprises’, ‘pre-prises’ or extensions of a theme; however, there are examples of pre-prises within songs which set up the theme for later songs. These are used to develop character and character relationships as power shifts and the narrative progresses.

An example of how intricately interwoven the themes are can be seen in the songs ‘History Has Its Eyes On You’ and ‘Who Lives, Who Dies, Who Tells Your Story’. ‘History Has Its Eyes On You’ is performed in Act One by General George Washington during the American War of Independence. It is a short character driven song which builds upon the relationship between Washington and Hamilton. It also builds the themes of responsibility, father/son relationships and storytelling. The last theme is especially
important, as it is the link between this song and the finale of the show: ‘Who Lives, Who Dies, Who Tells Your Story’. In the pre-prise, Washington sings:

[WASHINGTON]

History has its eyes on me

Let me tell you what I wish I’d known

When I was young and dreamed of glory

You have no control

Who lives, who dies who tells your story

These lyrics are not only a reflection of the character’s emotional journey, but a comment by the writer to the audience that this is a story being told by actors, privileging a certain perspective. Miranda (as the writer), the performers and the creative team are the people telling the story of Alexander Hamilton, bringing his legacy back to modern American audiences. The Washington and Hamilton of history could have no idea that their story would be told in such a way and, if given the choice, may not have approved of the medium (this is speculation only, given a very limited knowledge of how people who died over three hundred years ago would have responded to contemporary musical theatre).

Washington and the company concluded this rather soft song with the refrain, “History has its eyes on you/history has its eyes on you”, the repetition highlighting the importance of their story and the fact that it is a story in the process of being told. There are several other songs which continue the theme of storytelling (as seen in the section
on lyrical leitmotifs); however, the musical refrain of “who lives, who dies, who tells your story” is not fully realised until the final song of the same name.

Washington once again begins the song; however, this time in the guise of the actor who played the role of Washington. This is a physical cue through the costumes. Each performer has a ‘blank’ costume (except for Aaron Burr), which can be added to as the performers step into varied roles. By the end of the performance the character of George Washington has passed away, so the performer returns to the stage in his ‘blank’ costume, this time addressing the audience with the fully realised storytelling theme as follows:


[WASHINGTON]

Let me tell you what I wish I’d known

When I was young and dreamed of glory

You have no control

Who lives, who dies who tells your story

The company then repeats the refrain “who lives, who dies who tells you story” several times as other members of the company step forward to give their characters’ perspectives of Alexander Hamilton’s death. The theme continues as Eliza Hamilton steps forward to sing “I put myself back in the narrative” (one of the main storytelling leitmotifs). She continues to “tell your story”, covering fifty years of life and addressing one aspect which can stand in the way of telling a story: time. Eliza addresses the major themes of the show to the audience, asking them to continue the Hamilton legacy, both of the man and the show, by closing the performance with a series of questions:
[ELIZA]

And when my time is up

Have I done enough?

Will they tell my story?

[COMPANY]

Will they tell your story?

[ELIZA]

Oh I can’t wait to see you again

It’s only a matter of –

[ELIZA & COMPANY]

Time

[COMPANY]

Will they tell your story?

Time...

Who lives, who times who tells your story?

Time...

Will they tell your story?

Time...

Who lives, who dies—
Between the two versions of the song there is a shift in the knowledge the audience has gained. ‘History Has Its Eyes On You’ is short, a warning from one character to another to always do his best because his actions could have ramifications further down the line. As the storytelling theme is developed throughout the show, the audience grows with the characters: they can see the consequences of Hamilton’s actions, as an American audience is living them, given how much he influenced the founding of America. By the end of the show the performers have come full circle. They have told their story and shown the consequences faced by each character for their part in the founding of a nation and the downfall of one of its fathers. However, the music has taken a hopeful turn. While the first rendition of the theme has warning tones, the final and full version swells musically as the audience is invited to realise that the story has been told, Hamilton’s legacy was not forgotten, and his actions were not wasted. An added layer to this theme is found in the acknowledgement of the audience. The audience are part of the continuing story; they are a part of the legacy. They are invited to tell the story of Hamilton and to take a more active part of it, the way Eliza did. It is a call to action for anyone watching or listening to Hamilton to play an active role in their own lives: to be the Hamilton or Eliza of their own story.

Pre-prises, reprises and themes can be used in many ways to influence the telling of a story. They provide structure, holding the text together and reminding the audience of previous moments and hinting at what may be yet to come, allowing for lyrical meaning to be crafted contextually within the story and in the context of its time.
Lyrical Leitmotifs and Tone – Why do you write like you’re running out of time

Smaller and subtler than reprises and pre-prises, lyrical leitmotifs support narrative themes through individual word choices, or through an exchange of phrases between characters as they develop tropes and relationships. While the repetition of a musical theme in the score creates an emotional resonance, the repetition of certain word choices and phrases can also resonate with an audience in an intellectual manner. These lyrical leitmotifs serve to remind the audience of what has occurred so far in the plot, connect characters thematically in their actions, and suggest to the audience possible outcomes of their predicaments. A lyrical leitmotif is different from a refrain, or chorus, as it can be found throughout the full structure of the libretto. A refrain refers only to a repeated section within one song.

The lyrical leitmotif may contain a repetition of similar words, intent or themes and can change in meaning depending on the character singing and the way they deliver the lyric. An example of this can be seen in Aaron Burr’s narrative leitmotif, starting in ‘Alexander Hamilton’:

[BURR]

How does a bastard, orphan, son

Of a whore and a

Scotsman, dropped in the middle of a forgotten

Spot in the middle of the Caribbean by providence, impoverished, in squalor,

Grow up to be a hero and a scholar?

This is refrained in ‘A Winter’s Ball’:
[Burr]

How does the bastard orphan son of a

Whore go on and on,

Grow into more of a phenomenon?

The leitmotif appears as well in ‘Guns and Ships’:

[Burr]

How does a ragtag volunteer army in

Need of a shower

Somehow defeat a global superpower?

Act One includes the narrative theme in the refrains of “Let me be a part of your narrative”, “History has its eyes on you” and “We’ll tell the story of tonight” (in ‘The Story of Tonight’ and its reprise). However, the theme shifts in Act Two. Burr invites Hamilton to take control of the narrative in ‘Say No to This’ by singing: “And Alexander’s by himself. I’ll let him tell it”. He also loses control of the narrative in ‘The Room Where it Happens’, by relating rumour rather than ‘fact’. He regains control in ‘The Adams Administration’, venting his frustrations as he asks the opening question of the song:

[Burr]

How does Hamilton the short-tempered

Protean creator of the coast guard

Founder of the New York Post

Ardently abuse his cab’net post
Destroy his reputation?

The tone has shifted. When Burr referred to Hamilton as a “bastard, orphan, son of a whore” in Act One, it was light hearted rather than insulting. However, the name ‘Hamilton’ as used above in ‘The Adams Administration’ is filled with loathing; no insult is needed beyond his name. These asides to the audience not only strengthen the bond between the storyteller, audience and story, but include facts which could be termed as ‘educational’. It would be difficult to include every fact about Hamilton in a performance, which usually means the ‘boring bits’ are left out; however, these asides are informative, quickly adding to the stockpile of information about Hamilton’s life. It is also the nature of the music which allows this as rap and hip-hop music is fast paced, allowing more words per minute than other musicals.

While Burr is the main narrator, each character (and the ensemble) takes their turns telling parts of the story. Eliza’s lines in ‘Burn’ about “erasing myself from the narrative” reflect a self-awareness of the function of the act of storytelling which is occurring, as well as adding to the theme. The company often interjects dates (again, informative lyrics rather than poetic), or comments on a time jump as in ‘The Election of 1800’:

[COMPANY]

The election of eighteen hundred.

[JEFFERSON]

Can we get back to politics?

[MADDISON]

Please?
Burr finally returns to his storytelling theme in ‘Your Obedient Servant’:

[BURR]

How does Hamilton

An arrogant

Immigrant, orphan

Bastard, whoreson

Somehow endorse

Thomas Jefferson, his enemy,

A man he’s despised since the beginning,

Just to keep me from winning?

I wanna be in the room where it happens

His language is starker, simple and prosaic, denoting a cold rage building (the opposite of Hamilton’s verbose rants when he is emotional); it is also clear to the audience because the idiom is modern; it is the language of the 21st century, thereby drawing the audience in, allowing them to relate to the action. Variations on the theme are becoming entwined, and finally coalesce in ‘Who Lives, Who Dies, Who Tells Your Story?’, as the final chapter is closed on Hamilton’s life.

**Conclusions on the Post Modern Lens – I am not throwin’ away my shot!**

*Hamilton* is a Post Modern text, crafted within a particular context and in a self-aware manner: Miranda (and by extension the creative team) was familiar with the style he was writing in and the Post Modern, symbolically and semantically literate audience he
was writing for. Blau writes that “An audience without a history is not an audience” (Blau 1990, 16), and Miranda writes with that history in mind. It is through this text that an understanding of that audience can be drawn as well as the social, economic and political ideals of its time. Through the political idealism can be seen a need to escape the realities of corrupt governments around the world, as well as a brief moment of idealism as seen in the Obama administration (which while not perfect, did take many steps forward for marginalised communities). Through the cross-cultural casting and diverse use of language to portray a time period which was ruled by a white upper-class (with slavery still legal) can be seen social change. The election of the first black President was a step forward for diversity (although the election of President Trump potentially signals a country not ready for such radical change). The lyrics of *Hamilton* can be interrogated with these cultural shifts in mind and as other texts and media relate to it, so can a broader understanding be gained of a subset of ‘American’ culture. Indeed, *Hamilton* has integrated itself so fully into cultural memory that it is now a part of its history.

**Final Conclusions to the Chapter – When my time is up/ Have I done enough?**

This chapter is a case study of *Hamilton: an American Musical* as a text which reflects and transforms the ideals and beliefs of a liberal sub-set of America. I have analysed the lyrics in order to examine ways in which musicals can be crafted to provoke certain meanings, but also how they can be found intrinsically within the text as evidence of the times and ideals in which it was written. I have examined the cultural moment in which the text was written and performed in order to explore ways in which this affects the wider audience and their exposure to the text. I have also deepened my discussion on the lyric and ways in which meaning can be made from the form. Therefore, it can be
seen that lyrics which contain contextual elements can create meaning for particular audiences to understand their own time and culture as well as those of the past. The particular context in which Hamilton was written includes a widening of horizons (horizons of expectation as well as the ability to communicate to a wider audience), as social media allows performances and audiences to become broader and more diverse through media. The themes of this text are powerful, both subversive and progressive, digging into cultural memory and displaying the foundations of connectivity as people from diverse backgrounds continue to engage with it over many media platforms. This work is an example of the contemporary through-composed musical, with meaning blending and clashing through the use of themes, lyrical leitmotifs and poetic devices to create connected meaning within the text for the audience to interpret.

*Who lives, who dies, who tells your story?*
Act Three - Chapter 6

*Natasha, Pierre and the Great Comet of 1812*

In which I analyse parts of the musical text in order to interrogate the use of the lyric in an adaptive and anachronistic manner.\(^{45}\)

**Introduction** – *It’s dawned on me suddenly/And for no obvious reason*\(^{46}\)

This chapter explores the lyric style of *Natasha, Pierre and the Great Comet of 1812 (The Great Comet)*, exploring its use of stream of consciousness, direct speech, direct adaptation from the original text and anachronism. This deepens my investigation into the use of the lyric to develop connected meaning in a musical through both structure and style. I begin with character songs, discussing the ways in which characters are developed through their individual lyrics to give particularization to their personalities and decisions. I then discuss the structure of the narrative and how each section is tied to the other through the use of leitmotif and poetic language. Finally, I discuss the blending of language during the adaptation to craft an original and transformative text. This is especially important because my own musical project appropriates a novel as a source text. I argue that this unique crafting of the lyric provided the backbone of this text, opening the musical to new styles and proving that the lyric should be used for more than an adornment of the book and music. This work is largely experimental in style, opening up the ways in which the lyric can be approached, shifting away from the

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\(^{45}\) For a synopsis of the production see Appendix 3.2.

\(^{46}\) All of the lyrical references connected to titles in this chapter are from *Natasha, Pierre and the Great Comet of 1812* (Malloy 2017)
‘traditional’ musical into something new. This allows more scope for the exploration of ways in which the lyric can be crafted to structure connected meaning for the audience.

*The Great Comet* is an electropop opera (as described by Malloy), meaning that the text is sung-through, following the opera tradition, but uses an eclectic and modern music style. Indeed, the music covers a wide range of styles, with the lyrics being the factor holding the text together through the often conversational flow. In exploring the role of the lyric in this contemporary musical I examine the unique lyric style and unconventional techniques and how they inform my notions of the function of the lyric. I discuss the impact this style had on my own practice in Chapter Seven and the Annotated Script.

This musical is a text which has been presented in several spaces of varying size and has gone through extensive rewrites. As it was developed between 2012 and 2016, several versions have been published, allowing for a side-by-side comparison of librettos, including annotations by Malloy, giving insights into his work as a writer. The original cast recording and companion libretto were both published in 2013, the companion book *Natasha, Pierre and the Great Comet of 1812: The Journey of a New Musical to Broadway* (including the annotated libretto) was published in 2016, and the Broadway cast recording was released in 2017. I also viewed the text on Broadway twice in January of 2017 in order to fully understand the production in its performed context. Due to the multiple ‘official’ formats, I am able to track changes in lyric and structure and discuss how these changes made for a more effective performative text, in terms of clear communication of meaning to the audience through clarity in storytelling.
Direct Speech, Immersion and the Audience – *I’m so happy/ And so frightened*

*The Great Comet* is experimental and immersive in form (in keeping with Malloy’s preferred style of writing). The world premiere at Ars Nova was set in a transformative space, intended to feel like a smoky bar; it then transferred to the ‘Kazino’ tent, and finally it was staged within several converted theatre spaces (including the Imperial Theatre on Broadway), with the audience physically becoming part of the performance through the staging (pictured below). Drawing the audience into the action through interaction (for example: a dance sequence accompanied by the audience on shakers) and direct speech has the effect of reminding audience members of the influence they have on events around them. This is especially highlighted in the ‘Balaga’/ ‘The Abduction’/ ‘In My House’ sequence. Audience members are encouraged to clap and shake along to the fast-paced music, revelling in the utter joy on stage, before being brought to the cold realization that they are actively encouraging the abduction and subsequent fall of Natasha. This is a sobering moment, which potentially highlights the complacency of large groups of people, who can form a herd mentality and are more prepared to join in than stand up for injustice. John Freeman says that “Audience members play an increasingly active role in the process of constructing meaning about theatre, contributing their personal opinions, reflections, experiences and interpretations…” (Freeman 2016, 20); however, this usually occurs after the event has finished. In *The Great Comet* the audience is drawn into events, seduced by the opulence of the space and the interactive nature of the piece.

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47 See *Ghost Quartet* and *Preludes* for other examples of his individual style.
The experience of the audience in this sequence as complicit in Anatole’s wrongdoing can be seen as a political statement: those who join in the heat of the moment, who support wrong doing, or who are prompted to view it as ‘innocent fun’ are just as culpable as the perpetrators. This is perhaps more evident in the recent production of 1984 (Ickle and Macmillan 2017), as Winston begs a stony audience for help; however, both moments rely on the audience being positioned to behave in one way, and then shamed for it later. In order to position the audience for this moment, the text of The Great Comet first has to invite the audience to accept the conceit of immersion through a blend of staging and the lyrics. The staging is intimate, even in the larger space of the Imperial Theatre on Broadway.
Platforms within the audience, sweeping staircases and seating on stage provide additional performance spaces and place the audience within the action, forcing them to view the greater audience throughout the performance, with individuals selected to pass letters, receive love notes, become characters and join in toasts. However, much of this action is located within the text, either inferred or through the characters’ direct ‘speech’. During ‘The Private and Intimate Life of the House’, Prince Bolkonsky and Princess Mary argue about potential suitors for Mary and the inappropriate relationship the Prince is contemplating with an ‘unseen’ character.

[BOLKONSKY]

Ah, what’s this? A young suitor?

Ah, come in, come in

But don’t sit down, don’t sit down

I’m cold to you

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48 Due to the nature of Malloy’s text I shall refer to the speech, rather than dialogue as only one line is ever spoken, the rest is sung speech, or recitatives.
Yes I’m mean to you

No be gone, be gone, be gone!

And don’t come back!

This first section is directed to a chosen audience member (‘the seat’ in which each interaction takes place becoming popular in the Great Comet online community). Here can be seen the importance of the lines of communication between writer and director, for the director could interpret these lyrics to mean another actor is there playing the character, or these lines could be sung to no one; in order to signify Bolkonsky being ‘crazy’, however, it was interpreted as a moment of audience interaction, marrying the lyrics with the design and direction. The song continues:

Oh, maybe I’ll marry someone myself

Some cheap French thing

Oh that offends you does it?

Ah, come in my dear

Come in my dear, come in

[MARY]

And he draws her to him

And he kisses her hand

Embraces her affectionately

And I flush and run out of the room
Just as with Mary’s ‘intended’, the ‘cheap French thing’ is played by an audience member each night, thus mingling meaning with experience. The audience use the tools given through the text, and the interaction they are a part of, to interpret the moment in the space, defying expectations of musical theatre being a text to be consumed only by ‘viewing’ and ‘listening’; instead here all the senses must be used together, blending form and confounding expectation, similar to Wagner’s concept of the ‘Total Work of Art’ in The Art-Work of The Future (Wagner 1895).

However, before this interaction takes place, the ‘rules’ of this text are predicated through the use of direct speech and an omniscient narrator. Tolstoy’s original text can appear to be insurmountable, a challenging text which is not only a narrative, but an exploration of history as it occurred, and also a philosophical treatise. Tolstoy didn’t view his text as a work of fiction; however, some fictional narratological strategies located in the sections which could be referred to as ‘Peace’ (the chapters not dedicated to the war with Napoleon), follow traditional fiction rules, including the use of character perspective when narrating the action. This traditional approach to written texts has been sampled by Malloy and crafted into a performative version, defying traditional musical theatre practices. This style of narration occurs through direct speech to the audience by many of the characters throughout the action, shifting from person to person depending on which voice has dominance and which voice has new information to share. While it is common in musical theatre for a chorus of voices, found in the

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49 Written in Russian and French, meaning any reference to War and Peace here is to a translation, which is in itself a form of adaptation.

50 As quoted in the Appendix to the Vintage edition of War and Peace: A Few Words Apropos of the Book War and Peace “It is not a novel, still less an epic poem, still less a historical chronical. War and Peace is what the author wanted and was able to express, in the form in which it is expressed” (Tolstoy 1968, 1217).
ensemble, to narrate events, it is unusual for main or ‘named’ characters to break the fourth wall in this manner.

The first occurrence of a main character speaking to the audience occurs in ‘Moscow’, with Sonya narrating events, setting a precedent for characters to describe action which cannot be seen.

[NATASHA]

My cheeks are glowing from the cold

[SONYA]

She said

Gazing at Marya with kind, glittering eyes

Malloy addresses this choice in *Natasha, Pierre and the Great Comet of 1812: The Journey of a New Musical to Broadway* (the annotated libretto):

> From the beginning I wanted not just to tell the story, but to put Tolstoy’s novel on stage. He is such a master both of describing characters’ inner monologues and expressing their feelings through minute physical details (bare arms, glittering eyes), and I did not want adapting the text to sacrifice his language and style. This narrative technique also helps invite the audience inside the story, as these lines are usually given directly to audience members. (Suskin and Malloy 2016, 130)

Through this, it can be seen that Malloy was trying to connect the pages of the novel with the audience, inviting them to love the text the way he does and to connect to the action on a more intimate level. Like many writers, Malloy worked to the ‘rules’ of the
text through intuition, crafting his text in a rough style before honing in on what worked artistically and what allowed the audience into the story.

The first time Natasha refers to herself in the third person, I was pretty loose and instinctual about the rules for how and when people narrate themselves, and whether they use first or third person; in this moment I think the device portrays how cracked and outside of herself Natasha is, setting us up for her attempted suicide a couple of songs later. (Suskin and Malloy 2016, 194)

This use of direct speech and narration of events allowed the text to take precedence over the staging. While listening to cast recordings for many shows it is often difficult to know what action is occurring, or to follow the story as there is no reference to either the inner monologue of the characters or the movement which accompanies a phrase, often changing it through the action. The Great Comet allows the text to stand alone, often taking precedence over the action as the lyrics give more information than the movement. For example, in the song ‘In My House’, Natasha sings “I threw myself down on the sofa”; however, with no physical sofa present, the lyric had the effect of creating the movement in the audiences’ imaginations, rather than being mimicked with physical action. Similarly, in ‘Pierre & Natasha’, Pierre sings, “I throw my fur coat on my shoulders/unable to find the sleeves/...and I get into my sleigh”. He does not don an extra layer of clothing, nor is there a sleigh represented on stage; instead, Pierre remains still, allowing the moment to be built through the words and music. This contrast between the words and the action (ignoring Hamlet’s advice of “suit the action to the word / the word to the action”, Act 3 Scene 2) allows for the director to tap into the audiences’ collective memory, crafting an individual experience for each person (aided by the interaction), while still allowing for a common story to be told. Here Ingarden’s
'place of indeterminacy' (1973, 243) allows for the ambiguity of the moment to give the audience the power to fill in the gaps in their own minds.

This text is not an original story, as it follows a basic love story which can be found in many musicals, including the format of two pairs of lovers, which Malloy addressed on his personal blog:

One particular sliver of the book seemed to me a perfect musical; it had the classic two-couples structure, only in this story the second couple (after Natasha and Anatole) was Pierre and... God? Himself? Humanity? Natasha? So there was that existential throughline, and the fact that these two disparate stories only intersect at the end, flipping the story around in the last moments. (Malloy 2013, Par. 1)

However, it is in the way in which this information is presented that it departs from the known. The mixture of the lyrics taking precedence, the interactive nature of the piece and the mixture of musical forms allow this text to alter the horizon of expectations regarding what a musical can do. Freeman says that “Theatre might change how we see the world” (Freeman 2016, xxiv); but first we must change how we see theatre.

**Stream of Consciousness and Character** – *Maybe he’ll come today/Maybe he came already*

Linked to the use of direct speech to address the audience is the stream of consciousness style of writing used here to structure the individual songs and craft character. Often lyrics are a mixture of functional (tell the story), aesthetic (beautiful) and entertaining (fun, light-hearted, patter songs) modes; however, when used with intent they can deepen an audiences’ understanding of a character’s inner workings, paint an image of
a wider world that cannot be depicted on stage and connect deep meanings with the actions, placing judgement on the characters and the audience through specific word choice. When crafting a functional lyric, it is generally written through a structure, conforming to rhyme schemes or (if written as a secondary objective) to the melody of a pre-written song. However, when given their own life and written with the intent to explore through words rather than music with no fetters, the lyric can take on a life of its own. There is of course the danger of losing all sense of structure and control; however, that can be fixed when adding a melody, refining the lyrics rather than restraining them.

The music they sent me to learn was on the weirder side of things. No real verse or chorus. No Rhyme. Just singing as a form of communication. I was into it. – Lucas Steele, Anatole. (Suskin and Malloy 2016, 83)

Writing in such a free style (usually in the first draft) allows for a stream of consciousness to develop, delving into the inner workings of the characters’ minds and allowing the audience to follow the natural pattern of thoughts as they occur. In order to aid the audience’s comprehension of the text, repetition of information can be useful. This is referred to as the ‘rule of three’: a common rhetorical device where information must be repeated three times in order for the audience to process it as being ‘true’. However, this does not mean that it must be repeated in the same song or overemphasized. Indeed, this device can be used sparingly to greater effect. Malloy approached this device when writing the first song (and one of the last written) during the second workshop of the show. Many audience members had expressed confusion.

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51 As will be seen in Chapter Seven I adopted this style in my own creative practice, drafting songs in a free and loose style with the intent to tighten the lyrics in later drafts in order to explore this type of lyric writing.
about who was who and how they were related, so Malloy used a cumulative style, similar to the ‘Twelve Days of Christmas’, to vent his frustration and to be certain the character names and relationships were repeated enough times for the information to be retained.

Originally “Pierre” was the first song; I thought that just having a family tree in the program would be enough to help people navigate their way through all the characters. But after two workshops that clearly was not working, and a friend suggested a Romeo & Juliet style introduction. So this song is the result of tying that idea into the actual program (which does include a family tree, with amazing drawings by our costume designer, Paloma Young), and a tiny bit spitefully using the cumulative song form to really drill into people’s heads who is who. (Malloy 2016)

Aside from the ‘Prologue’, most of the songs of The Great Comet follow a stream of consciousness, or conversational style, rather than a formal structure. This allows for characters to perform their inner monologues and develop an individuated voice in a manner not available to such an extent with traditionally structured songs that follow rhyme schemes. It also allows the audience to relate to the characters as real people, allowing for natural empathy to develop between characters and (along with the immersive nature which doesn’t allow a proscenium to create the safety net of a ‘fourth wall’). What this allows Malloy and future lyricists to explore is ways in which particularization can be extended from character to character. In texts such as West Side Story (Bernstein and Sondheim 1957) or Newsies (Menken and Feldman 2011), there are particular New York phrases used to build location and status; however, most of the characters use the same idioms, becoming indistinguishable from one another without
physical cues to remind the audience of a particular character’s identity. Malloy wrote to the voices of the actors, who were cast because they were all different from each other, resulting in an Actor’s Equity Association Extraordinary Excellence in Diversity on Broadway Award in June 2017\textsuperscript{52}. In order to explore the particularized differences between characters, I examine the language of Natasha and Sonya, both young women new to Moscow society, awaiting their fiancées, but both extremely different as seen through their language choices. This allows me to determine different ways in which context can be crafted to create meaning.

The first difference can be seen in their introductions in ‘Prologue’. Natasha introduces herself by singing, “Natasha is young/She loves Andrey with all her heart”; her distinguishing features being her youth and relationship to a man. While Sonya sings, “Sonya is good/ Natasha’s cousin and closest friend”; her distinguishing feature being her desire to do the right thing, especially by her friend. In ‘Moscow’, the differences between the characters begin to be seen. While they sing some lyrics together, Natasha takes precedence; her attention becomes split very quickly from “cousin dear I love you/trust no one but you”, and turns to Andrey for an extended moment: “I want him now, at once/to embrace him and cling to him/ No one can understand”. Natasha is lost in her own thoughts of what she does not have, while Sonya sings about what is happening right now, usually focussed on her relationship with Natasha: “How beautiful you looked in the snow.” Natasha’s lyrical leitmotif of ‘no one’ is set up in this song and comes to fruition in ‘No One Else’ (it has been noted that in crafting leitmotifs, “Dave uses this technique more liberally than his predecessors” (Suskin and Malloy 2016, 87)).

\textsuperscript{52} http://www.actorsequity.org/AboutEquity/EquityAwards/diversity _award.asp
This aria captures her love and innocence: through beautiful poetry about the moon and angels (eventually connecting her to Pierre), her naiveté and youth captured as she wishes for Andrey to return to her.

[NATASHA]

Oh the moon

Oh the snow in the moonlight

And your childlike eyes

And your distant smile

I’ll never be this happy again

You and I

And no one else

Natasha is often melodramatic, exclaiming that “I’ll never be this happy again” and never thinking of the consequences of her actions, but she still retains an essential goodness through the beautiful poetry and the reminder, through her language, that she is very young and, like many teenagers, bound to make mistakes in love. In contrast to Natasha’s flamboyance, is Sonya’s quiet goodness. Her language is usually to the point; she does not mince words, as can be seen in their exchange in ‘Sonya & Natasha’.

[SONYA]

But I can’t believe it, I don’t understand

How you loved one man a whole year

And suddenly –
You’ve only known him three days!

Natasha, you’re joking!

[NATASHA]

Three days?

It seems to me I’ve loved him a hundred years

It seems to me I’ve never loved anyone before

Not like this

I have no will

My life is his

I’ll do anything he wants me to

What can I do?

Sonya, what can I do?

I’m so happy

And so frightened

Why can’t you understand?

I love him!

[SONYA]

Then I won’t let it come to that, I shall tell!

Bursting into tears
This exchange shows Natasha’s tendency to repetition ("it seems to me"), overstatement ("I have no will"), metaphor ("my life is his"), binary opposites ("I'm so happy/ and so frightened") and rhetorical questions ("what can I do?"); all classic poetic techniques. Contrasted to this rhetorical style is Sonya’s direct speech, which is further developed the following song ‘Sonya Alone’. This song depicts Sonya’s decision to help Natasha, even if she does not want it, exemplifying her goodness and selflessness.

[SONYA]

I know you are capable of anything

I know you so well my friend

I know that you might just run away

What am I to do?

Who do I ask for help?

Is it all on me?

Is it all on me?

I will stand in the dark for you

I will hold you back by force

I will stand here right outside your door

I won’t see you disgraced

I will protect your name and your heart

Because I miss my friend
Even when singing an aria, the language contrasts heavily with Natasha’s ‘No One Else’. The poetry is bare, and while there are metaphorical meanings to her words, she also means them literally, speaking to Sonya’s practicality. It also utilises the phrase “I will” (and “I know” and “I won’t”) liberally, making it immediate and personal, while directing it to Natasha (“I know you are capable of anything”). This use of language to craft individual voices for each character is a subtle technique, which develops complex characters and layers meaning into their interactions.

**Structuring the Libretto – I seize you by the collar with my big, big hands**

Malloy chose to give largely informal structures to his songs, and while the structure of the entire text is also unusual (especially when seen in the greater Natasha and Pierre love story), it does follow a typical chronological structure, depicting three days of action and two love stories. However, as has already been seen, the Pierre love story is more of an existential crisis which ends with a declaration of love. The importance of balance within the structure of a show can be seen in the changes made from the original cast recording to the official Broadway version.

One of the most notable changes between the Original Cast Recording/Libretto and the current Broadway run of *The Great Comet* is the addition of the song ‘Dust and Ashes’. This solo for the titular character, Pierre is an important addition, creating a more careful balance to the production as well as for Pierre’s own character development. Balance is a difficult quality to evaluate as it is part of the aesthetic whole of a work, eliciting an emotional reaction of ‘this feels as though there is something missing’ or ‘there was too much of this one element’. I would argue that there is an imbalance in the structuring of the original text in that there is very little material for Pierre, giving the audience very little insight into his character, and not giving him the ballast for the
mental shift which occurs in ‘The Great Comet of 1812’, when he discovers that life is worth living.

The reason for this gap in the story can be accounted for in the role of Dave Malloy himself. As well as being the composer/lyricist, he was also the original Pierre and Orchestrator. As I have discovered in my own practice, taking on several roles at once can be taxing and means that some aspects of the production will suffer as a result. Malloy spent the whole performance on stage by the piano, effectively tying his character to a confined space (a quirk which was incorporated into Mimi Lien’s scenic design). He also perhaps did not consider a soaring aria within his skill set as a performer: “A lot of not realizing this sooner was probably just my own actor shyness, and not wanting to make Pierre’s part involve too much “acting” which terrifies me…” (Suskin and Malloy 2016, 159). As musicals are often written to the skills of performers (for example, Sondheim writing ‘Send in the Clowns’ for Glynis Johns to accommodate her range), it is no wonder that the art form is a ‘lived experience’ both in viewing and writing (Freeman 2016, 216).

‘Dust and Ashes’ was written in the lead up to the Broadway transfer once Josh Groban was confirmed as taking on the role. Groban is a Grammy nominated performer, well known for his classical voice and proclivity for musical theatre. While the song does add to the performative text, giving Groban a lyrically and musically beautiful solo was also a good marketing tool, tapping into the target audience of Josh Groban fans. In the original text, Pierre sings “Such a storm of feelings” at the end of ‘The Duel’ before exiting. The Broadway text takes these lyrics and transforms them into a six-and-a-half-minute exploration of Pierre’s inner thoughts. When discussing this addition in the annotated script, Malloy says: “In retrospect I can’t believe we did the show for so long
without it; this rumination on suicide, legacy, and divinity is an essential part of Pierre’s journey that was only hinted at before” (Suskin and Malloy 2016, 159). This song stops the action for a brief while, after the conflict of ‘The Duel’, allowing the audience to catch their breath rather than jumping straight into another action packed sequence (‘Sunday Morning’, ‘Charming’ and ‘The Ball’ all roll straight into one-another, leaving no moment for rest until the intermission, which could have the effect of tiring the audience). The only other truly reflective moment of this act is Natasha’s ‘No One Else’, thematically linking the two characters, even though they do not interact until Act Two. While their eventual marriage (in the book) is only briefly hinted at, Natasha and Pierre are intertwined throughout both Tolstoy and Malloy’s texts, through the title, the lyrical leitmotifs, thematically, and now through the placement and tone of their arias.

Lyrically, ‘Dust and Ashes’ is aesthetically pleasing, as it provides balance through mirroring thoughts; such as “Is this how I die?” with “how did I live?”, and “But if I die here tonight/I die in my sleep” with “They say we are asleep/ until we fall in love/and I’m so ready/ to wake up now”. As seen above, it also balances Act One, providing an overall structure which gives both billed lead characters in depth character development. Pierre could not express his inner thoughts to any other character, so providing him a moment with the audience allowed the production to explore the themes of depression and anxiety in a manner which audience members could relate to; through the use of existential questioning and beautiful poetry. Like many songs in The Great Comet, ‘Dust and Ashes’ does not follow a strict rhyming scheme; instead the lyrics flow naturally, which is more aesthetically pleasing than forcing a structure and making
up words. In order to give it structure it returns to repeated questions (“is this how I die?” and “how did I live?”), hooking the audience into wanting to know the answers and to gain a resolution by the end. This style of writing can be found in Sondheim’s works; this binary polarity analysed by Banfield as a transformation of opposites and a “transcendental experience” (2005, 9) I followed a similar writing style to Malloy when crafting 2084, which I explore in depth in Chapter Seven.

[PIERRE]

Is this how I die?
Ridiculed and laughed at
Wearing clown shoes
Is this how I die?
Furious and reckless
Sick with booze
How did I live?
I taste every wasted minute
Every time I turned away
From the things that might have healed me
How long have I been sleeping?

The questions that develop throughout the song show his inner crisis and self-loathing, before the inevitable shift to deciding to live (a theme consistent with the book version of the character who goes through many existential crises).

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53 Shipoopi’ in The Music Man (Wilson 1962) is a classic example of a lyricist making up a word, and hanging the entire song on an assumption the audience will understand, and revel in the light moment of a comic romance predicated on ‘silliness’.
Thematically, and as a storytelling device, ‘Dust and Ashes’ stands in opposition to ‘Pierre’. It is common for leading characters to be given an ‘I want’ song,\(^5^4\) stating their goals and desires plainly to the audience to create a connection and an ending to anticipate. Malloy turned this device on its head with ‘Pierre’, the second song of the text. He describes it rather as an “I don’t want song” (Suskin and Malloy 2016, 90), in an attempt to defy expectations from the outset, not allowing any complacency from the audience. Just as the design of the lobby juxtaposes that of the stage design (as seen in the images above depicting the lavish interior set compared to the stark, cold-war era bunker Front of House design), the lyrical choices are compelling, and yet unexpected.

Pierre is a deep-thinking character, as evidenced by his lyrics:

[PIERRE]

The zest of life has vanished

Only the skeleton remains

Unexpectedly vile

I used to be better

His character arc can be discovered in the journey from ‘Pierre’ to ‘Dust and Ashes’ to ‘The Great Comet of 1812’. In ‘Pierre’, he realises that his life is meaningless:

[PIERRE]

It’s dawned on me suddenly

And for no obvious reason

That I can’t go on

Living as I am

\(^{5^4}\) As seen in *The Little Mermaid*, with the song ‘Part of Your World’ and *Les Miserables*’ ‘I Dreamed a Dream’ and ‘On My Own’.
However, he doesn’t know what he wants (hence the ‘I don’t want’ song). After surviving ‘The Duel’ and his suicide attempt therein, he discovers a newfound zeal for life in ‘Dust and Ashes’.\textsuperscript{55}

[PIERRE]

Please let me wake up now

God, don’t let me die while I’m like this

I’m ready

I’m ready

To wake up

Finally, Pierre has a moment of clarity (one of many in Tolstoy’s original text), realising his love for Natasha and finding peace within himself in ‘The Great Comet of 1812’:

[PIERRE]

It seems to me

That this comet

Feels me

Feels my softened and uplifted soul

And my newly meted heart

Now blossoming

Into a new life\textsuperscript{56}

\textsuperscript{55} This song echoes Sondheim’s ‘Being Alive’ from \textit{Company}, a deliberate intertextual reference by Malloy.

\textsuperscript{56} See here the use of the word ‘life’, signalling that he has ‘woken up’, through his love for Natasha, and his true life is about to begin.
This journey would not be so fulfilling without the addition of ‘Dust and Ashes’; it would feel incomplete if he did not have the existential crisis, as the moment of clarity must be preceded by the moment of doubt to have a satisfying conclusion. This addition completely changes Pierre’s character arc, affecting the audience’s understanding of the character and adding deeper meaning to the text as a whole. This shows that changes to a performative text can be beneficial, even after initial performances (the main reason for out of town tryouts being popular before a show is mounted on Broadway), adding a clarity to the performance which would otherwise be lacking. While it can be useful to follow the ‘rules’ of a genre or style, experimentation with form, as seen by Malloy’s work, has the benefit of challenging expectations and creating a new type of experience for the audience.

I experienced the characters’ stories unfolding all around me. Instead of being a passive observer, I was in the story and the boundary of the proscenium arch was nowhere to be found – Diane Paulus, Artistic Director, American Repertory Theatre. (Suskin and Malloy 2016, 109)

Furthering the discussion of overarching lyrical structure, Malloy notes “…that Act 1 should end with all of your characters in extreme jeopardy, so that the audience will want to, you know, come back” (Suskin and Malloy 2016, 168). ‘Dust and Ashes’ places Pierre in emotional jeopardy, while Natasha herself is being placed in danger through Anatole’s seduction in ‘The Ball’. So far this follows one of the traditional ‘love story’ structures of a musical; however, the judicious use of theme allows meaning to weave throughout the show:

The score is full of these melodic gestures, taking one idea and then revisiting it in a different light. Sometimes the references are overt, and sometimes they are
hidden. But for the listener, it creates a feeling of homecoming and familiarity when the themes reappear, even if one can’t quite place where they’ve heard them before. (Suskin and Malloy 2016, 90)

While lyricists and composers are becoming more adept at layering meaning, Malloy allows the audience to become aware of this organically, without making themes overt. This subtle style becomes apparent in the unconventional ending to the show. Many shows have dramatic endings, either a death (Les Miserables: Schönberg and Boublil 1980, Love Never Dies: Lloyd Webber and Slater 2010), uplifting escape (The Sound of Music: Rodgers and Hammerstein 1959) or culmination of dreams coming true (Waitress: Bareilles 2015, Singin’ in the Rain: Brown and Freed 1952). However, the last four songs of The Great Comet are subdued, emotionally powerful, but building towards a moment of self-acceptance rather than a more dramatic ending. ‘The Great Comet of 1812’ is uplifting; however, it is the simplicity of the moment which makes it beautiful, leaving the audience refreshed as they share a moment with Pierre, ruminating on the symbolism of the comet and fresh beginnings.

[PIERRE]

And this bright star

Having traced its parabola

With inexpressible speed

Through immeasurable space

Seems suddenly

To have stopped
Like an arrow piercing the earth

Stopped for me

Here is the imagery of the “bright star” moving with “inexpressible speed/through immeasurable space”, suddenly stopping; thereby utilizing a figurative mode of expression in order to articulate the beauty of the moment. Time has stopped for Pierre as he works through his epiphany, the suddenness of the moment cycling back to the opening lines of ‘Pierre’: “It’s dawned on me suddenly/and for no obvious reason”. However, now there is a reason for his change of heart, symbolized by the comet.

It can be seen that while *Hamilton* (as explored in Chapter Five) was heavily structured in its writing, following and paying homage to the rules and forms of classic musical structure (despite its linguistic richness), *The Great Comet* revels in breaking the rules. Malloy’s lyrics appear effortless in their apparent lack of structure and rule breaking. However, this is a stylistic choice, creating meaning by breaking the rules. Returning to Susan Bennett’s theories of audience reception; “even the mainstream cultural artefact presents a complexity of codes and possible responses which militate *against* the establishment of *fixed rules and conventions*” (emphasis mine) (Bennett 1997, 95). An audience familiar with musical conventions would be aware of the ways Malloy purposefully breaks the rules, creating a new set of understandings and meaning in the act of rule breaking. This creates an internal context of experimentalism, allowing an audience to “draw upon what [they] know, making sense of the new through [their] understanding of the old” (Freeman 2016, 199). Perhaps this work would not have been as ‘successful’ in the past; as its Post Modern style echoes the cultural moment, allowing for it to ‘land’ with an audience, where it would not have even ten years ago.
Adaptation – Balaga is just for fun!

While *The Great Comet* is original in its form, it is an adaptation of *War and Peace*, and hence a transformative work. The way in which Malloy approached the translated text, blending it with an anachronistic style crafts its own meanings to be engaged with by an audience. This is not a simple retelling of the story: the style is part of the context and allows for a broader range of meaning. I have already discussed the use of direct address narration and stream of consciousness as a lyrical tool Malloy applies to this text; these techniques are but a part of the adaptive process, paying homage to the original text and allowing the its spirit to remain within the adapted work.

The use of the lyric has shifted historically, from the merely entertaining musical hall and vaudeville numbers filled with innuendo and bawdiness, to the romantic and poetic lyrics of the musical comedy; into integrated musical theatre and the inner thoughts of the characters (coming closer to the traditions of the opera); and also to the descriptive or action based lyrics of the mega-musicals, which integrate many of the previous tends together when necessary. Malloy takes this a step further with his atypical techniques, assuming the audience’s innate knowledge of musical practices and allowing the lyrics to develop their own aesthetic value, not through perfect rhymes or employing methods of lyric writing, but organically and with a passionate engagement with the original text.

I employed a pretty loose adaptive technique throughout, trying to keep Tolstoy’s voice and amazing imagery intact, while giving myself free license to

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57 Indeed Malloy utilizes this tool in many of his shows, in *Preludes* the device of a counsellor naturalises the direct speech and in *Ghost Quartet* the four performers are set up as narrators of a fairy tale style story.
revise and paraphrase to make things more lyrically satisfying. (Suskin and Malloy 2016,126)

An example of Malloy’s attempt to keep Tolstoy’s voice intact can be seen in the song ‘Natasha & Bolkonskys’:

[MARY]

And from the first glance I do not like Natasha

Too fashionably dressed

Frivolous and vain

Her beauty, youth and happiness

My brother’s love for her

Compared with:

From the first glance Princess Mary did not like Natasha. She thought her too fashionably dressed, frivolously gay and vain. She did not at all realize that before having seen her future sister-in-law she was prejudiced against her by involuntary envy of her beauty, youth and happiness, as well as by jealousy of her brother’s love for her. (Tolstoy 2011, Vol 2, Pt 5, Ch. 7)

It can be seen here that in drawing heavily upon Tolstoy’s work, Malloy has trusted in the ‘voice’ of the author, the very thing which drew him to the text in the first place; so instead of keeping with the plot or characters of the work, he kept with the very spirit

\[58\] While there is mediation occurring due to translation, this is as close as a Western-centric musical can come to working with the voice of the original author. Perhaps *The Great Comet* was written in Russian it would be closer, however, the text as it stands is still making an attempt to retain the language of the ‘original’ work in the way it is received by an English speaking audience.
of what made the book a classic in the first place. John Freeman writes that “Language does peculiar and often hidden things...” (Freeman 2016, xxiii), and using the language in this context allowed an understanding of the character of Mary to develop (the words flowing in the disconnected manner of thoughts, trusting the audience to fill in the blank spaces), without forcing a mundane translation; thereby connecting the two texts at a deeper level than can often be found during the adaptive process.

This process may seem derivative; however, it is the way in which the original text is adapted which allows for creativity, as I expand upon below when discussing the anachronism of the text. This style of writing greatly influenced my own creative work, for while I did not use the direct narration unique to Malloy, I did use direct quotes from 1984 within my own work 2084. In doing so, I discovered that this allowed me to tap directly into the audiences’ preconceived understandings of certain words and phrases, layering deeper meanings as I used them in new contexts and for a modern audience with different experiences compared to those of the readers who encountered the original text. Adapting a text through direct (or close to) quotation allows meaning to create itself and also for what Maria-Eireini Panagiotidou calls “an intersection of texts, signs and codes of the culture from which it derives” (Panagiotidou 2012, 3), in her thesis Intertextuality and Literary Reading: A cognitive poetic approach. Indeed, in this instance, adapting a literary work with such specific quotations and references creates a self-consciously intertextual connection between the original text and the musical, connecting not just a link, but an understanding of the cultural significance of the moment and interrelated signs inherent in both works.

The effectiveness of this technique lies within the audiences’ acceptance of the work and the way in which they connect to the deeper meanings crafted within the layers of
lyric. However, due to the direct nature of *The Great Comet* (in the words of Malloy “all hail simplicity” (Suskin and Malloy 2016, 120)), the lyrics can be seen to be effective as a story telling device; as well as challenging to the customary musical structure. This being said, one of the greatest challenges of this text, and how it differs to the source material, is through the use of Post Modernist techniques and lyrical anachronism.

**Post Modernism and Anachronism – *Hours at a time/ Hours at my screen***

“In its unwillingness to create coherent scenes, characters, conventional time-scales and passive viewing, Post Modernism has a complex relationship with the idea of easy entertainment...” (Freeman 2016, 38). This definition of Post Modernism could well describe *The Great Comet*, as many of the ‘scenes’ have an unreal feeling to them (often through the design, such as giving the ensemble bear heads during ‘The Ball’ and creating a rave during ‘The Abduction’); the characters contradict themselves; time is often stopped or extended and the ‘viewing’ of the text cannot be described as ‘passive’. While on one hand the text is relatively faithful to Tolstoy’s work, it is also an original text in its development, and especially through the use of anachronism.

*The Great Comet* was originally conceived as a hyper-anachronistic production, the characters interacting with modern technology in order to highlight how little has changed since Tolstoy was writing: costume designer Paloma Young noted that “Our goal was to bridge the space between the audience and our glittering 1812 world” (Suskin and Malloy 2016, 44). However, the creators were soon to realise that such blatant anachronism would only detract from the story; therefore, it was reduced to a visual distinction in the costume design between the named characters (in 19th Century garb) and the ensemble/band (in modern day apparel). It can also be heard in the music, often described as ‘electro-pop opera’, which blends many forms of music to create a
unique experience. However, my focus here is on the way the lyrics use anachronism. Lyrically, there are still instances of modern terminology subtly woven into the libretto to highlight the connection between ‘realms’. For example, in ‘Pierre’, Pierre sings “And I sit at home and read/hours at a time/hours at my screen.” Malloy writes in the annotations:

It is indeed an anachronistic reference to computer/phone screens. The show originally had more of that going on – Act 2 was going to start with Pierre watching war footage on TV – but we eventually came to a more delicate anachronistic tone. (Suskin and Malloy 2016, 127)

This modern tone can also be seen in the introductions to the characters in ‘Prologue’, a cumulative song, in descriptions (given by the characters about themselves):

[ALL]

Balaga is fun

Bolkonsky is crazy

Mary is plain

Dolokhov is fierce

Helene is a slut

Anatole is hot

Mary is old-school

Sonya is good

Natasha is young
And Andrey isn’t here

In addition, Andrey’s family is described as “totally messed up”, a contemporary, colloquial use of the language. This is juxtaposed with lyrics which are drawn almost word for word from the original text, as seen in ‘Moscow’:

[MARYA D.]

Well, now we’ll talk

I congratulate you and Andrey

You’ve hooked a fine fellow!

One of the finest matches in all of Russia

I am glad and relieved

He’ll be the family’s saving grace

[NATASHA]

I blush happily

[MARYA D.]

But his father, Prince Bolkonsky, much dislikes his son’s marrying

The old fellow’s crotchety!

Of course Prince Andrey’s not a child

But it’s not nice to enter a family against a father’s will

One wants to do it peacefully and lovingly

But you’re a clever girl
Just be kind to Andrey’s sister

And when the sister loves you

So will the father

And all will be well

In the book, Tolstoy writes:

“Well, now let’s have a talk. I congratulate you on your fiancé. You’ve hooked a fine one! I’m glad for you…” Natasha was blushing joyfully. “I love him and his whole family. Now listen. You know old Prince Nikolai was very against his son’s getting married. A crotchety old man! Of course, Prince Andrei is not a child and can do without him, but it’s not nice to enter the family against his will. It should be done peacefully, lovingly. You’re a clever girl, you’ll find a way. Go about it nicely and cleverly and then everything will be alright.” (Vintage Tolstoy 2009, Vol 2, Pt 5, Ch 6. 554)

Malloy’s voice as a writer intertwines the two aspects (near direct quotes and modern-day language), with the effect of creating a unique, hybrid language which allows the audience to understand and relate to the action, while appreciating the poetry of the original work.

In New Performance/New Writing, Freeman says: “In attitude, aesthetics and interests, theatre is always in some ways reflective of its time” (2016, xiv). Indeed, this Post Modern approach to musical theatre is becoming prevalent as writers celebrate experimentation with syncretic and anachronistic lyrical styles. This can be seen in other texts such as American Idiot (Armstrong and Mayer 2009), which incorporates songs by Green Day in a search for meaning and escape from suburban life; Hamilton (Miranda
2015), another anachronistic musical explored in Chapter Five that blends hip-hop and America’s War for Independence; and Spring Awakening (Sheik and Sater 2006), a coming of age pop-rock musical set in early 20th Century Germany (also an adaptation of a play of the same name). Indeed, many musicals use the music and language of their time to explore other eras and to transform other worlds into a text more understandable for their contemporary audiences. It is unlikely that Jesus (the historical figure) would have understood the music of either Jesus Christ Superstar (Lloyd Webber and Rice 1970) or Godspell (Schwartz 1971), or that any King of Siam would have responded to ‘a puzzlement’ through such music as is in The King and I (Rogers and Hammerstein 1951); however, the setting of the music and lyrics was intended specifically for the audience of the time in which it was written.

While it is true that many musicals use the language of their time, some enough to be called anachronistic (as seen above), few of them set out to do so in such a thorough, transparent and self-conscious manner. In previous decades, musicals were written as a reflection of the era,\footnote{This can be seen in musicals such as Hair (MacDermot, Rado and Ragni) which reflects the values of the USA in the 1960’s.} with little thought to whether the form was appropriate to the subject; after all, normal people do not sing and dance so why should the type of music matter? This is a similar approach to opera, which used the music of the time to tell stories of other eras. However, the deliberate juxtaposition of design and music to create an anachronistic effect is a more recent phenomenon. Even Jesus Christ Superstar was thoroughly modern (for its time) in all its aspects, except for the names of the characters and the basic plot. What The Great Comet does is take another step forward to the Post Modern musical, one which is self-consciously intertextual (although not to
the extent of Hamilton), and rejects constrictions of unitary form. The music is drawn from pop, jazz, opera, musical theatre, rock; it is many more styles and it is all the above. The lyrics are personal and poetic; they are derivative and original; they are directed to the audience and to the performers; they describe and react. This lyrical form is new in the extent of its use of Post Modern techniques; it relies on a dialogue between the writer and performers and the audience, an understanding that ‘this is a shared moment intended to entertain and instruct, based off a shared consciousness and personal understanding.’ It is performative and self-aware, integrating classic styles with modern, while challenging the audience to make deeper interpretations of the meanings and connections made through the language.

The Great Comet is certainly an apt example of the effective and direct line of communication between artists and audience. However, in its embryonic stage, the dialogue between writer, director and performer is much more closely linked through the workshop process. Malloy wrote many of the songs with the performers in mind, shaping the songs to suit the voices, using his ‘experimental roots’ and relationship with the other artists to find his voice for the text and create an organic and raw (especially emotionally) production. This collaborative spirit can be found within many musicals; however, the experimental nature of this work is unique and opens up the art form to a wave of immersive and Post Modern productions which experiment with form and add new meaning to the libretto, using the talent of the whole artistic team and the understanding of an audience which is growing more fluent in musical forms.

Conclusions – Where to now? / Where can I go now?

“As forms bleed into one another, so do genres and movements” (Freeman 2016, 13). The Great Comet is an example of forms bleeding into one another and lyrics being used
to change the way audiences think about the musical genre. The lyrical style (stream of consciousness, direct speech, direct quotes and anachronism) blends classical form with the Post Modern. This challenges the musical form to develop the lyric further, pushing the boundaries of what the lyric can do within a musical context. Malloy’s use of the lyric to develop character and to create a unique story telling device may be unconventional; however, it allows the lyric to be poetic, informative, entertaining and deeply layered (through leitmotifs, quotation and intertextuality). The importance of structuring can be seen in the alterations between the Original Cast Recording and the Official Broadway Cast Recording, as the textual flow developed to allow character growth and narrative clarity.

This chapter has explored the crafting of the lyrics of The Great Comet through the lens of Dave Malloy’s text and through his own commentary on that text, to address the question being asked by this thesis: What is the role of the lyric in the contemporary through composed musical? Through this chapter it can be seen that the answers to this question weave together in the same way a musical is crafted; everything connects intrinsically, each exploration informing the next as no part of the musical is isolated. In order to thoroughly explore the lyrics of one text, one must be fully immersed in the traditions and forms presented\(^\text{60}\), allowing for meaning to occur organically as well as through a thorough analysis.

*Natasha, Pierre and the Great Comet of 1812* is transformative in lyrical nature. It adapts, blends and reworks old ideas in a fresh manner, challenging audiences as well as my own notion of what the lyric can do. Through my investigation of this text, I have

\(^{60}\) Indeed, a full analysis of all the possible meanings and connections would be wildly ambitious and exceed the mandate of this exegesis, which is why I have only analysed certain characters and linguistic choices.
re-evaluated my own lyrical style, allowing for changes to occur organically during the writing phase and for growth to occur, even if it challenges my original concept for the work; growth occurs through practice, simplicity and an understanding of the lyric as a complex form of communication; through signs, codes and structures of connected meanings.

To me, the greatest success of *Natasha, Pierre and the Great Comet of 1812* is that it forces us to ask the question “what can Broadway be?” (Suskin and Malloy 2016, 111)
Act Four - Chapter Seven

2084: a Commentary

_In which I examine my practice as research artefact - 2084: a Musical_

Introduction – _It’s 2084; what do you stand for?_

2084 is an original musical which combines the tacit knowledge, embodied-cognition and performative stages of Nelson’s model of practice as research. I wrote both the book and the lyrics over the course of two years, experimenting with concepts discovered during the theoretical research and as a response to the world in which I was living. James Haywood Rolling Jr., when writing about arts-based research, described the ‘Interpretive - Hermeneutic Art-making model’ as:

> A system of communication, the expression of situated knowledge about a person’s relationship with his or her social world, producing a stock of symbolic conveyances communicating the ways in which we experience the world and are sustained within it. (Rolling Jr. 2013, 9)

During the process of crafting a creative work that explored the use of the lyric in musical theatre, I noticed a tacit link between my chosen system of communication (the lyrics) and my social world (the 2015/2016 lead up to Trump’s election and the ‘post-truth’ era). I expand upon this in more detail below in relation to the previous two case studies.

In following Nelson’s model of arts practice (know-how; know-what and know-that – tacit, embodied-cognition, performative); I engaged with the lyric writing process in

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61 For a synopsis of the production see Appendix 3.3.
62 All of the lyrical references are to _2084: a musical_ (Courtis 2016)
several ways: as the author (using tacit knowledge to craft lyrics); as the director (shaping meaning through embodied-cognition: putting the parts together); and as a researcher (drawing the academic literature together).

The Annotated Script at the beginning of this document embodies the ‘know-how’ and ‘know-what’ parts of the process, as it is the result of tacit knowledge combined with embodied cognition. In writing the lyrics I engaged with years of knowledge gained through creating many songs and musicals, adding to my store of tacit knowledge of what is required to craft a musical. In the rehearsal process, leading into performance, I was required to reflect upon my own writing in order to communicate with the actors and audience, so as to create a cohesive performative text. Chapter Seven stands as my critical engagement with this process, drawing from the analysis composed in Chapter Four and conducted in Chapters Five and Six. In addition to this is Appendix One; the documentation of the process, which provides a critical analysis of a curated set of drafts ranging from the beginning of my practice to the final result.

Rolling Jr.’s research model “stems directly from a researcher’s artistic practice or creative worldview” (Rolling Jr. 2013, 8), privileging an intuitive system of research over hard data. In keeping with this, and with Robin Nelson’s theories in *Practice as Research in the Arts* (discussed in Chapter Three) of the multi-modal research enquiry, I use this chapter not as an explanation of the art work and story of *2084: a musical*, but rather as an exploration of the multi-modal method used in order to gain knowledge of the lyric within the context of the praxis. The investigative focus of this chapter was intuited and developed over the course of the creative research inquiry, following Nelson’s method of ‘know-how’ and ‘doing-knowing’, here understood as the subjective inquiry into an art form using skills developed through practice – learning through doing. However,
many of the theories discussed in previous chapters were explored during the praxis and shall be further discussed in relation to the textual analysis of my work.

The focus of this work is to discover the role of the lyric in the contemporary through-composed musical. Throughout the process I examined the unique way in which lyrics create connected meaning; that is, meaning generated through repetition of theme; meaning built and developed throughout the text; intertextual reference; and meaning found through connection of character, situation and words and phrases used. Therefore, in this chapter I discuss how I explored ‘connected meaning’ through the practice and how this was informed by my research in the case studies (Chapter Five and Six); bringing together the tacit knowledge, embodied-cognition and performative knowledge as in Nelson’s Model.

The practice itself was developed as an exercise in epistemology, grounded in theory and yet following the tacit knowledge of how the lyric should be crafted, developed as stated above, over years of ‘know-what’ or ‘doing-knowing’. Through this process, I discovered that much of the theory was reflected unconsciously in the work, thus displaying the relationship between doing and knowing. In crafting 2084, I used techniques derived from textual analysis in order to show that by choosing words and phrases with multiple meanings and deep symbolism, the author can intentionally create a text open to the construction of meanings specific to the individual audience’s cognition, while retaining the intended meaning specific to the story itself. This cognitive sphere of interpretation combines techniques of alienation and cognitive dissonance with what is known: “For whatever it is that is being produced is itself caught up, if not trapped, in the intersection of being and meaning, which can also be construed as the intersection of the Imaginary and the Symbolic, inscribing a sphere of nonmeaning”
(Blau 1990, 346). This intersection exemplifies the tensions found within the theatre space as meaning is questioned and considered by readers on both sides of the stage.

In setting out to create a work which both reflects the theories I have been working on, and which also stands on its own, I crafted an interdisciplinary practice-based inquiry, as this allows “scope for fundamentally interrogating canonical traditions”, within a ‘Post Modernist paradigm’ (Nelson 2013, 66). This process was experimental, as I approached the writing primarily as a practitioner with the theories being utilized to guide my focus. Not only did I require a creative text which allowed me to explore these concepts, but I also required one which allowed me to explore the context I was writing in in order to examine and interrogate my assumptions and put them to the test. The text of 2084 is intended to both reflect and guide the research, whilst being the primary vessel of my investigation. 2084 was crafted to provide natural layers of strata for the audience to comprehend, as well as to provide a foundation within which to discover the complexities of multiple meanings within the language of the lyric.

This work was written between the period of January 2015 and August 2016. It involved a process of writing, reflecting, workshopping, re-writing, rehearsing and performing, echoing (perhaps unconsciously) Nelson’s methodology of “doing-reflecting-reading-articulating-doing” (Nelson 2013, 32). As writing is a personal journey made by the author, I refer to this process as it relates to the crafting of open-ended meaning by the lyricist and also as to how meaning can be processed and contained. As this is a creative text within the performance arts, it was constructed in collaboration with PhD candidates Ellin Sears and Nick Choo. Nick Choo undertook the composition of the music and Ellin Sears devised the choreography. The writing and direction of the piece were my own original output, and therefore I discuss the work in relation to the lyric, with
occasional reference to the other forms as necessary. However, as will be seen by the end of this commentary, the writing is never truly finished, only laid aside for a while.

I have addressed the question this exegesis asks in previous chapters, interrogating ways in which other practitioners have developed their work from the perspective of an audience member and researcher. This chapter will address the question from the perspective of my own authorial intent (that is, the intent of the author to create multiple layers of connected meaning), and its relationship to the research.

**Connections to the Case Studies - We are what we know**

As discussed in Chapter Five, the cultural context within which a musical is written adds layers of meaning through its reception as applied to the lyricist, composer, director, actors and audience. The interpretation brought by the receivers in each stage assists in making meaning of the lyric through the transference of cognition in writing and performance.

In analysing the ‘current cultural context’ within which *2084* was written, I turn to the lenses used in Chapter Five to discuss the process of lyrical creation. These methods were engaged with in the crafting of the original creative work as well as in its critique; however, I would stress that these are systems of meaning-making which can enhance the audience’s experience but are not intended to limit that experience. My ‘intent’ as an author is to craft a text with multiple layers of meaning, beyond my own context and imagination, allowing for a multiplicity of interpretations. The context of the show itself is discussed in the Forward to the Script and expanded upon in the annotations; in the following I shall only refer to the methods utilized to gain knowledge of the lyric.
Intertextuality and the Cultural Context—*I am more than memory/ I am my own legacy*

My initial approach to discovering the role of the lyric in musical theatre was to develop a set of lyrics tacitly, writing with a set of themes in mind to allow an organic practice to evolve. However, it quickly became evident that this approach was too broad, and limitations needed to be set in order to provide a framework to develop the text within. Nelson’s model of imbricating theory within practice (2013, 62) led me to examine the musicals which inspired me (notably the works of Sondheim), including the recently staged *Hamilton.* This text exemplified Currie’s statement that: “The boundary of art and life within the fiction, by reproducing the boundary of art and life which surrounds the fiction, subverts its own referential illusion and in doing so places it on the boundary between fiction and criticism” (Currie 2013, 4-5). In interrogating the texts which inspired me, reproducing the theories behind them and subverting ideas found within them, my own creative practice became both a work of fiction and a critique of the works which inspired it. However:

Similarly to other types of knowledge, new elements become part of an individual’s inventory throughout his or her life, so the possibilities of intertextual knowledge activation are practically infinite. It is private in the sense that it contains information that may vary greatly from one individual to another. Not only have readers encountered different texts but also the memories they have from them vary greatly. (Panagiotidou 2001, 72)

Maria-Eireini Panagiotidou’s thesis, *Intertextuality,* makes the argument that intertextual knowledge is a matter of individual connection. While I had not yet made the link to adaptation (as discussed in Chapter Six) and interpretation in regards to *1984* and *2084,* I began to draw together a collection of theories that could be conflated to
craft a text which could exemplify the process of meaning-making. In order to create intertextual links and provide a basis for individual connection within the original text I turned to George Orwell’s *1984*, drawing out themes and characters that would resonate with a modern audience. While I was still focussing on the individual lyrics, a political context was beginning to shape itself, aided by the use of the source text, and I began to utilize intertextual references to make comment on my own social and political context, creating a social construct through the performance and writing which would reflect and examine the values and attitudes of its intended audience.

This can be seen in the comparison between my original draft for *2084* and the final performance script. The first draft was written before *1984* was brought in as a source; however, it was beginning to find its shape, referencing a Post-Trump future in which world peace was a façade for thought control. The following song was an introspective piece, written to explore character and plot. It was never intended to be performed; rather, the ‘know-what’ part of my practice included writing and drafting ideas through song, examining the lyrics and extracting only the concepts which worked within the context, rewritten and reworked for the final piece.

Ian: Remember the days of individual thought
When one world was too small
And we reached for the stars
Genius through conflict and wanting for more
Seems to have deserted us along with the wars
But the joke’s on you mankind
Because the war is not over
It’s being waged on you, it’s destroying your minds

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This segment of lyric, and the drafted script it was attached to, was soon abandoned as, aside from a lack of rhythm or clarity in concept and execution, the phrases felt empty, with no particularization or emotional link for an audience to hook into. However, it allowed me to develop an idea of character (Ian as anti-government and jaded) as well as plot (individual thought has been poisoned, conflict is on a micro level). It is also the first instance of ‘one world’, which soon became the focus of the text when 1984 was added as an intertextual link.

In redrafting this song, it was reimagined as ‘The Celebration’63, refining open ended phrases into intertextual links (“Ignorance is/strength! /War is truly/Peace!/Freedom’s really/Slavery!”). Directly referencing 1984 in this way allowed me to borrow meaning, adding layers of cognition for audiences familiar with the text, and further still for those familiar with its context.

This focus on intertextual connection was further emphasized when Hamilton was introduced as a case study; as I drew inspiration from Miranda’s references to pop culture, music styles and lyric references in order to add layers of meaning on top of contemporary political concerns. Therefore, the references which I self-consciously insert into my text may form bridges of knowledge for some audience members, while others will create their own through their cognition of the choices I made. However, “…human social life is a response to the practical problems of earthly existence” (Harris 2001, Xv) and 2084 very quickly became a commentary on the social and political context within which it was written, responding to problems both practical and textual.

63 See the Annotated Script, p18, for the full song and commentary and Appendix One for a critical reflection of the process of writing the opening three songs.
Authorial Intent and the Crafting of the Text – I deal in honest truths not in word games

While the author may have been considered ‘dead’ by Roland Barthes (Barthes 1977), a text must be crafted with some intent to guide it. As discussed by Ingarden and Nelson, writing is personal, and further in this chapter I discuss the role of the audience in interpreting a text: however, before an audience can be located, first the text itself must be considered. In order to craft an ‘idea’ to be expressed within my work, I began writing towards a set of themes I wished to explore as the lyricist. This exploration coincided with a reading of Orwell’s *1984*, allowing the intuitive leap of Nelson’s ‘doing-knowing’ to guide my reading of this text as one open for reimagining; and these processes wove themselves into the performed version. I then expanded upon these themes using lyrical leitmotifs, connecting larger ideas to certain characters, crafting a shared experience between characters and the audience.

Writing as a Personal Experience – Do you hear me? / Can you see me?

As the lyricist of *2084*, much of the writing was developed from my own personal experience (usually in the emotional and political sense, as the events themselves were fictionalized). This means that the text was highly emotional for me: however, I needed to connect the characters and their emotional journeys (as well as the political ideals) to the audience. When discussing the function of the literary work of art, Ingarden provides two categories to work from:

(1) The main function of the work is supposed to consist in expressing the spirit of the author (the “poet”) or else his thoughts, his psychological makeup, or, say his attitude toward reality and, along with that, his individual world view

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64 Indeed, it could be argued that I “killed” the author by taking inspiration from the original text, following my own interpretation of its meaning.
The work does express my worldview as well as a more general ‘idea’; however, to allow the audience passage into those ideas, I worked with particularized choices for each character in order to enable them to express themselves. This means that while my views are represented within the text, the characters may express opposing views in accordance with their parts and their function within the text. The characters use particular language, individual to them and their circumstances (changing as they change), in order to portray them as individuals with their own agendas. However, to fulfil my own agenda, a project of allowing for open meaning through the lyrics was pursued, through choosing words and phrases which could be considered ‘highly charged’. This can be seen in the ‘One World’ leitmotif, chanted by Felicity and the ensemble several times throughout:

[FELICITY]

One world. One voice. One freedom. One choice.

[FELICITY & OWC]

One people, united under one banner of faith

Recited like a school motto, the words themselves are ambiguous, referring to a ‘greater good’ the ensemble is striving to achieve. The music is stirring, inviting the audience to join in; however, it is also reminiscent of a cult, and when chanted around a bonfire it is intended to recall the imagery of book burnings in Nazi Germany, thus instilling a sense of unease. The phrase ‘one world’ also connotes connectivity, while the use of the words ‘freedom’ and choice’ together insinuates that the corporation is the right choice (while
simultaneously assuming the unvoiced threat of violence against dissenters). Finally, the word ‘faith’ is highly charged in its religious connotations. While it may indicate a complete trust in somebody or thing, its secondary meaning (and all meanings are considered valid in this model) indicates a higher power (supported by the lyric “and God is Power”). To an audience, this may provide the comfort of a uniting religion and a sense of spirituality and therefore inherent ‘goodness’; or it may indicate the total destruction of individual thought as all other religions have been decimated, making the ‘doctrine’ followed insidious in nature. Other interpretations are also valid, as the slogan intentionally uses powerfully charged words in an open manner. Indeed the ‘idea’ of ‘choice’ which pervades the entire text can be interpreted to include the audience and their interpretive choices as much as it is a theme of the show.

My individual worldview shaped the text and the underpinning philosophies presented within it. However, as I argue later in this chapter, the relevance of the musical’s themes and its particularization of character allows for deep connectivity with the audience. Nelson’s model explains the connection of the ‘self’ to the ‘work; including the trajectory of this research and the flawed notion that it should be neutral:

As I see it, a PaR methodology extends the softening trajectory towards liquidity, but developing its own criteria for credibility and rigour.... Several influences have informed the notion of ‘standpoint epistemologies’ or ‘situated knowledge’ in which it proves untenable simply to assume the privilege of neutrality and objectivity of viewpoint. (Nelson 2013, 52)

In following Nelson’s Methodology, I situated myself within the field by becoming an audience member for a variety of musicals (see Appendix Two), and writing songs for productions and original musicals, absorbing knowledge and impacting my own
understanding of the lyric from multiple perspectives. While investigating the process behind *Les Miserables* (Boublil and Schonberg 1980), I visited an exhibit on the life and works of Victor Hugo in the State Library of Victoria (2014), which quoted Hugo in *Odes and Ballads* (1826): “The poet should have only one model, nature; one guide, truth.” This reflects the ‘truth’ of the author in creative practices and the researcher in academia as seen in James Haywood Rolling Jr.’s text: “The worldview of a researcher...shapes the research inquiry.” (Rolling Jr. 2013, 4). As the author of 2084, many of the songs were shaped through my own experiences and emotional truth, as I used my own life to craft the fictional life of the characters. Writing these songs forced me to reflect upon these memories and the way I viewed them. This led to extended discussions with the cast members about the memories I had and how they differed from the final lyrics, as well as how they interpreted them upon an initial reading. My experiences impacted their performance of the piece and added new layers of meaning as they reflected upon similar experiences they had had; losing a parent, discovering performance as a child and rebelling (or conforming) to parental control through haircuts. This engagement with the meanings being made from personal experience was common in the rehearsal room as well as the workshopping of the script and several songs sprung from these discussions and were informed by phrases and ideas deliberated by the participants.

This can especially be seen in the song ‘I Remember’ in Act Two between Roberta and Julia. In this song I incorporated moments from my life and that of collaborator Ellin Sears into the characters’ memories of Julia’s childhood to add context and emotion. The first section was based on the moment when Ellin first became a dancer:

[ROBERTA]
I remember you were three  
You yearned to be a ballerina.  
You pirouetted ‘round the room for days.  
I smiled then.

The second section is my own recollection of my father’s death when I was a child:

[JULIA]

I remember I was nine  
Dad was gone, an abyss opened up  
You sat in a dark room every night  
Doors closed behind your eyes. I couldn’t cry

[ROBERTA]

I remember

[JULIA]

I remember.

While there is potential for an audience to relate to these moments, whether through the memory of loving something as a very young child, or the memory of loss, the last section was left open ended intentionally, to allow more audience members into the memory.

[ROBERTA]

I remember when you cut your hair

[JULIA]

How I hated it

[ROBERTA]

It suited you
It got me through

[ROBERTA]

I remember.

When writing this song (and many others), I took moments of personal truth and worked with them until they suited the characters and their situation. I then made sure they reflected the themes I wished to highlight in the specific moment and connected it to other moments within the show. For example, further in the song, ‘I Remember’, Roberta refers to a song from Act One: ‘Control’. In ‘Control’, Roberta is discussing the use of art and theatre to control the population:

[ROBERTA]
Watch them recreate an art form

[ENSEMBLE]
Glide, step, together

[ROBERTA]
I’ve always enjoyed the ballet

[ENSEMBLE]
Step, hold, energy

[ROBERTA]
It is so refined, it has such control.

Roberta tries to defend her actions in ‘I Remember’ by singing:

[ROBERTA]
No. They went willingly.

This world is a ballerina, fragile yet controlled
[JULIA]

I don’t want to be controlled.

In this way, I wove thematic strands, personal history and basic poetic devices together to create individual songs and a cyclical structure within the text. While my own experiences contributed to the writing of this text, it is not necessary for the audience to understand the full context of my life to provide their own interpretations of the text. It is the underlying emotion which allows them to recall similar moments in their lives and so ‘relate’ to the moment (if not the literal moment).

My intention in writing 2084 was to craft a work of fiction which acknowledges its source material (both fictional and real), but which also recognizes the conventions of its form and transforms them, generating new meanings for an audience to interpret. Musicals have the ability to be self-reflexive, referring to one another intertextually and appearing self-conscious in their artifice. This can be seen in the theatrical sequences of 2084, references to 1984 and individual lyrics within the text. I examine the first ‘sequence’ of songs: ‘One World’, ‘Prologue’ and ‘The Celebration’ below, though it should be noted that its use continues throughout the text.

**Orwell and Adaptation – Watch yourself Mr Winston/ Any slip on your part could be dangerous**

2084 is self-conscious about its relationship to 1984, as can be seen in the similarities of the titles; this was a conscious choice to tie the texts together and attract an audience familiar with the original. It should be noted, however, that a familiarity with 1984 is not essential to an understanding of 2084; although, it does give another layer of meaning for those familiar with the text to discern. Rather than following the plot of 1984, I extracted themes and ‘moments’ from within the text which interested and excited me.
as a writer and audience member. I made reference to the major players by naming my
characters after Winston, O’Brien, Julia and Goldstein, and built in a device to finish with
Big Brother coming into power (as part of the cyclical structure). The references to
Orwell’s text can be found in direct quotations, references to the author and thematic
links.

**Direct Quotation – The struggle is over, we have already won**

The first instance of direct quotation lies in the ‘Prologue’, as I wished to highlight the
relationship between the two texts. This quote also directly states one of the premises
of *2084*; that the choices between right and wrong are difficult. On a deeper level, it is
possible for an audience to make a connection between the events on stage and those
occurring in their lives. *2084* is a text intended to reflect society in 2015/2016, projected
into a dystopian future; but it is also inspired by *1984*, a text written in 1947, intended
to reflect society in 1947/1948 in a dystopian future. Although current political events
are never explicitly mentioned, it was my intent for audiences to make connections
between the events on stage and the 2016 Presidential election, the War on Terror and
ways in which society is enslaved by technology. While this interpretation is not
necessary for an audience to understand the work, if it is discovered it allows a much
richer engagement. Harris’ views allow for this association; as “…it is concerned with the
systemic interactions between thought and behaviour, with conflicts as well as
harmonies, continuities and discontinuities, gradual and revolutionary change…” (Harris
2011, Xviii). The world of the lyricist is reflected within the text and the world of the
audience allows for reinterpretations of the text, facilitated by the lens of the artists
(directors and actors included). The first line of the ‘Prologue’ can be used as a means
of examining either texts side by side, or it can be taken on its own merits as a phrase:
[VOICE OF ORWELL]

The choice for mankind lies between

Freedom and happiness

But for the great bulk of mankind

Happiness is better

If I were following a formal rhyming structure, these direct quotations would be difficult; however, as seen in Chapter Six, using a freeform structure allows a deeper connection to the original text, at the same time as creating an original sounding song. In following Malloy’s technique of mining the original text to allow the author’s (in this case Orwell) voice to meld with mine, I maintained a mixture of direct quotation and what Malloy calls “a pretty loose adaptive technique...giving myself free license to revise and paraphrase to make things more lyrically satisfying” (Suskin and Malloy 2016, 126). An example of this paraphrasing of the text can be found in ‘The Celebration’. I borrowed heavily from Orwell, particularly in reference to One World Corporation (inspired by Big Brother from an author’s perspective as well as within the text, as the characters literally used 1984 as a guide book). A major motif within 1984 was the repetition of the slogan:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH.

In order to make the phrase lyrically satisfying, I turned it into a chanted refrain to keep the OWC ensemble in line:
Ignorance is –

Strength!

War is truly –

Peace

Freedom’s really –

Slavery! And God is power!

Like the previous reference and later ones to Big Brother, it was my intention to draw parallels which could be understood by a broad audience (who may only be familiar with the phrase ‘Big Brother is Watching You’), devotees of the book and those who do not understand the reference but can see the power of the phrases.

I returned to this quote as well as the final three sentences of 1984 for the finale ‘Big Brother is Watching You’:

But it was alright, everything was alright, the struggle was finished. He had won the victory over himself. He loved Big Brother. (Orwell 1987, 311)
I reinterpreted this quote, along with the constantly utilized word ‘victory’ to bring the themes of the text to their culmination:

[GROUP ONE]

Struggle is over, we have already won

We love Big Brother with everything that we are

Struggle is over, we have already won

We love Big Brother with everything that we are

[GHOSTS]

All will come to dust

[ENSEMBLE]

Victory! Victory!

[GHOSTS]

All will come to dust

[ENSEMBLE]

Victory! Victory!

Ignorance is Strength! War is truly Peace

 Freedoms really Slaver and God is Power

 Victory! Victory!

[GHOSTS]

Dust, dust, dust, dust

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While it is unnecessary (and no doubt impossible, even for the lyricist) for an audience to understand every moment of meaning made within the text, allowing for audience understanding and interpretation is essential. This can include an understanding of the text, deeper meanings, meaning individual to the audience and the author’s anticipating and guiding of these understandings through the structuring and use of particularized language. As Blau states: “...I can only speak, through the “evidence” of the text, of what an audience might see and hear, that’s because the audience is – as it mirrors the power that needs defining – also dispersed into conjecture” (Blau 1990, 360). I now use these theories to discuss how lyrics have the ability to reach into the depths of the mind and draw out memories associated with the words, in relation to my own experience below; how they can re-contextualize common words; and also remind the receiver of previous utterances when discussing pre-prises and lyrical leitmotifs.

**Themes and Leitmotifs – Spiders spinning webs for us**

In examining the role of the lyric within my own practice, trends began to become apparent when examining my process of lyrical creation. I began with a series of themes I wished to explore, identified as relevant to my own personal interests and context at large.

I would argue that the cultural moment creates the audience as we are affected by the events around us and the understandings held to be ‘true’ by society at large. For example: post 9/11 the western media has focussed upon terrorism, creating an audience preoccupied with acts of terror. This concept of terrorism has in turn been utilized as one of the major themes of 2084, as I wished to create a text which was culturally relevant and able to function intertextually with current events as well as problematize the stereotypes of terrorists (or freedom fighters, depending on definition,
context and point of view). With this in mind, I approached 2084 with a set of key themes to tap into the collective consciousness defined by the cultural moment. I wove these themes together to create meaning for a Post Modern audience, itself aware of the constructions of fiction and how it can relate to the examination of ‘truths’.

The themes I believed relevant to the current social and political climate and which would therefore resonate with and reflect the values of society are: choice, isolation, memory, family, cycles (of history, media and thought), freedom versus slavery, art versus stagnation and control. There are other themes to be found within the text; however, these remained at the forefront of my writing and guided my approach to the text. These both reflect the world which I find myself in and connect with potential future 2084 warns against.

In developing a theme of isolation, I focussed upon the characters of Roberta, Felicity and Will. These characters were all experiencing a form of isolation and would eventually represent isolation within family, isolation by society and isolation by choice. This can be seen in ‘Dreams Which Can’t Be Mine’:

[ROBERTA & IAN]

For out there the world waits
Calling me, while I sit here lonely
Killing time
So, I stay, working that world away
Dreaming dreams that can’t be mine

The same theme can be found in ‘Love Song For Ian’:

[WILL]

There’s something wrong with this world
Something missing from my life...
I feel I should care
That I’m being used...

The lyrics chosen are reflective; they speak of ‘waiting’, ‘loneliness’ and ‘dreams’. They also connect with their references to the world which they cannot relate to and feel isolated from. They are softly sung\(^{65}\), with a slow tempo, with ‘Dreams’ utilizing words of despair and ‘Love Song’ showing detachment; neither character have control of their situation, both are passive at this point in their lives. In Act Two Will becomes an active participant in his own life with the return of his memories (‘Memory Matters’); however, Roberta clings to inaction (‘I Remember’), both of these choices leading to the final isolation of death.

This is further seen in their response to the themes of memory and memory loss. Roberta retains her memories throughout the script and suffers for it. Will struggles with the knowledge that there is something missing, but still tries to do his perceived duty to the Corporation; this is turned on its head when his memories return. Felicity is the antithesis of Will (and Julia, who rebels against isolation, and connects to all of the characters). She accepts her part in society and rejects any forgotten past, despite any personal loss this may bring to her. It is hinted that she will come to regret this, as her last name of Goldstein matches that of a rumoured rebel in 1984 who disappeared mysteriously. These three characters had the freedom of originality to bring new ideas to the text, especially when paired with pre-existing characters such as Julia and Ian (Winston). This allowed me to craft several layers of meaning into the interactions of the characters.

The dichotomy between characters became an exploration of balance and allowed me to examine character creation and narrative. Early drafts had characters who were

\(^{65}\) The cast recording is able to provide auditory context.
clearly good or clearly evil, telling a simple story. However, in the era of superhero cinematic universes such clear cut stories have little to add to pop-culture canon. I was drawn to write more complex characters, psychologically scarred and imperfect (reflecting my engagement with Sondheim’s work). This shift in character creation highlighted the importance of layered meaning and giving balance to their choices created lyrical connections between the characters.

**Structure – Everything must be regulated/ The population segregated**

2084 went through much structural revision during the writing period, reflecting the shifting focus and themes of the text. Originally, it was intended to be a through-composed musical (taking inspiration from *Hamilton* and *The Great Comet*), and it remained so until the 2015 workshop. During the post-workshop revisions, I changed form to a book musical (with songs and scenes), in order to simplify the score and give clarity to the plot. There were also time constraints on the work, reinforcing the need to simplify, which impacted the work positively, as it allowed me to explore different forms of lyrics, rather than limiting myself to one style. As has been seen in Chapter Six, contemporary musicals are less constrained by form, creating their own style appropriate to the story being told. This also allowed me to explore the use of silence, juxtaposed with moments of verbosity in the lyrics. This can be seen in the contrast between ‘The Plan’ and ‘Love Song for Ian’. ‘The Plan’ is lengthy, including discussions between many characters in a style which is recitative, or ‘sung-spoken’, with a constantly changing rhyming scheme, including internal and end line rhymes, and moments relying on rhythm rather than rhyme:

[ROBERTA]

Gentlemen, no need for dramatics
It’s all in hand, Ian my dear

As the Head of Propaganda

I want a memoranda

Sent out, to your sections at once

An exercise in morale would be effective

Now we must make this call

To stand corrective

To keep them all in thrall

At least that’s the rationale

We must maintain their dedication

To our world-wide nation

Show them that we care

Give them a task to unify them

Re-beautify the memorial event

Don’t disappoint me with this Ian

Your record this year has been shoddy at best

In contrast is the following song ‘Love Song for Ian’. It is short, and many of the lyrics trail off as incomplete thoughts. It also has an instrumental section, inviting the audience to infer the information being left out, potentially connecting this song to Ian (the love
story not explicitly stated until ‘In Your Eyes’, but being lyrically referred to in ‘Memory Matters’), or leaving a sense of general sadness and dissatisfaction.

**LOVE SONG FOR IAN**

[WILL]

There’s something wrong with this world

Something missing from my life...

I feel I should care

That I’m being used...

I can’t remember your face

Yet I know that you are there

I see empty space...there’s nothing there

It’s just another day in my personal hell.

Structurally, the importance of placing these songs together was to further develop the character of Will, who up until this point has been a silent figure. In ‘The Plan’, he is menacing in his warning to Ian, cutting him off when any reference to the past is made. It is not until he is alone that Will can voice his conflict, and even then he censors himself, heightening the sense of surveillance (indeed, the Voice of Orwell is watching, and finishes this song by repeating “the choices we make/ are reflected in the stories we’ve told”). This song acts to reinforce the theme of uncertainty, both in terms of memory and whom to trust.

Stylistically, the change of direction between writing these two songs allowed me to discover the ways in which different forms work. Through-composed musicals have few
(if any) spoken moments, relying on the music to set the tone and a recitative singing style in many sections. I adopted this style when writing ‘The Plan’ as it was written to be plot heavy, with moments of character development. Despite this song having few changes between conception and performance, it has been flagged for revision in future iterations as the form is unwieldy, with little elegance and does not mesh well with the rest of the show. I reflect on the changes in style and how this effected my work in Appendix One.

Much of the information given about the characters and the world in which they reside in 2084 is gradual; this humanising of Will is a thread that is not pursued until Act Two in ‘Memory Matters’. The audience gain information at the same rate as the characters, creating a link especially between Julia and the audience as they follow her quest for truth. This is potentially a precarious way in which to write as it risks confusing the audience if they do not understand the plot until the end. However, I approached the writing collaboratively, posing questions to the performance participants as well as the final audience; in order to balance experimental story-telling and practical understanding, following the advice of Stephen Sondheim:

...the last collaborator is your audience, and so you’ve got to wait ’til the last collaborator comes in before you can complete the collaboration. And when the audience comes in, it changes the temperature of what you’ve written. Things that seem to work well — work in a sense of carry the story forward and be integral to the piece — suddenly become a little less relevant or a little less functional or a little overlong or a little overweight or a little whatever. And so you start reshaping from an audience. (Sondheim 2007)
The role of the audience is to receive and interpret the text: as a collective it is alive, as each member brings their own ideals and experiences, projecting these representations upon the stage, mingling with that of that intended by the other collaborators; their reception of the material is the focus of the show. If the meaning is not crafted specifically to allow optimal reception, then the work is not a success. Keeping the needs of the audience in focus during the writing and workshopping of 2084 (including the many restructures), allowed for a concentrated exploration of the lyric within the musical art form.

**Book to Musical to Book – The circle turns again/Our future is our past**

As a transformative work, I intended 2084 to have literal inspiration from the book (characters within the text using 1984 as their manual), as well as lead into the events of 1984. Due to the device of a memory-wipe, time is relative; dates are constructions of the Corporation and as such can be altered. This is mostly upheld in the audio-visual requirements of the show, as seen in the final stage directions: “The AV rewinds to 1984”. This is an echo of Winston’s first diary entry in 1984:

*April 4th, 1984.*

He sat back. A sense of complete helplessness had descended upon him. To begin with he did not know with any certainty that it was 1984. It must be round about that date, since he was fairly certain that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two. (Orwell 1992, 9)
In both texts, there is an uncertainty about reality; time passes strangely, and there is no true notion of time being linear. In both texts’ history has been erased, so the date does not have any true meaning, even to mark time.

While the events of 1984 are considered part of the history of 2084, the truth of the text is distorted through editing and propaganda. However, over the course of the musical the characters become more similar to their book counterparts, the final memory reset leading back to the events of 1984, in the fashion of a cyclical story. It was for this reason that any ‘original’ characters were killed off in the final scene: they were not present in the book and had to be disposed of if the events of the book were to be inferred to continue from that point. For this reason, too, I only referred to Big Brother, the ‘Two Minutes Hate’ and used the word ‘victory’ in the final song, as the rebel ‘terrorists’ became the precursors to the fake war between the newly termed ‘Oceania’, ‘Eurasia’ and ‘Eastasia’.

The Cyclical Structure – *All we have known is one cycle of the Earth around the sun!*

As war and politics dominates the news cycles and history appears doomed to repeat itself\(^{66}\), I took inspiration from the social concern with the current perpetuation of violence through terrorism as a key theme in my creative work. I crafted the text to weave into and around the existing framework of *1984*, each into the other in a continual loop of inaction against corruption. As the songs progressed, they began to express more concepts from the book, beginning with the chant “Ignorance is Strength” in ‘The Celebration’, to the reference to “The Ministry of Truth” (or “Truth Sector” in the

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\(^{66}\) President Donald Trump escalating conflict with North Korea, Brexit and Australia’s position on Same Sex Marriage all eerily similar to tensions during the Cold War, America’s isolationist policy and the gradual shift in Australian policy towards Indigenous rights.
musical) in ‘The Burning’, and culminating in multiple references in ‘Big Brother is Watching You’.

The show comprises nine scenes, each leading into the other in a cyclical structure, representing the inescapable fate of humankind. In numerology, the number nine often represents a transition into a new state, often simplified to mean death; it also denotes love and a global consciousness as its positive traits and apathy and maliciousness as some of its negative traits. This symbolism can be seen reflected in the characters’ choices; The Voice of Orwell taking on many of the negative traits, Roberta and Julia representing the positive, and the structure itself representing the nine stages of the cycle as the story transitions towards the events of the book.

While it was my intent as the author to link the book and the musical, I also left the ending intentionally vague and open to interpretation, allowing the audience to draw their own conclusions regarding what may occur next. *2084* is a warning about our potential future as well as an homage to the past. It contains elements of the book with the potential to be both a sequel and a prequel. This loops back into the concept that time is cyclical and, much like in *Hamilton*, history is represented as repeating itself and is indicated as being applicable to current situations.

**Crafting of Lyrics/Leitmotifs – I remember/ I remember**

As seen in Chapter Three, Wagner’s use of the leitmotif has inspired my work as a lyricist, as I crafted a work which would gain ‘physical manifestment’ (Wagner 1895, 47) of its words. While he used this thematic technique in his music (the art of ‘tone’), my project follows Wagner’s theory that “the Literary Drama can only redeem itself...by becoming

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67 [https://www.numerology.com/numerology-numbers/9](https://www.numerology.com/numerology-numbers/9)
the actual *living Drama*” (Wagner 1895, 52); or the poetry must be uplifted by the music, using the musical tools to redefine itself. In discovering the ‘art-work of the future’ (or ‘Total Work of Art’), Wagner melded the ‘three humanistic arts’ (tone, dance, poetry) together in order to:

...lay down its whole being and all its powers at her feet, to offer up complete dramatic characters and complex situations, in short the entire ingredients of Drama; in order that she might take this gift of homage and make of it whatever her fancy listed. The Opera, as the seeming point of reunion of all the three related arts, has become the meeting-place of these sisters' most self-seeking efforts. (Wagner 1895, 56)

Musical theatre is a relative of opera, furthering the ideal of melding the ‘humanistic arts’ together to create a cohesive ‘Total Work of Art’. Indeed, the integrated musical\(^{68}\) began to mimic the ‘Total Work of Art’, and Post Modern through-composed musicals such as *Hamilton* and *The Great Comet* have transformed the form and progressed the ways in which artists can craft their texts in this manner.

The leitmotif as a musical term is the development of a theme to reflect the emotional journey of a character. In crafting lyrical leitmotifs, I have developed a through line of emotions, connecting characters as their journeys intersect and showing the ways in which, they change as they regain and lose their memories and thus, their identity.

While the use of lyrical leitmotif was present from the beginning of my process (having been developed in a previous exegesis), its centrality was not evident until after the 2015 workshop, when I was writing the final draft. Reflecting on the work done before and

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\(^{68}\) A musical which combines music, dance and poetry into a cohesive plot in the fashion of opera.
during the workshop, I noticed the changes which were happening between drafts of the songs as they became more focused. I compared drafts of what was originally called ‘Opening Number’ with its final version ‘Prologue’, highlighting the themes I deemed necessary to the characters and story, leaving anything which did not add to the layers of connected meaning in text. In the example below, the ornamental lyrics are in black\textsuperscript{69}.

**Opening Number**

*Voice of Orwell:* The choice for mankind lies between

Freedom and happiness

And for the great bulk of mankind

Happiness is better

*Ensemble:* The choices we make

Are reflected in the stories we’ve told

We become our own demons

The thing that we fear most to behold

*Ian:* What choice can you make

When you expect to fall?

*Roberta:* When faced with bad alternatives

There’s no choice at all

*Will:* You try to live with honour

But it turns out you’re just too small

*Julia and Felicity:* the difference between right and good

Lies in what you can recall

*Ensemble:* the history of mankind

Has been re-written

So many times

If only we’d listen

To the stories and memories

\textsuperscript{69} Colour code: Green (intertextual), blue (choice), purple (see me), red (morals/personal), orange (time)
That have been given to us

Voice of Orwell: But where does that knowledge exist?
In a consciousness they don’t know to miss.

The music swells and there is a montage of action as the ensemble follows Roberta’s orders to put a memory tag bracelet on everyone present. As they are tagged they all fall in line to dance in sync at the memorial service.

Voice of Orwell: He who controls the past controls the future
He who controls the present controls the past
Is it better to be happy as an empty drone
Or to recall a past of war where you’re angry and alone
Does one person truly have the right
To make the decision to stop the fight
When they alter reality with such fatal finality
They abandon their own morality
For a world side clean slate
In 2081 the war was nearly won
In 2082 the hate continually grew
In 2083 we lost humanity
It’s 2084 and what do you stand for?
Ian: Safety
Roberta: Security
Will: Honesty
Julia: Righteousness
Felicity: Worthiness
All: The sum of your parts does not equal to a greater whole

Voice of Orwell: It’s 2084 and we celebrate the eve of memory
When compared to the final version on page 16 of the Annotated Script it can be seen that I traded the ornamental, expanded version for a more concise and simple song.\footnote{With this decision I found myself agreeing with Dave Malloy: simplicity is key, and in writing overly complicated lyrics when it could be said in half the time, this lesson was rather timely.}

This part of the process was incredibly reflective, following Nelson’s model, providing me with the substantial insights Nelson indicates are essential to the process (2013, 30). I took the understandings found within the process and applied them when writing Act Two (all done post-workshops), writing more concise, stronger lyrics which developed character, moved the plot forward and developed the connected themes. This made it clear to me that while the role of the lyric is to create meaning, the lyric within the musical has the unique ability to create connected meaning through careful word choice and its ties to the tonal language.\footnote{Heard through the music and the way in which it is sung.}

In exploring the larger themes of ‘memory’, ‘choice’, ‘identity’, ‘family’ and ‘control’ in Act Two, I connected four songs lyrically: ‘See Me’, ‘Memory Matters’, ‘I Remember’ and ‘In Your Eyes’. They each explore ways in which the characters deal with returning memories. This is contrasted with the songs of Act One which deal with ignorance and lack of control due to a lack of knowledge. Act Two deals with the horror of explicit knowledge, as each character comes to terms with the role they played in humanity’s enslavement to the Corporation.

Julia begins the theme as the first to regain her memories in ‘See Me’:

[JULIA]

I remember. You were there

Standing right there, cigarette in hand
You were preaching against the new

Regulations, and you were free

Free to be what you were

Which is not what you are

In this farcical life of theirs

See me.

The lyrical leitmotifs of ‘I remember’ and ‘see me’ are located between particularized moments which give context to the ‘pre-wipe’ era. The memories are literally sung, contrasting with previous songs where all memory is a mystery. In the following song, ‘Memory Matters’, she is joined by Ian and Will and they argue about their place within the corrupt system:

[IAN]

You think you have

[JULIA]

Look into his eyes

[IAN]

Control of your life

[WILL]

There’s nothing you can do

[JULIA]

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See him

[IAN]

But you don’t

[WILL]

I must hand you over

[IAN]

There are gaps there are pains

[JULIA]

See me

[IAN]

And things you cannot explain

[WILL]

This is my purpose

[JULIA]

Your memory cannot be trusted

[IAN]

My memory tells me it cannot be so

[WILL]

My memory tells me that it must be so
[WILL, IAN & JULIA]

Who can you trust when you must if you just do not know for sure?

As Will and Ian have yet to regain their memories, their lyrics reflect leitmotifs from Act One (Ian reprising lyrics from ‘Control’ and Will stuck following his ‘purpose’ from ‘Prologue’). The “see me” motif is returned to and juxtaposed once again with concepts of memory, shifting from the literal interpretation of physically seeing the person in front of them to the emotional plea to see how important they are to each other as friends and lovers. It becomes a statement of ‘see who I am, see who you could be’. Memory is the key to ‘seeing’ each other for who they truly are and Julia’s “remember” leitmotif returns in Scene Nine’s ‘I Remember’.

[ROBERTA]

I don’t regret saving you

Don’t regret giving you the world

My one regret is losing you...not choosing you

[JULIA]

I remember I was scared

[ROBERTA]

I was weak and unprepared

And I’ll do what it takes for my mistakes to be repaired

[JULIA]

Let everyone go

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Present here is also Roberta’s theme of ‘choice’, reflected upon in ‘Dreams That Can’t be Mine’ (which in turn is linked to ‘What Do You Want?’, and the repetition of the ‘dreams’ being an integral part of a person) and ‘No More Wars’. Here can also be seen Roberta’s passivity; as she regrets her previous actions, has been made helpless by them, and still chooses to stand by and not change.

Finally, Will regains his memories, and sings a final song of regret and lost love to Ian in a moment of stopped time in ‘In Your Eyes’:

[Will]

Ian, please look at me

Ian look into my eyes

Look at me.

See me.

Remember...

In your eyes I see

The memory of those left behind

And in your heart I know

The slow return begins to burn your mind
Lyrical connections are made between songs, with phrases woven into them such as “I remember”, “Look in his/my eyes”, “see me” and many others, linking the characters and their themes together. The lyrics I have chosen here reflect the softer moments of love, regret and uncertainty; as well as the desire to make the right choice, despite how impossible that may seem. This repetition between characters connects thoughts and actions and people who may not even meet on stage, drawing parallels to their stories, foreshadowing their decisions. Oftentimes it is simple language which becomes the most poetic due to the emotional meaning and context placed upon them. Despite making few allusions to a romantic connection between Ian and Will, ‘In Your Eyes’ was the most popular song of the show due to the sweetness of the moment and the tragedy it was framed by.

These lyrical leitmotifs use concepts from musical theory, poetry studies and dramatic ideas to combine into sung moments on stage which reflect the characters’ inner turmoil and the greater themes of the show, creating many layers of meaning for the audience to interpret. The beauty of these layers is that they can mean something different to every audience member as they bring their personal context into play. As the author intended for multiple meanings to be read into the lyrics, every meaning taken is valid. While these themes have been explored by Orwell and in other mediums, musical theatre and the lyrics of musical theatre have their own language which allows audiences to experience an emotional journey in ways which cannot be found in other genres.

**Particularized Language – You don’t think? / I don’t know**

In discussing the literary work of art, Ingarden said: “The main function of the work is supposed to consist in expressing the spirit of the author (the “poet”)” and “The
literary work of art is supposed to express an ‘idea’”. He goes on to say: “particular
turns of phrase which are used, the particular sentence structure, characteristic
properties and juxtapositions of portrayed objects, to their mode or portrayal and
the choice of aspects in which they are presented to view” (Ingarden 1973, 79). Here
I, as the lyricist of this text, am presenting a particular view through choices in
language. I chose to reference 1984 in the final song so the viewers would see (or
hear) the signified moments and therefore make connections to the original work.
This was a conscious choice to “interrogate canonical traditions”, and to present a
work which revelled in its influences and presented itself as referential. In following
with the Post Modernist paradigm, I used tools of alienation, such as a cyclic structure
and memory loss, to explore concepts and themes relevant to current western
society.

In order to express the ‘truth’ of the characters, I had to approach each one as two
different people: pre-wipe and post-wipe. I explored memory loss through these
different versions of the same people, asking the question: who are you without your
memories? This concept is explored through many of the Act One songs including:
‘Prologue’ (“The choices we make are reflected in the stories we’ve told”), ‘The
Celebration’ (“We are what we know”), ‘What do you Want?’ (“My loyalty is all I have
now/is this enough for me?”) and ‘No More Wars’ (“So they pass me in the street as
only a stranger can”). While Act One explores the issue of not knowing and a lack of
control due to a lack of knowledge, Act Two illustrates the horror of explicit
knowledge of what has occurred to bring humanity to the point of self-destruction.
The changes can be seen as each character regains their memory and therefore their
previous personality as they regain “the sum of their parts”. This created many
complexities, as I explored what makes a person fundamentally who they are if they do not have their memories, and how that changes if those memories are returned.

This dichotomy is reflected in the particular language choices made for each character, as can be seen in the character of Julia. Pre-wipe, her language is simple, signifying the Corporation’s control over her thoughts. Characters under the wipe use basic rhymes and poetic language, while their facility for poetry becomes more enhanced when they rediscover themselves. The formal structure of rhyme is also abandoned, as rhyme schemes can be seen as rigid and symbolize order and control.

‘I Remember Pre-Prise One’ is an example of Julia’s thoughts when wiped:

[JULIA]

So familiar, and yet not

Could this be what I forgot?

If I once danced so full of joy

Is their past just a ploy? Surely not

If this was the life I knew

Why are memories so taboo?

What’s the harm in dancing?

It’s not political… I can’t miss curfew

In ‘I Remember Pre-Prise Two’, she uses poetic language to explore her disgust and rage:

[JULIA]

There you are
Right where I left you

The wraith in the dark

Reaching for me

Almost two years

Lost to their torment

Writhing like demented

Puppets on strings

Well I won’t do it anymore

Do you hear me?

Can you see me?

One World Corporation I remember

I remember all of the stolen years

This also links in to the songs ‘See Me’ and ‘I Remember’, with lyrical leitmotifs explored above. Comparatively, Will uses excessive rhymes under the wipe, symbolizing the absolute control the Corporation has over his mind, occasionally taking it too far as he follows his duty to the corporation, such as in ‘The Burning’:

[WILL]

Citizens! Any documentation

Shall be burned if its citation

Has a date which precedes this day
Workers of the truth sector, you’ll be called a defector

If caught by an inspector with books you try to hide away.

When he regains himself, he simplifies his language, losing the rigidity of his former life, becoming a much simpler person, as reflected in his subtler poetic language choices and simpler rhyming scheme in ‘In Your Eyes’:

[WILL]

Through your eyes I feel

The memory of all that is real

And deep within your soul I know

Where you’ll go is written ready to ignite

Don’t let you go

No I won’t Ian

I won’t let you go

I am holding tight

To who you are

Won’t give in without a fight

I won’t let you go

This particular distinction became apparent during the writing process, as I shaped my own view of what the lyric could be (this was an unexpected finding of the work). I put into practice Nelson’s ‘doing-knowing’, by using my ‘know-
how’, or ‘procedural knowledge’ to discover new ways in which to interact with the words being expressed on the page. The stages between thinking a lyric and hearing it sung allow for several layers of interpretation. First, there is authorial intent, or the choices I made to convey plot, character, emotions and the complex interweaving of context developed over lyrical groupings (such as pre-prises, lyrical leitmotifs, repetition and allusion to other texts as seen in previous chapters). Secondly, the lyric is transferred into song form by the composer, following the authors’ notes on style, tone and pace. Finally, the performer interprets the song, and by extension the lyric, using their own context to provide the performance with emotional gravitas and cognitive memory. To take the process a step further, the receiver will add their own context and understanding to the song, depending on their relationship to words, phrases and moments shown through the song.

Certain phrases have cultural and emotional baggage attached to them, as can be seen in ‘No More Wars’. The language is simple, yet emotional (reflecting the characteristics of Roberta), engaging with the audience’s sympathies; creating pathos; drawing them into the characters context; and allowing them to craft their own understanding of the emotional journey. Phrases such as “I’ll embrace the greater good” could resonate due to the implications of the words and the intertextuality inferred. The concept of the ‘greater good’ was embraced by the NAZI party in Germany and has since been made even more widespread a concept by popular author JK Rowling in her *Harry Potter* series (Rowling 1997 - 2007). In both contexts this phrasing has negative implications and its use allows a general audience to further understand Roberta as she sings it; she believes
that what she is doing benefits the many, thus mitigating the cost to the individual. She then admits “I’m the bad guy”, a moment where the narrative and metanarrative meet, and she becomes self-reflexive. While other words may have conveyed these concepts, there is a prior understanding of cultural and emotional baggage attached to those precise words, making those choices important for the lyricist.

‘No More Wars’ is also an example of another trope turned on its head. It fulfils the necessary requirements of an ‘I want’ song, allowing a character to express their deepest wish, which should be fulfilled by the end of the show. Roberta both fulfils and contradicts this requirement. This song is about her desire to protect her daughter and her explanation of her actions. She expresses her desire to see her people “living safe and happy”. However, she also sings “I won’t wish for any more”, meaning she would not dare wish for anything for herself. She is self-aware and acknowledges her culpability; she is not deserving of a happy ending (in her view). Her wish is never fulfilled, as the final scene shows the downfall of the final vestiges of the previous civilization, and all remainders of the rebellion are crushed, including her daughter.

However, it is also fulfilled as she gets her underlying wish, which is never explicitly stated. As she does not truly embrace the greater good and instead tries to reconcile with Julia, she receives her final punishment when she is killed at Will’s hand. She is allowed a moment of hope during her confrontation with Julia in ‘I Remember’, and dies happy that she saw her true daughter, and not just the wiped version, before she dies.

It became apparent while writing that the power of lyrics is not in the rhyme or complexities of words chosen to show off a mastery of the style; rather, it is in the simple connection of words to emotions. For this reason, many of the songs within 2084 do not
follow perfect rhyme schemes, nor do they follow a traditional song structure. Rather, they follow the flow of emotions, as in a conversation or a train of thought. They follow my emotions as I wrote and those of the characters as they sing. Thus, creating an emotional journey to guide the audience through the material, and come to their own conclusions as to the state of the world. Gaps within the text were a deliberate attempt to get the audience to take cognitive leaps, as the imagined horror is usually worse than what can be portrayed on stage. In this way, the limitations of the genre are twisted to become assets.

Ingarden says: “When we apprehend a verbal sound or multiplicity of verbal sounds, the first step in understanding it is finding the precise meaning intention which the word has in its language” (Ingarden 1973, 31-32). As seen by Wagner’s ‘Total Work of Art’, while music is a key factor in guiding emotional states and world building, without a text (whether written, verbal or visual) the musical would stand alone, as a symphony. Words allow meanings to be framed, contained and directed with an attempt at precision. However, words on a page do not always have the same effect as they do in performance. With the merging of word and music a multiplicity of reactions is formed and framed as one would not have the impact without the other. This is furthered by the particular context of the character, their emotional journey and the ways in which they express themselves. Therefore, in exploring the function of the lyric within a musical text it can be seen that its function is to provide nuanced delivery of multiple meanings for a diverse group of people, with a variety of cognitive dissonances, allowing multiple interpretations without completely losing the intended meaning.

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72 This is discussed below as one of the unexpected findings.
Writing for an Audience – I’ve always enjoyed the ballet

Much of my focus thus far has been on the intention of the work, for, as the lyricist, that is what I have control over. However, there is a degree of unpredictability in the reception of the text, depending on many factors out of the control of the creative team. First is the issue of impartiality; how can one know that their text is ‘good’? I have suggested a mode of interpretation in the preceding chapters as well as in this one, providing ways in which lyric writing and reception may be approached. However, that is not to suggest it is the only way, nor is it a guarantee of ‘success’. Merely, it is an argument for competent lyric writing and analysis as enjoyment of the text may differ from person to person. While these devices may be used to craft a text “…to exorcise the mystery which, in order to be dispelled, had to be invoked, thus exposing the thing itself, the theatre work, as a work of theatre, a semiotic process in a network of social relations. For all the literization, things were not to be left, however, to the free play of the signifiers” (Blau 1990, 324). It is the place of the work to ‘direct attention’ and ‘constrain ambiguities’ in order to maintain some control over the critical reception.

While the dominant influence of the lyricist and creative team may hold the work together, the audience itself brings many factors to the performance. Their context is a determining factor in the reception of the work and while some cannot be catered to73, a work that opens itself to interpretation can invite an audience into ‘lending their complicity’ (Blau 1990, 326). Words resonate differently with the receiver deciding on their context. In order to cater to this, a context must first be established within the world of the musical in order to give significance to word choices. In order for an

73 An audience member who is hungry or caught in the rain may be prejudiced against enjoying any work.
audience member to enter the process of cognition and understand the functions of the text, they must first have something familiar in the work to connect with. They must seek comfort in the familiar before journeying into the new and unfamiliar. I found this ‘familiarity’ for the audience to enter the work through adaptation, by re-contextualizing Orwell’s classic 1984 for modern politics. I came to this conclusion through ‘doing-watching’ and ‘doing-being’; as the texts which became my inspiration for this work were all adaptations and re-imaginations.

In writing this text, I had to be aware of the audience I was writing for; one which is modern, engaged and aware of the theatrical nature of performance. In crafting a text which uses alienation techniques, I used my broad understanding of the audience I sought to attract to craft signifiers into the text, allowing their perception of the work to encourage multi-meaning-making. In writing towards a certain audience (young, familiar with musical theatre, university students), I was able to undermine and subvert expectations, creating my own ‘truth’ within the text. “The evaluation of the work of art itself is...much more complicated than the evaluation of its aesthetic concretizations” (Ingarden 1973, 418). While I had no control over how my work would be interpreted, it was my intention as the artist to construct a clear dominant reading, while allowing for multiple interpretations to be transposed by an audience for their own enjoyment, and to allow their personal truth to be acknowledged and interrogated. My lyrics address the audience (“On this the eve”), question their beliefs (“When faced with bad alternatives, there’s no choice at all”), conform to expectations (“And I will be true to this man”), as well as undermining them (“A world of peace and freedom/A dream that now is stale and cold”).

Audience interpretation is not a fixed point; it can alter and change with society’s values, individual beliefs, and the audience’s shifts in mood, depending on how their day has been spent. Therefore, a creative work such as a musical must first attempt to be true to its own intended meaning and then provide opportunities for possible multiple readings.

**Findings through Practice as Research – You’ve lost all you thought you knew**

Utilizing a Practice as Research approach afforded me insight into the lyric-writing process that could not be achieved by a simple textual analysis. While analysing the final lyrics is an important part of the exploration of the lyric and meaning-making, the experimentation potential of the Practice as Research methodology has more scope for discovery. Writing 2084 several times over, with different styles and focuses allowed for a natural development of tone, with meaning being made as links to the theoretical lenses were discovered. It also allowed me to make the link to connected meaning in musical theatre and the ways lyrical leitmotifs can be utilized to communicate along the lines of reception.

Following a process similar to Miranda and Malloy allowed an understanding of how their texts were crafted: not all of their songs were perfect upon composition (indeed, both writers have since posted original drafts of songs which show how far they come from concept to completion).

In Appendix One, I discuss the limitations of the research, including issues of collaboration and time. I explain my own creative blocks early on in the process, before opening up to critique and how the workshops and interviews aided and strengthened my lyric writing. I noted that while the participants were not familiar with the processes I was following, their questions about the show, the plot and the characters forced me
to take a new perspective of my own writing and critically reflect on my process in order
to communicate better through the lyrics and to the participants.

As I was writing and researching at the same time, reading, reflecting and doing became
imbricated in my work, creating a web of meaning and ideas as I searched for ways to
express what I was doing in the practice and the reading further informed my lyric
writing.

**Issues in the Process and Unexpected Findings – Forget about probable, uncontrollable, unknowable strife**

The writing and rehearsal process were organic in nature and there were several
unexpected discoveries due to deadlines not being met and other issues which occurred.
One of these issues came about due to the necessity of collaborating with other artists.
While the book and lyrics were all part of my original contribution to knowledge, the
music was composed by Nick Choo, an artist who works between Perth and Kuala
Lumpur. He struggled to meet deadlines, often finishing songs the day they were to be
rehearsed, not allowing any preparation time. However, this had an accidental benefit
as it allowed me to observe the reactions of the actors during the read through to lyrics,
but not to the songs.

The initial read through was conducted with the full cast, with demo tracks of the
completed songs played and sung to by actors involved in the workshops the previous
year. However, several key songs from Act Two had not been completed, including ‘In
Your Eyes’. This song was read out as a poem, contextualized by the music which had
come before, but with nothing to add to the emotionality except for the words
themselves. Despite this, many actors responded emotionally to the lyrics, exclaiming
upon the sadness of the moment and crying for the characters they were invested in.
One of the most satisfying (as a writer) responses to this song was when one of the participants flipped a table and fled the room crying. This visceral reaction confirmed the power of the lyrics as their own entity (later to be enhanced by the music and act of being sung). After the actor had calmed down, they expressed their heartache for the characters of Ian and Will, drawing parallels to earlier moments in the script and connecting phrases to other characters. The reading continued, only to be halted again just before ‘Big Brother is Watching You’. The same participant had read ahead and made the desired connections between the ending of 2084 and the start of 1984. Despite (or perhaps because of) understanding the significance of the ending, they required another moment to calm their emotions.

The act of reading the lyrics, as one would a poem, unintentionally highlighted the visceral and emotional reactions to the words themselves. The actors were made aware of the source texts and discussed other musicals they had found links to lyrically (including musicals I had not seen or listened to at the time of writing). Reading the lyrics, rather than singing them, was an unintentional result of poor time management on the part of the composer, and yet, it allowed for the lyrics to stand alone and be judged by a group of actors as necessary, full of meaning and emotive.

**Conclusions – All will come to dust**

The system of meaning-making I have used in this chapter has been extrapolated through Nelson’s method of ‘doing-knowing’ and intuited knowledge. I have not suggested a solid model of interpretation, as each text holds its own dominant requirements, depending on the intentions of the lyricist and the context of the audience. The semiotic theory of this chapter does not focus on individual words, rather the use of intertextual reference and textual analysis practices in order to ascertain ways
in which lyricists might approach their craft; in order to layer connected meaning which is relevant to particularized character choices, moments, plot and cultural memory.

In weaving this analysis together (following with the cyclic theme of 2084), I have addressed ways in which lyrics can be crafted to create connected layers of meaning in a musical, and also how language can be used within a particular cultural context to create specifically constructed meaning. In light of this exploration, I would suggest that there are many ways in which meaning can be made and language can be engaged with and further study would be beneficial to the development of musical theatre as an art form. I have approached these lyrics with intent to craft connected meaning and a story which affects audiences emotionally and makes use of its cultural moment to become more than itself. It can be seen through the ‘suggestions’ and ‘approaches’ made that there is no conclusive end to what the lyric may or may not mean. As an interpretive form which connects on a variety of levels to potentially millions of people (depending on the success of the show in question), it is virtually limitless. Indeed, this version of 2084 is but a draft, one which shall continue to be crafted until it is finally laid aside, not finished; for a creative work never is concluded, but instead is allowed to breathe in its final form and expand once again into new audiences’ imaginations.
Finale - Chapter Eight

Conclusion

*In which I draw together my conclusions to the question raised by this work.*

**Thesis Overview - Central Concepts and Themes – It all comes back** (Tesori and Kron 2013)

Over the course of this exegesis, I have woven together theories of adaptation, anachronism, Post modernism and intertextuality, under the guiding methodology of Practice as Research, in order to interrogate the role of the lyric in contemporary through-composed musical theatre. The approaches I have used are not the only ones which can be followed, rather, they were chosen as an entry point into the topic; an example of how it can be done to prove that it is possible to read the lyric from multiple points in order to expand the academic study of the musical, as well as to craft lyrics with a multiplicity of meaning.

The themes of this work show the interpretation of the lyric as multifaceted, and the diversity of approaches to its writing to be limited only by the intention, ability and discipline of the artist. Each lyricist brings their own experience and expertise to the text, while the audience brings a set of expectations. In order to craft a lyric text these must be understood and approached from a particular context.

Following Nelson’s Practice as Research model of tacit, performative and embodied knowledge I engaged in my own lyrical practice (at the centre of the research) simultaneously with traditional analytic work in order to interrogate the lyric from
multiple angles. This mixed methodology provided me with insights into the lyric which I would not have had if I have only followed one mode of enquiry.

In Chapter Two I critiqued the state of the literature, finding little analytical work on the lyric, requiring me to draw from texts in literary cognition and audience reception as well as general musical theatre studies. In applying the theories of Ingarden, Kristeva, Culler and Blau (discussed in Chapter Three), I moved away from traditional theories of musical theatre in narrative theory or musicology and focussed on the lyric as a writer and receiver. Chapter Four began the analysis of the lyric, discussing ways in which it could be approached to craft meaning within the musical text. I split this chapter into three sections: authorial intent, director/actor interpretation and audience reception. The first section analysed ways in which the lyricist could craft the text, using the tools of poetry, music and performance to craft context, character and plot. I used examples from several musicals of varying popularity and success as appropriate to the tool under discussion. This was the largest section; not because it holds more importance than the others; rather, it is used here to suggest approaches for authors to craft lyrics with intent to imbue meaning which has applicability and is open to interpretation.

The second section examined ways in which the performative nature of musical theatre interacts with the lyric; however, this is not an actor’s manual. Instead, it offers textual interpretations of the lyric which could be imbued with added layers of meaning due to their thematic importance and symbolism. Section three turned to audience interpretation, in particular the symbiotically literate audience of the 21st Century. I examined the impact social media has had on musical theatre and its dissemination to wider audiences as well as ways in which audiences’ appreciation of the lyric is growing.
This analysis of lyrical form allowed me to engage with the separate components of the lyric; however, in focussing on the contemporary through-composed musical I required a closer reading of a full musical text.

Chapter Five is the first of three case studies, this one focussing on Lin-Manuel Miranda’s Hamilton. In this chapter I explored the context in which it was written with focus on the social, political and economic concerns of the time and how that impacted the lyrics and the ways in which they were received. I also closely analysed sections of the libretto in order to further develop a form of lyrical analysis.

In this chapter (expanding from the previous one), I explored ways in which a cultural context could be created and exhibited through the lyric with evidence from In the Heights (Miranda, Chapter Four) and Hamilton (Miranda, Chapter Five). I also discussed the use of hip-hop and rap music, and lyrical form, and how these can be used to relate to modern audiences as well as relay information more rapidly than other musical forms. I linked the use of intertextuality and the language of pop culture (such as memes) and how they can be used lyrically to convey context and meaning. As the age of social media and instant interaction (and gratification) grows to maturation it affects ways in which audiences interconnect. Musical theatre has had to grow with technology or risk becoming obsolete. Miranda’s interaction with his fan base can be seen to have aided the popularity of his shows (as seen in the Ham4ham shows and associate multi-media platforms), exemplifying how the current cultural moment has affected the musical (and by extension: the lyric).

In Chapter Six, I examined Dave Malloy’s Natasha, Pierre and the Great Comet of 1812. This text stands in opposition to the Hamilton which was written in a formally structured manner. The Great Comet’s lyrical (and musical) style flows through the use of stream
of consciousness, direct speech and is highly anachronistic (this, along with its through-composed nature it shares with *Hamilton*). In this case study I focussed on the text itself, rather than the context, analysing character development, particularization and the use of leitmotif to give structural elements. I then discussed adaptation and transformation and how the poeticism of the lyric provided the backbone and structure of the text.

I examined how Dave Malloy crafted his lyrics (using his annotations and notes) to provide a multiplicity of meaning which interacts with the original text of *War and Peace*, as well as with modern references. I examined the particular use of language to engage with audiences on an emotional level as well as directly address them to highlight certain moments. Finally, I explored Malloy’s approach to his text in order to address the ways in which he crafted his story. In comparing the two texts discussed in the case studies, I can conclude that there is no one way in which lyrics can or should be approached, unless it is with an understanding of the tools of the form, to be utilised as needed in a diverse set of methods.

However, when examining the role of the lyric in each of these texts I noted many similarities in the use of lyrical leitmotif, pre-prises\(^74\), reprises and theme. The repeated lyrics connect characters (who sometimes don’t meet on stage) and develop their own signified meaning over the course of the show, creating a shared language for the audience to tap into. This creates connected meaning, which has not been the focus of any study in the past; rather, individual songs have been analysed, or sections of lyric.

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\(^{74}\)Lyrical leitmotifs and pre-prises are my own original contribution to the musical theatre vocabulary.
In tracking the development of lyrical meaning over the course of a show I have expanded the scope of lyrical analysis and creation.

In order to test my theories of connected meaning in contemporary lyrics, I turned to my own creative practice, which can be engaged with in several ways.

Appendix One documents the process of lyric writing, including my tacit use of connected meaning, developed through workshops, interviews, critical reflection and discussions to form the ‘final’ work. This can be viewed in the supplementary film and cast recording as well as read Annotated Script, which includes critical reflection on the process. Through the practical application of my work, I came to realise that while skills of lyric writing can be learnt and applied, it is through revision, collaboration and application in a multi-modal setting that the lyric can be understood and interrogated.

I also applied the same modes of analysis found in Chapters Four, Five and Six onto my own work in Chapter Seven, in order to reengage with the application of theory. In this chapter, I discussed the multi-modal method I used to examine the lyric and craft a lyrical text in response to, and as part of, the research. In following Nelson’s method (explored in Chapter Three) I developed my lyrical style by learning through ‘doing’ and following instinctual knowledge learned through practice. I connect previous theories through the discovery ‘that much of the theory was reflected unconsciously in the work’, as may be seen in the annotations. I explored the role of the lyricist, intentional meaning, intertextual reference and practices to layer it all together in order to create deeper levels of reception. I examined my own practice in order to show different ways in which lyrics can be crafted, meaning can be made and language can be adapted with reference to the audience and cultural moment.

Implications and Originality - Give My Regards to Broadway (Cohan 1904)
What is the role of the lyric in the contemporary through-composed musical? As seen throughout this exegesis, there is no simple way to answer this as the lyric contributes to many aspects of a musical. Focussing on the through-composed musical, the lyric can be seen to have the primary imperative of creating connected meaning; allowing not just for plot and character growth, but for the expansion of themes, ideas and emotional resonance. The three musicals I have focussed on in my case studies have all been produced in the last five years, making them contemporary to this study. Focussing on these texts has allowed me to examine two through-composed musicals which utilize connected meaning and produce one written to specifically engage with them. 2084 may not have ended up being a through-composed musical: however, I self-consciously used my theories of connected meaning to inform my writing process.

While there have been some case studies on *Hamilton*, they have not had a lyrical focus, nor have they examined it using the lenses of Post Modernism and intertextuality (its context has been critiqued, but again, not with a lyrical focus). *Natasha, Pierre and the Great Comet of 1812* is not as popular as *Hamilton* and has not been engaged with academically in this way before. There are many ways to approach the lyric just as there are many ways to craft meaning, interpret language and become affected by a moment in time. This is not to say the study does not show any results; on the contrary, the results of this research can be found within the existence case studies and the creative work. The questions are the beginning of a conversation; the case studies the first steps in engaging with it; and the creative work of 2084 a contribution to the discussion on another level. There is little in the way of lyrical analysis available to those interested, and with so many stake holders in the realm of musical theatre this is a huge gap to be addressed. This work does not stand as the answer to filling that gap, but rather as a
statement that more can be done and that these are some of the ways how such a task might be approached.

**Further Research - *Finishing the Hat* (Sondheim 1986)**

In examining the role of the lyric in the contemporary through-composed musical, I have repositioned the lyric in the theatrical performance. While it previously had a subsidiary role, my own practice has shown that the lyric can be a powerful phenomenon, and it is useful to explore that element in detail to unravel the power of the words. Due to the narrow focus of this research; highlighting the process of lyric writing and reception to writers, actors and the audience; there are still many avenues to be explored. The addition of music adds many new layers of signification, as does the act of performing, or singing the text. My work has proposed an engagement with connected meaning within the lyrics in musical theatre, opening the field to further questions about how lyrics are utilized and engaged with and how the process is taught. Questions about the role of the contemporary audience also arise, with the ability to engage with a text becoming easier as accessibility grows with the use of social media and trans-medial approaches to the musical text.

This is why these questions need to be asked, so lyric analysis becomes a more expanded and robust field, providing resources for lyricists to engage with; and so that musical theatre, employing the area of the lyricist, becomes a more mature, subtle and well-formed art form for audiences to enjoy, become challenged by and use to examine their own cultural moment.
Curtain Call - Appendices

Appendix 1 – Documenting the process (an informal critical reflection)

While it is difficult to examine the tacit thought process and subsequent creation of a piece of writing from initial planning to final creation, the steps can be seen as pieces of the puzzle.

In the following, I curate excerpts of the writing process of the lyrics of 2084: a musical in order to demonstrate the steps taken. These range from fragments of ideas, notes to myself during the process, discarded ideas, rejected lyrics and early versions of songs which later became the final script (seen in the Annotated Script, in Section One).

In order to facilitate the reading of this document, each fragment is given the working title it had at the time of writing as well as the date it was written. I have provided annotations to these fragments to critically examine my process (following the same structure of my critical examination of the final lyrics in the Annotated Script).

Many of these drafts began in a series of twenty note books, hand written at odd times of the day (or night), at cafes, on busses, in parks and other assorted odd places. My process as a lyricist required I remain open to tacit moments (sparks of inspiration) as well as focussed sessions of research; often located on the floor with notes, whiteboards (for timelines), computer documents and books scattered around me in what would appear to be a haphazard way, but which made complete sense to me. The notebooks I primarily worked in often bracketed songs between reflections of the academic writings I was engaging with at the time and fed into each other as the meditations of Sondheim or critique of McMillin sparked a new idea for a song which incorporated their ideas. However, I do not provide images of these notes for one simple reason: my handwriting is illegible to all by myself (and even I occasionally struggle). Instead, the fragments I have chosen to include in this document
are typed versions which made it into my drafts. Sadly, this means my instantly rejected (vehemently crossed out) lyrics, gaps left to be filled in later and lists of rhyming words have not been included, however they too were an important part of my process (which is also indebted to rhymezone.com, a wonderful aid in the digital world).

The choices made here are intended to give insight into the way I wrote my lyrics, developing style and structure and settling on themes and concepts which could be integrated into the story and engaged with the academic research I was carrying out at the time. As demonstrated in Chapter’s Four, Five and Six, 2084 was written as a response to my own context as well as the ideas coming from the case studies and concepts of analysis. In this way the study of connected meaning was carried out both critically and creatively, each imbricated with the other in a constant transfer of ideas and experimentation.

The full drafts cannot be documented here for the sheer impracticality of providing so many pages of rejected work (aside from the notebooks, nineteen separate typed drafts exist on my hard drive). The drafts I have chosen to document exemplify shifts in my practice, including the full workshop script. The other fragments are only sections pulled from the drafts, with a number of pages provided for the full document to give context. I mostly focussed on fragments from the first scene to show the development of one section of the show: however, there are some other sections also included to demonstrate shifts in form and structure.
Fragment One: 2084 Draft 1 (1) Notes (14 pages)

27/02/2015

Scene One (2): The Propaganda Room – Chorus sings about spreading propaganda to the masses, creating a plausible past since the ‘great wipe’. Pieces of secrets are half revealed, to come into focus later.

All of the characters work here in some capacity, following the doctrine of Orwell (3).

The higher ups come up with the plan to stage a play from the distant past, a mash-up of Fred Astaire (4) and something modern as workers pitch ideas? As they don’t understand the past some room for comedy as they misunderstand past art.

The one whose idea is chosen finds the singer and dancer to join.

They decide to do something original (or adapt a classic, i.e bastardize in the form of propaganda)

They pitch ideas, including the pop song/repetition song. This is taken on as a way to control the people

Ian and Dancer and Singer uncover a darker design and stage a coup.

They make Producer realise they know each other before the wipe and join them.

Rob(erta) manages to squash them, but their message still gets out and s/he is revealed to be a pawn as well.

All of the objects from the opening number are seen to have been planted by the govt...what is real?

Note to Collaborator:

My current version is called ‘2084’ and is inspired by Orwell’s 1984. It is set in the not so distant future where the entire world is governed by “One World Corporation”. All of the citizens of the world are very loyal, because this is the only life they know. Everyone’s memories only go as far back as a year, the time before known as ‘the great wipe’. Each citizen has on their body a mark which shows where they were ‘tagged’ during the turmoil before the wipe. The characters work in the propaganda sector,

(1) This first draft is not my first pass at writing a musical for my creative practice, however, it is my first pass at writing this musical. My notes before this are supremely haphazard, dot points of themes centralized around the idea of a backstage musical. This idea eventually returned to the final draft in the ‘Rehearsals’/ ‘Control’ sequence at the end of Act One.

(2) While I began these notes with the intention of writing a scene by scene breakdown, it quickly turned to a loose collection of ideas about the sequence of events.

(3) Already I was beginning to work in the idea of 1984 being part of the plot, however, these first drafts were too heavy handed.

(4) Here can be seen the kernel of an idea: taking inspiration from other sources in order to critically reflect on the musical theatre form (history, dance and lyrics). This idea was soon moved away from as I focussed on the meaning being made by the lyric.
creating a history for people to learn which reflects well on the OWC. One group of them are tasked with adapting an historical musical to be performed for the public, to introduce a form of culture. However, another group is tasked with sabotaging this event and turning the main performer (who is the face of OWC) into a lesson in standing out rather than fitting in. This is plotted as some of the people researching the past begin remembering details and are therefore a danger. There are several other strands of plot which work through it, but it’s basically a commentary on the control corporations have in governing countries, the decline of the arts and security of the individual in society (5).

Act 1:

Scene 1: the streets of the city (‘One world’ (6), ‘In my little world’, ‘I won’t dance’)

Scene 2: Felicity’s dressing room (‘The Plot’, ‘In my little world’)

Scene 3: The theatre (‘Gather the people’, ‘Our mysterious backers’, ‘I will dance’)

Scene 4: The theatre (‘What changed your mind’ – Ian and dancer)

Scene 5: The theatre (‘Stars will shine’, ‘Fred and Ginger’)


Act 2:

Scene 7: Outside the theatre (‘What’s wrong with peace’)

Scene 8: In the theatre (‘Ground to a halt’, ‘The face of the world’)

Scene 9: On the streets (‘Revolution of the arts’, ‘The good of all’)

Scene 10: At the theatre (‘Old revolutionaries’, ‘I can’t dance/in my little world’, ‘The price of freedom is slavery’)

(5) Many of these concepts proved difficult to write about and are the reason for such lengthy drafts and the multitude of rejected songs. The songs rejected outright were often vague or too esoteric, discussing the philosophy of the show, but not adding anything else to the characters, plot or meaning being made. I also had a note at the end which read “following Sondheim’s collaboration model in practice”. Perhaps this was a note to myself to bounce ideas off the other members of the collaboration. If it is, it’s advice I didn’t follow for several more drafts, to the detriment of the piece.

(6) These song titles begin to evoke the themes of the show; however, this is the only one I retained. The others had several issues: I moved on to new ideas before I wrote them; the lyrics fell flat; they were not phonaesthetically pleasing.
Draft Song Fragment (untitled) – Scene One

Ensemble: Hail to the great peace

Which guides us (7)

Hail to the light which gives us direction

We’ll never falter

If you show us the way

One World Incorporated

Faithful I’ll stay

One World

One Light

One Freedom

One peace

One people united under one banner of faith (8)

(Ian pushes a flyer at dancer advertising a performance protest, they recognise one another, she goes to run but he stops her)

Ian: Look at you

D: Look at you

Ian (overlapping): One of the people

D (Overlapping): A criminal on the run

Both: There’s so much we could say

Silence

(7) This first song was written to be in the first scene, potentially as an opening number. However, I hadn’t decided how to start the song, so I started in the middle. This was written as part of my stream of consciousness process: writing what came out when it came out (as discussed in Chapter Six). This led to clunky rhymes and lines with no rhythm but allowed me to explore concepts.

(8) This ‘One World’ motif was revised and rejected many times throughout the process, however, I always returned to it (in a slightly altered form). This became an important theme (musically and lyrically) and was the first set of lyrics to be reprised and became an important part of my process to connected meaning. The original handwritten notes for this song read:

All: One world
One Freedom
One Light
One People
One people united
Under the one banner of faith
Commentary on the draft

At the end of this draft I had a series of notes to myself:

How do they regain their memories? Is there a sense of unease? Ian and Producer were lovers who decide to die together to escape. Explain the tagging system. Rob seems to be second in command but is revealed as being much more sinister in the flashback. Rob is a woman. Singing and dancing is part of the control. Ian and Producer cut their tags, killing themselves to be free together. Dancer and F (9) take on the revolution and vow to undo it, despite their imminent reset to the start. Roberta reveals a tag of her own, leaving the audience to guess who is really in power.

These sorts of notes characterize my writing style as I interrogate my work and flesh out ideas. Once I have reached a stopping point where I can’t see myself continuing without major revisions, I ask questions like these and use them to begin a new draft. I also extract the lyrics I think work and put them into a new document, leaving anything that doesn’t work or contradicts the new focus in the old draft.

Each of these drafts also shows the types of musical being engaged with at the time of practice. For example, in Draft One, I was exploring the backstage musical as an avenue to allow for the discussion of theory within the songs. These songs became too didactic and I soon shifted my focus to engaging with the lyrical styles of other writers and utilizing the processes of the lyricists focussed on in my case studies. This allowed for a subtler engagement with the lyric and returned me to the writing mantra of ‘show, don’t tell’.

(9) Possibly Felicity? My notes only had initials for these characters after the initial introduction (extrapolated here for ease of reading), however, no character with an F initial has been mentioned by this point.
Act One Scene One – The Truth Sector

The stage has three layers with stairs to each section. These include Felicity’s podium at the top, Roberta’s office in the middle SL, the Assistants hideout/Felicity’s Dressing Room middle SR and the main stage which serves as the Truth Sector and the Theatre space. The levels also serve as different sections of the theatre. Three screens surround the stage (left, right and above), during the show they flicker whenever someone remembers their past self and exits the wipe reality. To start they flicker on and images of war and terror cut through very quickly. These are replaced by The One World Corporation logo and images of peaceful order. The Face of OWC, Felicity, flickers up and dominates the screen with her very fake smile.

Felicity: Having trouble processing your lack of memories or showing signs illness or trauma you can’t find the cause of? No problem! Here at One World Corporation we strive to help you find your place. Call a safety officer or march into one of our offices today! (11)

The Overture starts up with a very twisted happy theme of OWC. The ensemble marches in sync on stage and begin mechanically sorting through historical artefacts with no hint of recognition. There should be several opportunities for dance throughout

The Doctrine of Orwell

Ensemble: Sleep, work, exercise (12)

Sorting through a past of lies

Sleep

Eat from a ration card

Darn the sock to last another yard

Eat, mush

Group One: A year ago we came into this incarnation

The great re-set became our great re-birth

(10) This draft is dated just over a month after the previous one and already shows improvements. Aside from better formatting, it also includes stage directions as I moved from a series of vaguely connected songs into structured scenes with discrete songs.

(11) This section of dialogue is an irregularity in this script as it is the only time anything is spoken. At this point it was intended to be a through-composed musical, however, I was wrestling with the problem of how to open the show, a problem which continued for many drafts and required the feedback of the Workshops to be resolved.

(12) These lyrics felt far too one dimensional and forced and were quickly discarded. However, the rhythm of this section was eventually reappropriated for the song ‘Control’.
All that we have known is this corporation
A governmental body spanning Earth (13)

Ensemble: Sleep, work, exercise
Creating truth from beneath the lies
Sleep
Old rooms full of mould
Thin blankets won’t keep out the cold
Cold....

Group Two: All I know about my childhood is a fabrication
A white picket fence and dinner after five
I’d rather that than a truth of devastation
At least now I know that I am still alive

Group One: Stay in line
Group Two: Stay loyal and true
Ensemble: We know that we’ll be cared for if we do
Group One: Conform to your life
Group Two: Forget about probable, unknowable strife
Ensemble: And thank the corporation
For protection and conservation
Of the peace which they have
Now begun anew

Will: there’s a lot to be thankful for
Ian: We’re alive and we’re fed
Both: Thanks be to the corporation
And Orwell, though he’s dead

(13) While many of these lyrics were discarded, some of them were eventually transformed into ‘The Celebration’. In this song I was experimenting with lyrics which could introduce the audience to the characters and the world of 2084. It was at the forefront of my thoughts that the first 15-20 minutes of a musical set the tone for everything that follows and that all of the rules have to be established at this point, which is why I focussed so much on getting the opening number ‘right’. If I had followed my own advice about collaboration perhaps this would have been resolved much sooner, however in the end I needed to hear it with music and see it staged with the performers to get a clear idea of what I wanted. This is why the practice was so fundamental to my work – I spent many hours theorizing and writing to those theories, however, it needed to be performed and then written with that practice as the focus for it to work.
Ensemble: thanks to the corporation

We’re not dead

Ian: Any new orders from the Security Division this morning Will? (14)

The Propaganda room is running out of work

Will: That’s Commander to you, and we prefer to call it ‘The Truth Sector’

Respect goes a long way in our line of work
If I were you I’d provide a bit more to prove your worth
After all, you haven’t published anything for nearly a month
You wouldn’t want to be thought of as disloyal
You know what happened to the last guy in your place

Ian: You know there is none more loyal than I ‘Commander’

I shall tell the people of our might
And prove that I know what is right
That I am at one with the only light
Enjoy your Cinnamon coffee Commander

Quick theme from love song
I see you there...

Music pace change
Ensemble: Each day at half past five
We watch the news which we all write
And thank George we’re alive
And swear that we will strive
To uphold the doctrine of Orwell

(14) This section was used to flesh out the characters of Ian and Will (who now both have names and new jobs). However, I quickly realised that structurally it would not work as too much time was spent on a vague backstory. Some of these lyrics were eventually recycled into ‘The Plan’ and ‘Love Song for Ian’.
Roberta: Workers of the Truth Sector pledge yourselves to Orwell (15)

Ensemble: We pledge ourselves to Orwell

Roberta: Swear you will always be true

Ensemble: We swear

Roberta: With each revision of our sacred book

We follow the path which Orwell took

Ignorance is –

Ensemble: Strength!

Roberta: War is truly –

Ensemble: Peace

Roberta: Freedom is really -

Ensemble: Slavery

And God is Power.

We thank the corporation

For protection and conservation

Of the peace which they have

Now begun anew

Nothing can ever sway us

It has ever been thus

The doctrine of Orwell

Is our whole world view!

(15) At this point the rhythm of the song was beginning to form and I was focussing on how the words and phrases sounded. I also began to utilize quotations from 1984 and rewrite them to fit the patterns I was forming.
Commentary on the draft

Notes to myself at the end of this draft include:

Act Two is unclear – revise. Sections reading as dialogue rather than lyric – revise with music, is it recitative? (re-watch Miss Saigon and Les Mis). Finish with Bells of St. Clements.

At this point I had a clear draft to the end of Act One, with very little idea of where I was going with the story or how to work on my lyrics in a useful way. I was writing songs which engaged with different lyrical styles, often sampling other texts and evoking their styles of music. When I initially began working as a lyricist in 2012, I would re-write the lyrics to songs, creating parodies or re-appropriating contexts. My work on Twelfth Night: The Musical re-worked songs from the 1930’s and 1940’s, allowing me to familiarize myself with the work of Cole Porter and Irving Berlin. My work on Gesamtkunstwerk (16) was a compilation of contemporary artists and musicals, allowing me to experiment in new forms. However, my work on 2084 was to be wholly original, requiring me to start from scratch and collaborate with an original composer. I had worked on songs with composer Nick Choo for several years on Children’s Theatre and Shakespeare shows, but the closest we had come to a full musical was our work on Cymbeline in 2014. At this point in the process I was beginning to appreciate the enormity of the task I had set myself and the work was stagnating. Knowing this, I sent my draft and a rundown of my ideas to one of my collaborators: Ellin Sears. Rather than ‘going it alone’ (a dangerous mindset I fell into due to the nature of the PhD) (17), I allowed myself to open up the process to someone whose opinion I valued and who I trusted to give me critical feedback on the work.

(16) Both of these shows were written as part of my Honour’s thesis. As I was working with copyrighted material (especially in Gesamtkunstwerk) there was no charge for tickets. These two shows were an experiment in style, one being a comedy and one an experimental cabaret styled around the Persephone myth.

(17) Due to the nature of the PhD demanding originality I became focussed on doing everything myself (especially as the lyrics of 2084 are a large part of my original contribution). However, as I navigated the process, I found ways to maintain artistic integrity and originality which still engaging in a process which was collaborative and allowed me to embody the role of lyricist as it would be in a show not regulated by the academy.
Scene ten – Flashback

_In which we see a world turned to chaos. It is exactly a year earlier. SFX of gun shots, explosions and shouting. There is a fire nearby._

_Julia and Felicity are still crouched in the same positions, Will runs on, out of breath_

Will: I’m not sure we can hold out much longer. Katherine and Charrington have been taken and HQ at the Chestnut tree is now in enemy territory. Let’s face it, we’ve lost this war. (19)

Julia: No! We can lose the will to live, if we don’t fight back they won’t kill us, death is too good for the likes of us.

Felicity: She’s right, they will turn us against ourselves. I don’t know about you, but I would rather die than become one of their drones.

Will: Suicide is not an option! I won’t have this conversation again.

Felicity: It won’t even matter soon. I guess we’ll find out who’s right if we ever find a way out of this.

Julia: You think there’s a cure?

[notes unclear]: I shot one of the drones in the leg, right on its wipe mark…at first, he just looked lost, but then he started screaming for his wife. I don’t think they allow marriage or even that concept of love under their precious doctrine.

(18) This draft stands between my epiphany that I could ask for help and the workshops in late 2015. It is the result of many discussions with Ellin Sears on what we both wanted to get out of the process and the direction we wanted the show to take. This accounts for the significant gap of time between drafts. I also spent the intervening months concentrating on my Literature Review, connecting the academic study with the practical application, resulting in a much more stable form of lyrical style emerging in this draft. As the lyrics for what at this point was called ‘Opening Hymn’ (later ‘The Celebration), are almost in their final form in this draft, I have not given them here. Instead I have provided the end of Act One flashback scene, with the song returned to in the next fragment.

(19) This flashback is significant as it shows a shift in my approach to the lyrics. At this point I was still aiming for a through-composed style of lyric writing, however, in order to show the difference between ‘real time’ and ‘flashbacks’ I
Will: So there’s a chance that if one of us is captured, we can still be saved?

Julia: You’re assuming one of us won’t be taken.

Will: We need to get this information to Ian. He can spread the word. If he stays in hiding...

*The screens blink on and Roberta’s face can be seen addressing them*

Roberta: To all of the remaining rebels in this sector: lay down your arms. Resistance is useless, accept the might of One World Corporation and you will not be punished in your new lives. If you continue to fight us, murdering innocent civilians and pursuing chaos know this: You will become the thing you hate and you will bring suffering to those you profess to love. You will be one with the Corporation. Freedom is Slavery!

*Sfx of explosions continue as only sound for some time*

Julia: “Oranges and lemons, say the bells of St. Clements” (20)

Felicity: “You owe me five farthings, Say the bells of St. Martins”

Will: Stop it, both of you

Julia: “When will you pay me? Say the bells of Old Bailey”

Will: We still have hope, we can get out of this.

(continued from previous page)

I decided to write songs for characters under ‘the wipe’ and dialogue for those with their memories. I believe this conceit would have been retained in the final version of the script if it remained a through-composed musical, however, when the pressures of time forced us to change to a book musical the idea was lost to the requirement that everybody talk at some point. To make up for this loss I shifted to a subtler version of the idea within the lyrics. I discuss the use of rhyme and poetic language to signify aspects of control in the Annotated Script. (20) This intertextual reference to the nursery rhyme “Oranges and Lemons” was one of the inspirations to use 1984 in the first place. Something about the spookiness of its use called to me and it was the first reference I wanted to insert into the script. Eventually I gave it to the Assistant during his personality breakdown. In every draft it signified a shift in character, a giving up of life.
Felicity: “When I grow rich, say the bells of Shoreditch”

Julia: “When will that be? Say the bells of Stepney”

Felicity: “I do not know, Says the great bell of Bow”

Ian enters, with the assistant right behind him holding a ‘wipe gun’ to his head

Ian: “Here comes a candle to light you to bed”

Assistant: “And here comes a chopper to chop off your head”

The assistant wipes each person starting with Ian, Felicity, Julia and finally Will who by this point is cradling Ian’s head, crying and kissing him

Assistant: “Chip chop Chip Chop the last man is dead”

All four of them lie in a heap together memories wiped. Roberta’s face appears on the screen again and addresses the assistant

Roberta: Put them through tagging, I think it’s time for a fresh start.

Lights down. End of Act One
Commentary on the draft

All of the notes throughout this draft are focussed on the dance as Ellin’s research became imbricated into the work in a substantial way. However, there was a significant shift from this draft to the next as I chose which songs would be workshopped and which ones abandoned. My decision-making process began by cutting any song which reminded me too much of another lyricist (an early draft of ‘Contraband’ was structured like a song from Miss Saigon and sounded like another song from Les Miserables while an early reflective song for Roberta was eerily similar to ‘Not a Day Goes By’ from Merrily We Roll Along). After that I chose a series of songs which could work together to form a cohesive twenty minutes of narrative. This required some restructuring and reworking of songs with the composer, Nick Choo.

During this time, it was still my intention to follow the through-composed (except in flashbacks) concept and to cut down my songs to something manageable; perhaps thirty songs. As I was working through this draft to write the next one, I began to follow a pattern of picking songs which connected thematically and lyrically and was beginning to focus on the mother/daughter relationship which is central to the final script.
Fragment Four: Working Script for Workshops (21) (8 pages)
24/10/2015

One: Prologue (22)

Voice of Orwell: The choice for mankind lies between freedom and happiness
And for the great bulk of mankind happiness is better

Ensemble: The choices we make are reflected in the stories we’ve told
We become our own demons; the thing that we fear the most to behold

Ian: What choice can you make when you expect to fall?
Roberta: When faced with bad alternatives, there’s no choice at all
Will: You try to live with honour, but you are just too small
Julia and Felicity: What separates right from good lies in what you can recall

Voice of Orwell: In 2081 the war was nearly won. In 2082 the hate just grew and grew. In 2083 we lost humanity. It’s 2084. What do you stand for?

Ian: Safety (23)
Roberta: Security
Julia: Righteousness
Will: Honesty
Felicity: Worthiness

All: The sum of your parts does not make a greater whole
Voice of Orwell: It’s 2084 and we celebrate the eve of memory

TWO: Opening Hymn

OWC Ensemble and Felicity: One people, united, under one banner of faith

OWC Ensemble: On this the eve of our rebirth, we ask the blessing of a higher power
Grant us the grace that we have found this year and forever after

(21) As noted previously, the songs chosen here are similar to the previous version of the working script and have been focussed down to a small selection for workshoping. The lyrics have shifted in minor ways to work with the music, however the most major revision here is the addition of the ‘Prologue’.

(22) In my continuing quest to find the best way to open the show I turned to the use of a prologue. I chose this device due to my extensive research into musicals and decided it was the quickest way to impart information about the characters. However, it would not end up being the first song of the performed show.

(23) My notes from this stage include a brief description of each character:
Ian – making the safe choices
Roberta – making the hard choices
Will – making the right-honourable choices
Julia – Making the right choices
Felicity – making the good choices
This was followed by the lyric:
Chorus/Orwell’s voice- The choices we make/are reflected in the stories we’ve told/we become our own demons/become
We are what we know. Though years our bodies may have felt
As children our minds are again.
All we have known is one cycle of the Earth around the sun

Rebel Ensemble: Slavers! Tyrants! Thieves of identity!

OWC Ensemble: Grant us the courage to serve our corporation
Grant us joy in all we do; we trust you! We know you will protect us from the past
One World Corporation we give to you all that we know

Rebel Ensemble: Monsters!
OWC Ensemble: Shelter us!
Rebel Ensemble: Persecutors!
OWC Ensemble: Keep us safe!
Rebel Ensemble: Death to the traitors!
OWC Ensemble: We will remain true!
Rebel Ensemble: Release our brothers and sisters!
All: Nothing can sway us from this path!
Rebel Ensemble: To reveal the truth
OWC Ensemble: Remain loyal and good
Rebel Ensemble: To free our brethren
OWC Ensemble: To resist temptation
All: Resolve all this conflict by the end of Twenty Eighty-Four

Roberta: You who have given us your faith, enjoy the freedom of a fresh start
The joy and protection of the corporation: a governmental body spanning Earth

Group One OWC: Stay in line
Group Two OWC: Stay loyal and true
OWC Ensemble: We know we’ll be cared for if we do
Rebel Ensemble: Conform to your life
OWC Ensemble: Forget about probable, uncontrollable, unknowable strife
And thank the corporation for protection, conservation
Of the peace that they have now begun anew

Will: there’s a lot to be thankful for
Ian: We’re alive and we are fed
Both: Thanks to the corporation and to Orwell, though he’s dead

(continued from previous page) the thing we fear most to behold.
Ian: What choice can you make/when you expect to fall?
The lyric cuts off there but is followed by several pages of other songs about the themes of truth, memory and control as well as notes from several texts about the use of lyrical structure, and finally a section on the motif of time in *Hamilton*. Most of this was eventually rejected before even being typed and yet the initial germ of the idea remains.
OWC Ensemble: Thanks to Orwell we’re not dead!

OWC Ensemble: Every day we watch the news
And we thank George because we are alive;
and to uphold his doctrine, we shall strive!

Roberta: Workers of the Truth Sector pledge yourselves to Orwell
OWC Ensemble: We pledge ourselves to Orwell

Roberta: Swear you will always be true

OWC Ensemble: We swear

Roberta: With each revision of our sacred book, follow the path which Orwell took.
Ignorance is –
OWC Ensemble: Strength!
Roberta: War is truly –
OWC Ensemble: Peace
Roberta: Freedom’s really -
OWC Ensemble: Slavery
And God is Power.

We gratefully thank the corporation for protection and conservation
Of the peace they have begun anew.

Rebel Ensemble: Slavery!
OWC Ensemble: It has ever been thus
Rebel Ensemble: Persecutors!
OWC Ensemble: The Corporation we trust!
All: Nothing can ever sway us from our path now!
OWC Ensemble: The doctrine of Orwell is now and forevermore our whole worldview!

RE Rushes through OWC, The Ensemble disperses, leaving Roberta alone on the makeshift stage on the third level. During the action she moves down to her office. Except for her daughter, Jade who she passes as she is exiting.

Roberta: Jade? (24)
Jade: Excuse me madam I didn’t see you there
Roberta: That’s all right. Off you go, the mandatory break will be over soon
Jade: Orwell Protect you ma’am

(24) One significant change which came from the workshop was the converging of Julia and Jade into one person. During discussions with the actors, questions were asked about the characters’ motivations, their backgrounds, their principles and beliefs. As I explained the importance of family to Roberta it occurred to me that her daughter was a fairly minor character and Julia had no driving motivation for her rebellion. The actress who played Roberta kept detailed notes on the character (which were greatly expanded during the main rehearsals the following year). She constantly questioned me on the character and how she interacted with her world, wanting to know what texts inspired me when I wrote her and what parts of my own life had supplemented her. With the addition of actors into the process I began having to justify my choices and tighten my thinking and helped me write the songs for Act Two, which until this point had been vague and had all been rejected in rewrites.
Roberta: And you...comrade

Action during song: Jade is dancing on her own under the balcony, Julia pulls her aside and re-asserts the wipe. Jade returns to robotic movements, dancing with candles in the darkness

THREE: No More Wars (25)

Roberta:
A world of Peace and Freedom, a brand-new world with no more wars
Where no one is scared for their children
A world where they aren’t begging on all fours

There’s no price too high to pay for the sake of family
Nothing I wouldn’t do... haven’t done ...
To see them living safe and happy...

So they don’t recall their past
So they don’t know who I am
So they pass me in the street as only a stranger can
So I won’t miss what once was
When there’s now a future of ‘can’
I won’t wish for any more
It’s my punishment for carrying out their plan

I will let my humanity go
And embrace the greater good
A world of peace and freedom
Where I’m the bad guy... where I’m the bad guy...
Well someone should

Angry voices in the street
I can understand their pain
I have to shut them out
Or this whole scheme will surely end up being in vain

Julia enters to recalibrate Jade’s device

So they don’t recall their past
So they don’t know who I am
So they pass me in the street as only a stranger can
So no one who sees my face
Knows me truly as I am
This new person I’ll embrace
It’s my punishment; so if I can’t, who can?

(25) This song remained the same lyrically from this point until the final performance, however, its placement radically shifted after the workshops. It was intended to show Roberta’s motivations as the antagonist early on. However, during my discussions with the actors the way I viewed the characters shifted. Roberta became more sympathetic, Felicity shrunk in importance, and Julia became more intrinsic to the plot. In order to balance later scripts this song had to be moved to later in the act. It is also too powerful a song to be placed after the opening sequence. While it is a shift from a group number to a solo, something more introspective was needed at this point, which is why ‘Dreams That Can’t Be Mine’ was ultimately moved here.
SFX Whistle/Bell/alarm for work to begin

Will, the Assistant and Ian enter hurriedly. The ensemble work below, printing and revising new versions of the news (projected on the screens) Movement section? A la beginning of “I wanna be a producer” something rhythmic and percussive, typewriters/keypads/notebooks. The ensemble each have an earpiece/headphones. Julia is facing the audience, in charge, the ensemble have their backs to the audience

FOUR: The Plan (26)

Assistant: Did you hear?
Will: Have you seen?
Ian: In recent history, has there been such a terrible scene?
Assistant: Those riots today
Will: And the news of unrest
Ian: In sectors not far away from us barely suppressed
Will: Right away we’re being put to the test!

Assistant: You don’t think?
Ian: I don’t know
Will: If they start to show that they remember, it would be a blow.
Assistant: This whole day full of twists
Will: Is befuddling
Ian: Troubling to say the least
All: If the mem’ry chips fail our corporation’s deceased. (27)

Roberta: Gentlemen, no need for dramatics, it’s all in hand. Ian my dear,
As the head of propaganda, I want a memoranda sent out to your section at once
An exercise in morale would be effective
Now we must make this call to stand corrective
To keep them all in thrall. At least that’s the rationale

We must maintain their dedication to our world-wide nation. Show them that we care!
Give them a task to unify them, re-beautify the memorial event.

Don’t disappoint me with this Ian... Your record this year has been... shoddy at best

(26) During the workshops this song was noted to be far too happy and “plingy” (in reference to the ‘pling’ sounds which started the song) to fit with the show at large. It was one of the first songs to have music put to it and the composer had just finished a Children’s Theatre show. Due to the tonal issues the music sounded happy, in direct contrast to the lyrics. As Nick became more familiar with my work his tone shifted to match. Ironically, due to Nick forgetting to fix the song, it was also one of the last ones to be finalised, even though it didn’t change in any other significant way.

(27) The workshop was conducted over an intensive week of rehearsals, discussions, interviews and workshopping of ideas. During this time the memory chips were discussed in great detail as the actors tried to get their heads around the world of 2084. These discussions about memory and ‘truth’ led to several new songs being written to engage further with these themes and to clarify points of confusion. For example, the ‘One World’ song at the start of the Annotated Script was written to show back story and to make
Ian: I am yours to command. I’m your right-hand man.
None is more loyal than I
They shall know of our might! I’ll prove only we know what
is right
I am one with the only light!

Will and Ian step to one side, Roberta and Assistant move US

Will: Watch yourself Mr. Winston. Any slip on your part
could be dangerous
If I were you I’d provide more to prove your worth
You haven’t published a single thing in nearly a month

You wouldn’t want to be thought disloyal
You know what happened to the last guy in your place

Ian: I will prove myself I swear. I’ll create an event that will
be deemed beyond compare.
Unforgettable! But wait, while we’re both alone
I feel as though there’s something here that I’m missing.
It’s unclear but we’re connected in some way. I see you
there...

Will: Don’t you dare! There are no more warnings Winston
Don’t dredge up the past! Go create something new!
Play your part and get out there, do what you do: make
history. But don’t live it again.

Ian exits and Will re-joins Roberta and Assistant

Roberta: Keep an eye on him Will and several other
suspects
Those with potential of mutinous thoughts
Would you believe he once led the rebellion?

Assistant: I’m sure all our pasts would be surprising.
But that’s quite a stretch even so, ma’am.

Will: Who are the others? As head of security I must know

Roberta: The targets of concern are Ian Winston, Julia
O’Brien and Felicity Goldstein

Will: Felicity Goldstein? The Face of the Corporation? (28)

Roberta: The one and the same

(continued from previous page)
connections between characters. While
there are few lyrics in
the song, there is an
extended dance and
movement sequence
which highlights the
mother/daughter
relationship and
begins the cycle of
events. The script
which was later
added also focused
on the cyclic events
and the leitmotifs
which connected
everything together.

(28) Felicity was intended
to have a much larger
role than she ended
up having. When
working with the
actress who played
her in the workshops,
I wanted to extend
her role and ended up
writing ‘Something
About You’ with her
in mind. Perhaps that
is part of the reason
why I ended up
cutting it. A different
actress played the
role in the production
and it made me
realise I had written a
song for a performer
which was tonally
different to the rest
of the show. It may
have fit with the
version I envisioned in
the workshop stage,
be was eventually
rejected.
Will: Well I’m sure you know what you’re on about
But you must admit, it’s unexpected!

Roberta: They’re a fit from before the wipe
They were instrumental to the detrimental rebellion of ‘83
That made the wipes a clear necessity

Will: You can count on me to crush the lot if there’s even a hint of dissention

Roberta: Good. Now run along. Oh, and Will?
Keep working on Phase two. I look to you: do what you must
For the greater good and retention of their memories

Will Salutes and Exits. Spotlight on Ian, Felicity and Will in separate places on the main stage. Ensemble dances amongst flickering flames. Slower movements reminiscent of rhythmic/percussive section but now in silence. Perhaps framed as a mandatory stretching session to stop the workers from getting RSI. Julia leads? Maybe this is part of her job before they are employed to do the show. Silhouetted figures. RE break out at certain points, in small ways but then retreat, much like Will’s memories.

**FIVE: Pre-prise of Love Song for Ian** (29)

Will: There’s something wrong with this world
Something missing from my life
I feel I should care that I’m being used...
I can’t remember your face
Yet I know that you are there
I see empty space. There’s nothing there
It’s just another day in my personal hell

*Ensemble exits*

Voice of Orwell: The choices we make
Are reflected in the stories we’ve told

**SIX: Dreams That Can’t be Mine** (30)

Ian: I spend my days reading, and writing new stories from the old:

(29) At this time, it truly was a Pre-prise as the song ‘Love Song For Ian’ was written. It was meant for Act Two and was sung during an execution. However, as the direction of the show shifted the song was cut, just leaving this little hint of its existence. Perhaps I should give it a new title to reflect its connection to the end of ‘Tick Tock’ and ‘In Your Eyes’. However, I think in a new draft post-the main production it will get an overhaul anyway. One issue which clouded the song during this time was the casting. There was a large age gap between the actors playing Ian and Will, and one of them had gone prematurely white. This led to questions which changed the reading of the nature of their relationship.

(30) ‘Dreams’ has gone through many versions over the drafts as I renegotiated its place in the show. It is an ‘I want’ song for two characters, linking their journeys and slowing the plot down to a moment of introspection, which foreshadows inaction. It was the weakest song of the workshop and was renegotiated several times with key changes and restaging’s.
Sorting through tales of another time, another place.
And I often wonder just what sort of life could have been mine,
If, instead of sitting here reading, I could live? Oh, live!

For out there, the world breathes the open air,
while I sit here waiting, day after day.
If I could, I would join that world, instead I create the past ...away.

Could I dare to take the chance if it came knocking at my door?
Could I throw away my life? And hope they never find me...no.

*(Lights up on Felicity)*

Felicity: Day by day I sit here, smiling at the men between the bars *(31)*
I know there’s more to me than simply a face.
If I dared I would flee here to a world where I would not be known

Ian: I’m a marked man, we all are. Those like me can’t venture very far.

Felicity: But still, I know they will find me wherever I roam. Oh, home...

Ian: When that screen of smoke clears, here I am. Here I am!

Both: For out there, the world waits. Calling me, while I sit here lonely, killing time.
So I stay, working that world away, dreaming dreams that can’t be mine

Felicity: So the world just sleeps and dreams what it’s been told to dream
While I’m dying for the chance for a dream all of my own

Both: I’m in here, rotting in my cell, inhaling the fumes of a world now felled.
No one knows that it was built on the shattered dreams they held.

_Ian:_ Day comes...

_Felicity:_ Night ends...

_Both:_ I’m awake, 
Dreaming dreams that can’t be mine.

**SEVEN A: What do you want – Angry version** (32)

Rebel Ensemble: What do you want out of life? If you can dream it you have to take it 
What’s the point of even trying if you’re living your life as a slave? 
What are we all here for, if not to be our own person? 
We’re not mindless drones enslaved by peace; we’re people with minds of our own

3: I once dreamed of country and glory and war 
With a global corporation, what am I fighting for? 
5: Freedom 
2: Honour 
7: And a world with no less 
3: Ideals as naïve as the corporation’s peace

Rebel Ensemble: What do you want for yourself? 
Just take it and make what you can out of nothing 
We’re not given a cent. It’s our turn to work for ourselves

OWC Ensemble: My dreams don’t matter. I’m part of the system 
Working towards a much larger goal. 
Keep that in mind and everything will be fine. Just fine.

Rebel Ensemble: What do you want for yourself? 
OWC Ensemble: My dreams are nothing 
Rebel Ensemble: Take what you can and run 
OWC Ensemble: There’s something bigger than me 
Rebel Ensemble: No one cares who you are 
OWC Ensemble: My loyalty is all I have now 
Rebel Ensemble: Nothing’s enough to get by 
OWC Ensemble: It must be enough for me x7 (33)

All: Is this enough for me? *(repeat)*

(32) What is the not angry version? How does it contrast to this version? I don’t know. I think that descriptor snuck in during the composition as Nick and I wrote notes for him to follow regarding the tone, to remind him what style of music to write in. I have often wondered what a not angry version would sound like, but not enough to write it.

(33) The repetition of the line “it must be enough for me” came about during the workshop. Moving around the incredibly small space we had to work in the actors were struggling with the transition between songs. Through a mix of vamping, choreography and repeated lyrics we devised a constrained and creepy movement which moved the actors into position and let the music reach a moment where it could pause and take a breath before the ‘One World’ theme played, in complete juxtaposition to ‘What Do You Want’.
Roberta enters on the balcony

Roberta: Is this enough for me?

Short dance break Abstract diagonals to bring OWC on, RE huddled off to one side. Mechanical, rhythmic dance section. Puppeteering movements with RE controlling the OWC easily (their bodies are blank and pliable canvasses) but then eventually pull them to their feet, as equals. Balletic dance between factions, the rebels express their pain and persecution, the OWC’s express their doubts, leading up to their ability to sing together

All: This life is not enough for me

Felicity emerges from where she was watching and walks/dances through the united ensemble. They break back into factions warily.

SEVEN B: (The Burning) (34)

Felicity: One world. One voice. One freedom. One choice OWC Ensemble and Felicity: One people, united under one banner of faith

All are now gathered in formation below the podium to rhythmically move in time to Felicity’s next song. Will comes out with a megaphone.

Will: Citizens! Any documentation Shall be burned if its citation has a date which precedes this day

Workers of the truth sector, you’ll be called a defector

If caught by an inspector with books you try to hide away

Ensemble: We hear and we obey

Ian: And so our history fades with each burning day

Felicity: Day by day I sit here, waiting for my chance to make a stand

Ian and Felicity: For out there, the world chokes on stagnant air,

While I sit here reading, day after day.

If I could, I would save that world, instead I watch it burn away...

(34) Both ‘What Do You Want’ and ‘The Burning’ were introduced part way through the workshop process. I finished writing them after the initial read through and Nick composed them virtually overnight. They were also originally one song, which is why they are split up here as ‘A’ and ‘B’. Nick prefers songs with concrete endings, so in several places he took one ‘song sequence’ I had written and divided them into several songs. This negotiation of what each song was ended up being useful when we shifted to the book musical and was also helpful during the rehearsal process, if only for scheduling reasons.
Julia has been part of the OWC chorus and splits from the action as they begin to burn artefacts/ books. She tries to decide which group to join (rebels or OWC) as they dance around her, supervised by Will and Felicity. Julia takes an instant dislike to both, but eventually decides to steal one of the books rather than tamper with the wipe chip.

Rebel chorus become vocal again as the books, paintings etc. go up in smoke. Roberta is highlighted again from balcony.
Commentary on the draft

The workshop process was incredibly daunting to me as a lyricist as it was an entire week for a group of people to come together and dissect my creative work. However, I knew it would be important for me to get away from the security of writing for myself and write knowing that other people would see it, and potentially hate it. The questions which guided this process can be found in Appendix 3.1 and they helped guide the discussions which occurred throughout each day as we dissected the script song by song. I also had a series of points for the participants and the creative team to consider:

Workshop notes to consider

Points for actors to consider:

- Belief systems
- Politics
- Cultural attitudes
- Sexuality
- Temperament
- Fears/phobias/obsessions
- Defining life moments
- Ambitions

Points for creative team to consider:

- Five adjectives to describe the world
- Performance style
- Character behaviours
- Chorus role – storyteller/spectacle/characters

These points and those which came up naturally in the room left me with a series of points to fix:

Smooth out the love story. Transition to Act Two – all rising action? Conversation song to be altered or deleted. Will remembers in finale of Act One, show repercussions in Act Two. Explain the show a bit better/Roberta’s insistence it occur/ Will and Julia continuing to work for it despite their recovered memories. Flash back after ‘In Your Eyes’? ‘No More Wars’ reprise and flashback? The book referred to in ‘Burn the Books’ needs to be fleshed out and read at some point by Ian (same book from the fire).

These led to the next draft in December 2015.
Soft, dramatic, dangerous music begins, the narrator, The Voice of Orwell, steps forward to where Roberta is crouched over Julia centre stage, in front of the closed curtains.

**ONE: Prologue – Part One**

Voice of Orwell: The time is our past

The date, in the future

Generations of war and terror

Years of uncounted horrors

Nations crumbling, governments burning

Stability held by a shoe-string

Consumers with nothing to consume

But death, a never ending cycle

Enter the corporation

Capitalists with nothing to lose

A final product on the market

A desperate gamble to gain control

Taking too long

Roberta: there was no choice

Voice of Orwell: No time to let them choose

It was all or nothing

A nuclear option to prevent the unthinkable

Roberta: it was for the greater good

Voice of Orwell: You shouldn’t have made it personal

This was a business transaction

Roberta: It was never about gain

It was about power, we thought we had it

They gambled everything they knew for it

Voice of Orwell: You win some you lose some

In 2083, they lost

(35) This song was a reaction to the workshops and the consistent comment that the beginning of the show needed work. I wrote several versions of a new opening number, some more didactic than others, in an attempt to fix the problem. At this point I was too in my head to see a good solution and eventually had to step away for a while and concentrate on fixing the other issues. I rejected this song and laid it aside until the new year.
Flashback to 2083. Dancers are performing in a theatre, something reminiscent of the 40’s, wartime. Suddenly, explosions and screaming are heard from outside. Julia has moved to join the dance while Roberta has moved to the side of stage. The dance halts and Roberta addresses the audience.

Roberta: Ladies and gentlemen, please remain calm. These acts of terror will soon be behind us. Even now One World Corporation is working on a procedure which will subdue the rebellion in a humanitarian manner. Choose peace. Choose life. Take a stand against terror and join the corporation before it is too late.

Gunfire. Ian and Will storm on stage. Julia step out of the ensemble to join them.

Roberta: Julia! What are you doing? (36)

Julia: Choosing freedom. Ian?

Ian: Set the charges Will. Julia, get the civilians to safety.

Roberta: Do you truly think anywhere is safe? War begets war, the only way to stop it is to erase it completely.

Julia: I’m sorry mother, but if liberty means anything at all, it means the right to tell people what they don’t want to hear, and to do the things that need to be done.

Roberta: On that point we agree. Charrington, finalise phase one.

Explosion? Or do they cut and run? Somehow the leads escape. Music swells, there is a dance sequence in which soldiers of the OWC drag away the rebels and process them through the chip room (DSR). Once everyone is processed, the music becomes eerily sweet and peaceful as they dance zombie like in unison, but apart from one another. The music returns to the opening number. Roberta is slumped to the side by the memory box.

Voice of Orwell: You see Roberta

Your weakness clouds your judgement

Relive those memories all you want

Technology won’t let you change it

(36) At this point the theatre was booked for the following year, with auditions posted and preliminary hype being spread. And we didn’t have a final script. We had even less music. Time was beginning to become a factor and some serious revisions were required. Nick got in contact with me to discuss his schedule and it became apparent that a through-composed musical would not be possible in the time we had left, not if we wanted time to rehearse. So at this time I began writing some scenes to insert between songs. Any section I had written as recitative or with vamping underneath became a traditional scene. This had the advantage of solving some issues with the narrative, as obscure lyrics were no longer relied upon to get important plot points across. However, it did pose some problems for my own research, which I would have to consider while writing the next draft.
This is our past
This is your legacy
One year of hope
One year of supremacy
But it wasn’t enough for you
You had to grab for everything
You gave up humanities hope
In a weak moment of empathy

*The music shifts and the curtains open, revealing the 2084 wipe commemoration day.*
Commentary on the draft

With the choice between forcing the composer to meet impossible deadlines in order to write a certain type of musical, and getting the script to show readiness, I had to make the most practical decision for the work. I realised that while the shows I was examining in the case studies were both through-composed musicals, I could still make interesting observations about the lyric with a shift to the book musical. This was especially evident as many of the lyrics were written to be in a through-composed musical, and didn’t change, and were still informed by research into the form. As I was already drawing lyrical leitmotifs, pre-prises, reprises and themes into my lyrics and creating connected meaning, the lyrics were still providing valuable insight for me to discuss in Chapter Seven.

This also led to my use of the cyclic structure, found in notes at the end of the script:

New finale – finish with flashback of Roberta begging to forget. Also end with turning back the clocks to 1984 and revealing Ian alive.

Other notes include quotes for the characters to utilize throughout the text:

Myths which are believed in tend to become true.
- Roberta

In a time of universal deceit - telling the truth is a revolutionary act.
- Ian/Will

“But if thought corrupts language, language can also corrupt thought.

The most effective way to destroy people is to deny and obliterate their own understanding of their history.”

It’s a beautiful thing, the destruction of words

The most effective way to destroy people is to deny and obliterate their own understanding of their history.”

“The very concept of objective truth is fading out of the world. Lies will pass into history.”
Soft, melancholic music begins, the narrator, The Voice of Orwell, steps forward to where Roberta is crouched over Julia centre stage, in front of the closed curtains. VoO is soft and dangerous. Roberta is crying.

Voice of Orwell: Are you ready yet Roberta, to fully commit?

Roberta: (this could be sung?) Don’t make me lose her. She is my child.

Voice of Orwell: There are bigger things at stake here than family, or do you need reminding just what we are fighting for?

Voice of Orwell approaches Roberta and activates the device on her head. She cries out. Julia gets up and dances, Roberta reaches out to her, the music swells, the curtain rises and dancers run forward.

Ensemble: The circle turns again (37)

Our future is our past

There was no choice for us

There’s just the greater good

(37) This fragment shows the final shift into something close to the current version of the script. I realised that I was focussing so much on fixing everything with the lyrics that I was blinding myself to other options. In a meeting with Ellin I discussed the idea of opening with a dance number to show the flashback and wrote the first part of the opening scene, with four lines of lyric to accompany it. Sometimes the simple answers are the best ones.
Commentary on the draft

This shift in thinking allowed me to more fully utilize the skills of the people around me. The more I leaned in to the skills of my collaborators the better lyrics I wrote. The process itself forced me to critique my work and the way I worked, questioning my practice at every step. The more I discussed my lyrics and defended them the more I thought about them in different ways, forcing me to tighten my writing and write better lyrics. Adding the music and the dance and the performative aspects, directing actors in performing my own work added more layers of signification and highlighted the use of connected meaning in the lyrics so as to work with the music and provide more layers for the performers to delve into and inform their characters. During the rehearsal process I was open with my drafts and gave rejected songs to the actors to show them elements of their character which were no longer explicit, but still part of their DNA and I worked with them to discuss other texts they could utilize to understand intertextual references and to expand their knowledge of the lyric. Each stage of this process was a re-evaluation of myself, my skills and my knowledge, leading to a questioning of everything I was doing and everything I thought I knew.
## Appendix 2 – Table of Musicals and Related Performances Viewed in this Study

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<td>Fun Home</td>
<td>Lisa Kron</td>
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<td>Ghost The Musical</td>
<td>David A. Stewart, Glen Ballard and Bruce Joel Rubin</td>
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<td>Hedwig and the Angry Inch</td>
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<td>Hello, Dolly!</td>
<td>Jerry Herman</td>
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<td>Michael Ball &amp; Alfie Bow Together</td>
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<td>Miss Saigon</td>
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<td>Lochlan Mackenzie</td>
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<td>Next to Normal</td>
<td>Brian Yorkey</td>
<td>Tom Kitt</td>
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<td>Oklahoma!</td>
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<td>Once on This Island</td>
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<td>Stephen Flaherty</td>
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<td>On Your Feet!</td>
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<td>Emilio Estefan, Gloria Estefan and Miami Sound Machine</td>
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<td>Popstars!</td>
<td>Neil Gooding</td>
<td>Isaac Hayward</td>
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<td>Andrew Lloyd Webber</td>
<td>Winter Garden Broadway New York</td>
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<td>Wayne Kirkpatrick and Karey Kirkpatrick</td>
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<td>Spring Awakening</td>
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<td>Duncan Sheik</td>
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<td>Strictly Ballroom</td>
<td>David Foster, Sia Furler, Isaac Hasson, Bernie Herms, Baz Luhrmann, MoZella, Neff-U, Craig Pearve, Eddie Perfect, Linda Thompson and Elliot Wheeler</td>
<td>David Foster, Sia Furler, Isaac Hasson, Bernie Herms, Baz Luhrmann, MoZella, Neff-U, Craig Pearve, Eddie Perfect, Linda Thompson and Elliot Wheeler</td>
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<td>Sunset Boulevard</td>
<td>Don Black and Christopher Hampton</td>
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<td>The Palace Theatre Broadway New York</td>
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<td>The Addams Family</td>
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<td>The Band’s Visit</td>
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<td>The Last Ship</td>
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<td>The Lightning Thief</td>
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<tr>
<td>The Lion King</td>
<td>Julie Taymor, Tim Rice, Hans Zimmer, Lebo M., Mark Mancina and Jay Rifkin</td>
<td>Julie Taymor, Tim Rice, Hans Zimmer, Lebo M., Mark Mancina and Jay Rifkin</td>
<td>Capitol Theatre Sydney</td>
<td>27/04/14</td>
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<tr>
<td>The Lion King</td>
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<td>Julie Taymor, Tim Rice, Hans Zimmer, Lebo M., Mark Mancina and Jay Rifkin</td>
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<td>The Phantom of the Opera</td>
<td>Richard Stilgoe and Charles Hart</td>
<td>Andrew Lloyd Webber</td>
<td>The Regal Theatre Perth</td>
<td>05/10/15</td>
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<td>The Sound of Music</td>
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<td>Richard Rodgers</td>
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<td>Victor Hugo: Les Miserables - From Page to Stage</td>
<td>N/A</td>
<td>N/A</td>
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<td>Waitress</td>
<td>Sara Bareilles</td>
<td>Sara Bareilles</td>
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<td>War Horse</td>
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<td>Adrian Sutton</td>
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<td>West Side Story</td>
<td>Stephen Sondheim</td>
<td>Leonard Bernstein</td>
<td>The Civic Auckland</td>
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<td>1984</td>
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### Films, DVD’s and Recorded Performances

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<th>Production Company</th>
<th>Category</th>
<th>Year</th>
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<tr>
<td>Across the Universe</td>
<td>Julie Taymor (Dir)</td>
<td>The Beatles</td>
<td>Revolution Studios and Team Todd</td>
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<td>The Adventures of Priscilla Queen of the Desert</td>
<td>Stephen Elliot (Dir)</td>
<td>N/A</td>
<td>Metro Goldwyn Mayer/Twentieth Century Fox</td>
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<td>1994</td>
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<td>A Funny Thing Happened in the Way to the Forum</td>
<td>Richard Lester (Dir) and Melvin Frank (Pr)</td>
<td>Stephen Sondheim</td>
<td>Metro Goldwyn Mayer</td>
<td>DVD Movie</td>
<td>1986</td>
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<td>A Little Night Music</td>
<td>Harold Prince (Dir) and Elliot Kastner (Pr)</td>
<td>Stephen Sondheim</td>
<td>Hen’s Tooth Video</td>
<td>DVD Movie</td>
<td>1977</td>
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<td>All That Jazz</td>
<td>Bob Fosse (Dir)</td>
<td>N/A</td>
<td>Twentieth Century Fox</td>
<td>DVD Movie</td>
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<tr>
<td>Title</td>
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<td>Lyricist/Composer</td>
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<td>An American in Paris</td>
<td>Vincente Minnelli (Dir) and Arthur Freed (Pr)</td>
<td>George Gershwin and Ira Gershwin</td>
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<td>DVD Movie</td>
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<td>Annie</td>
<td>John Huston (Dir) and Ray Stark (Pr)</td>
<td>Charles Strouse and Martin Charnin</td>
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<td>Annie</td>
<td>Will Gluck (Dir)</td>
<td>Charles Strouse and Martin Charnin</td>
<td>Columbia Pictures</td>
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<td>Annie Get Your Gun</td>
<td>George Sidney (Dir) and Arthur Freed (Pr)</td>
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<td>Beauty and the Beast</td>
<td>Bill Condon (Dir)</td>
<td>Alan Menken</td>
<td>Walt Disney Pictures</td>
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<td>Billy Elliot the Musical Live</td>
<td>Stephen Daldry (Dir)</td>
<td>Elton John and Lee Adams</td>
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<td>Bride and Prejudice</td>
<td>Gurinder Chadha (Dir)</td>
<td>Anu Malik and Craig Pruess</td>
<td>Miramax</td>
<td>DVD Movie</td>
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<td>Bye Bye Birdie</td>
<td>Fred Kohlmar (Pr) and George Sidney (Dir)</td>
<td>Charles Strouse and Lee Adams</td>
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<td>Cabaret</td>
<td>Bob Fosse (Dir) and Cy Feuer (Pr)</td>
<td>John Kander and Fred Ebb</td>
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<td>Calamity Jane</td>
<td>David Butler (Dir) and William Jacobs (Pr)</td>
<td>Sammy Fain and Pal Francis Webster</td>
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<td>Alan Jay Lerner and Fredrick Loewe</td>
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<td>Alan Jay Lerner and Fredrick Loewe</td>
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<td>Carmen Jones</td>
<td>Otto Perminger (Dir and Pr)</td>
<td>Georges Bizet and Oscar Hammerstein II</td>
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<td>Henry King (Dir) and Henry Ephron (Pr)</td>
<td>Richard Rodgers and Oscar Hammerstein</td>
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<td>Cats</td>
<td>David Mallet (Dir)</td>
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<td>Chitty Chitty Bang Bang</td>
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<td>Richard M. Sherman and Robert B. Sherman</td>
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<td>Richard Rodgers and Oscar Hammerstein</td>
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<td>De-Lovely</td>
<td>Irwin Winkler (Dir and Pr)</td>
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<td>Joss Whedon</td>
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<td>Michael Gore</td>
<td>Metro Goldwyn Mayer</td>
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<td>Fiddler on the Roof</td>
<td>Norman Jewison (Dir and Pr)</td>
<td>Jerry Bock and Sheldon Harnick</td>
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<td>Henry Koster (Dir)</td>
<td>Richard Rodgers and Oscar Hammerstein</td>
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<td>William Wyler (Dir) Ray Stark (Pr)</td>
<td>Bob Merrill and Julie Styne</td>
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<td>The Greatest Showman</td>
<td>Michael Gracey</td>
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<td>Guys and Dolls</td>
<td>Joseph L. Mankiewics (Dir) and Samuel Goldwyn (Pr)</td>
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Appendix 3 – Synopses of Texts Referred to in the Case Studies

2.1 Hamilton: an American Musical

Written by Tony Award winner Lin-Manuel Miranda, Hamilton is the story of American Treasury Secretary Alexander Hamilton, an immigrant who wrote his way into power, becoming one of the most influential founding fathers of the United States. Told in flashback by his friend and eventual murderer, Aaron Burr, though rap and hip-hop music it is an anachronistic text expounding upon universal themes.

Act One opens with an introduction to Hamilton as a young man and the people who shaped his life and career (‘Alexander Hamilton’). He arrives in New York as a young man in 1776 and meets his first friends; Aaron Burr, Lafayette, Hercules Mulligan and John Laurens (‘Aaron Burr, Sir’). Hamilton raps a call to action (‘My Shot’), telling anyone who will listen that they need to “rise up” against oppression, but first, they drink, and bond (‘The Story of Tonight’). Burr narrates the entrance of three sisters (‘The Schuyler Sisters’) as they descend upon New York in secret, yearning for equality and excitement. However, elsewhere Hamilton is enmeshed in a battle of wits with a Royalist (‘Farmer Refuted’) and King George brings some comedy as he rails against revolution (‘You’ll Be Back’). George Washington enters New York in search of support in the revolution (‘Right Hand Man’) and Burr feels the sting of rejection as Hamilton is chosen over him. In 1780 Hamilton meets the Schuyler sisters at a ball (‘A Winter’s Ball’); he meets, courts and marries Eliza (‘Helpless’), however, the same events are retold by Angelica (‘Satisfied’) who reveals her own love. Hamilton and his friends toast his marriage (‘The Story of Tonight Reprise’) and Burr reflects on his life philosophy (‘Wait For It’). The Revolutionary War continues and Hamilton nags Washington for a command (‘Stay Alive’). Charles Lee is promoted instead but proves to be unsuited to the task. Laurens calls him out for
cowardice and for disrespecting Washington, ending in a duel, which Laurens wins (‘Ten Duel Commandments’). Hamilton, as an instigator, is sent home (‘Meet Me Inside’), where he discovers Eliza is pregnant (‘That Would Be Enough’). Lafayette brings French aide to the Revolutionaries and Washington recalls Hamilton to battle (‘Guns And Ships’). Washington gives Hamilton command of a battalion (‘History Has Its Eyes On You’) and in 1781 they defeat the British in the Battle of Yorktown (‘Yorktown’). King George is taken aback (‘What Comes Next?’) and Hamilton and Burr each celebrate the birth of their child (‘Dear Theodosia’). Hamilton learns of Laurens’ death (‘Tomorrow There’ll Be More Of Us’) before beginning his political career (‘Non-Stop’).

Act Two begins in 1789 as Thomas Jefferson arrives in New York (‘What’d I Miss?’). He immediately becomes Hamilton’s rival, fighting over state debt (‘Cabinet Battle #1’) and revealing the animosity between Hamilton and Maddison. Hamilton is working on his plan to start a national bank while Eliza encourages him to spend time with his son, Phillip (‘Take A Break’). Angelic arrives for a family holiday, but Hamilton stays behind to work. While they are away, he engages in an affair with Maria Reynolds (‘Say No To This’) and using his political acumen to make a deal with his rivals (‘The Room Where It Happens’). Burr is becoming increasingly agitated and jealous of Hamilton and runs against Hamilton’s father-in-law for a senate seat (‘Schuyler Defeated’). Hamilton and Jefferson clash once again in the cabinet over the French Revolution (‘Cabinet Battle #2’) and Jefferson, Maddison and Burr realise they can’t get anything done without Presidential support (‘Washington On Your Side’). However, Washington resigns after his two terms are up (‘One Last Time’) and King George is amazed (‘I Know Him’). Hamilton begins to spiral, speaking out against the new President (‘The Adams Administration’), giving his rivals the opportunity to approach him about Maria Reynolds (‘We Know’).
Hamilton reflects on his choices (‘Hurricane’) and decides to come clean to the public to prove he didn’t embezzle the state, as he had been accused of (‘The Reynolds Pamphlet’). Eliza is heartbroken and takes matters (and their love letters) into her own hands (‘Burn’). Sometime later, Philip Hamilton is now nineteen years old and standing up for his father’s good name. He challenges George Eaker (who had spoken against Hamilton) to a duel and loses (‘Blow Us All Away’). Hamilton and Eliza rush to his side, but he dies of his wounds (‘Stay Alive Reprise’). The Hamilton’s move into a quieter part of the city to deal with their grief (‘It’s Quiet Uptown’) and Hamilton and Eliza are reconciled. In 1800 there is a new Presidential Election: Jefferson vs Burr (‘The Election Of 1800’). Hamilton throws his support behind Jefferson, who wins, sending Burr into a rage. He writes to Hamilton (‘Your Obedient Servant’) and they agree to meet for a duel. Hamilton bids Eliza farewell (‘Best Of Wives and Best Of Women’), and meets Burr on the duelling ground. During the duel Burr and Hamilton reflect on the choices which brought them there and Hamilton, deciding to throw away his shot, is killed (‘The World Was Wide Enough’). The company reflects on Hamilton’s life and contribution and Eliza reveals her life’s work for the next fifty years, before finally joining him in death (‘Who Lives, Who Dies, Who Tells Your Story?’).

2.2 Natasha, Pierre and the Great Comet of 1812

Natasha, Pierre and the Great Comet of 1812 is an electropop opera based on seventy pages of Leo Tolstoy’s War and Peace. Written and composed by Dave Malloy and Directed by Rachel Chavkin it is an anachronistic retelling of events within the original text during the year 1812 (Tolstoy 2009. Vol II. Part V).

Act One begins by introducing the characters and their complicated relationships (‘Prologue’) as well as the first existential crisis of Pierre (‘Pierre’). The official cast
recording breaks the rest of the show into five parts. Part I follows Natasha and her cousin Sonya as they arrive into the care of Marya D (‘Moscow’) to await their fiancé’s, both away in the war. Under Marya D’s advice, Natasha visits her future in-laws, whose peculiar actions (‘The Private and Intimate Life of the House’) and mutual dislike (‘Natasha & Bolkonskys’) turns the visit into an utter failure, prompting Natasha to flee in despair, wishing Andrey would appear before her (‘No One Else’). Part II occurs the next night as Natasha and Sonya are introduced into society (‘The Opera’). Still confused over her in-law’s rejection, Natasha meets Anatole and is instantly attracted to his open regard (‘Natasha & Anatole’), leaving her more confused than ever. Part III returns to Pierre who spends a night drinking with Anatole, Dolokhov and his wife Helene, who is Anatole’s sister. Anatole announces his intent to seduce Natasha, despite already being married, and Dolokhov becomes too familiar with Helene, prompting Pierre to challenge him to a duel (‘The Duel’). This suicide attempt on Pierre’s part prompts another crisis as he reflects on the emptiness of his life (‘Dust and Ashes’). The following day Natasha has a vision of Andrey’s death and Marya D sets out to fix relations with the Bolkonskys (‘Sunday Morning’). However, Helene arrives to seduce Natasha on behalf of her brother (‘Charming’) and invite her to the ball that night, where Anatole closes in on his prey (‘The Ball’).

Act Two and Part IV opens on Natasha and Anatole’s plan to elope, while Pierre tries to find some meaning in his life (‘Letters’). Sonya discovers the letter planning the elopement and confronts Natasha (‘Sonya & Natasha’), before setting her own plan to stop it at any cost (‘Sonya Alone’). Meanwhile, Anatole and Dolokhov prepare for the elopement (‘Preparations’) and set out with a troika driver to abduct Natasha (‘Balaga’/ ‘The Abduction’). Part V puts an abrupt halt to their plans as Marya D interferes on
Sonya’s information, scolding Natasha (‘In My House’) before turning to Pierre for help (‘A Call to Pierre’). Pierre tracks down Anatole, banishing him from Moscow (‘Find Anatole’/ ‘Pierre & Anatole’) as Natasha poisons herself (‘Natasha Very Ill’). Andrey returns from the war to hear the news from Pierre but cannot find it within himself to forgive Natasha (‘Pierre & Andrey’). Pierre visits Natasha, revealing his own love for her (‘Pierre & Natasha’) before reaching a moment of enlightenment, prompted by the vision of a comet in the sky (‘The Great Comet of 1812’).

2.3 2084: a musical

A world at war, terrorists fighting for freedom and against corporate greed find a solution: a memory reset referred to as ‘the wipe’. Roberta, the head of the Truth Sector and the mind behind the wipes (each citizen outfitted with chips in their heads and a console on their arm), is beginning to doubt the ethics behind her choice (‘One World’), recalling her daughter, Julia, as a dancer in 2082 during a terrorist bombing. The Voice of Orwell threatens Roberta, who takes her place with Ian (the head of Propaganda), Will (head of Security), Felicity (the Face of the Corporation) and Julia (a lowly worker) as they introduce their lives in 2084 and hopes for the future (‘Prologue’). Joined by the One World Corporation Ensemble (OWC), they celebrate a year of peace, but are interrupted by the Rebel Ensemble (Rebels) who start a riot and attempt to assassinate Roberta (‘The Celebration’). Roberta asks Ian to find a way to quell unrest before they both secretly express their desire for a simpler time (‘Dreams that Can’t be Mine’). On her way home Roberta bumps into Julia, from whom she promptly flees. Puzzled, Julia discovers a poster from her performance in 2082 and begins to feel old memories stirring (‘I Remember Preprise One’). She is caught out at curfew by Ian and Will, who let her off with a warning. Ian cautions her to keep any doubts to herself (‘Spiders’) and to burn the evidence. The
following day the Assistant, Ian and Will gather to oversee work in the Propaganda offices, voicing their concerns about the riots (‘The Plan’). Roberta relays orders from the Voice of Orwell (after threats on Julia’s life), to revamp the Memory Day celebrations. Ian and Will share a moment of half remembrance, a danger to them both, and Will dismisses his own doubts (‘Love Song for Ian’).

That night the Rebels strike again, terrorizing workers of the Truth Sector and calling for change (‘What Do You Want?’). Will presides over the weekly burning of illicit documents, but Julia takes action, stealing a book from the fire (‘The Burning’). She is protected by Roberta: however, the crowd grows restless as she and Felicity reveal the plans for a reunification during the next Memory Day celebration (‘One World Reprise’). Satisfied, the crowds disperse and the Rebels retreat, however Roberta is troubled by Julia’s actions and tries to reaffirm the reasons for the wipe (‘No More Wars’).

Nearly a year later, the shaky truce still holds, and the ensemble shows a united front as they prepare for the celebration (‘Rehearsals’). Roberta and the Assistant quarrel over the ethics of the wipe (‘Control’) and Julia is promoted to co-lead dancer with Felicity. They sense a shared history and quarrel, a moment of violence leaving Julia’s wipe device damaged (‘Something About You’ – song cut from final show). Julia’s memories return at the close of Act One (‘I Remember Pre-Prise Two).

Act Two returns to Julia, restored to her true self. She remembers her connections to Ian, Will, Felicity and Roberta and decides she must save them (‘See Me’). She tries to convince Ian to join her, but they are discovered by Will, who arrests them (‘Memory Matters’). Before they are dragged away Julia damages Will’s device, bringing his memories back, but before he can take back his actions the Ensemble and the Assistant detain him. The Assistant has been wiped too many times and has become unhinged,
threatening to blow up the precinct. However, Will tries to turn this to his advantage, suggesting they target the wipe facility (‘Tick Tock’). Meanwhile, Ian and Julia have been brought before Roberta and the Voice of Orwell. Reunited as mother and daughter, Julia confronts Roberta (‘I Remember’). Roberta refuses to help free anyone, terrified of the power the corporation holds. Will and the Assistant attack, but due to the constantly shifting personalities of the Assistant are unsuccessful in their attempt. Instead, the Voice of Orwell commands the Assistant to wipe Ian, subjecting him to the same splintered personality as a punishment for Will (‘Rehearsals Reprise’). Will and Ian are revealed to have been lovers in the past life and time stops as Will mourns (‘In Your Eyes’). Felicity and the ensemble execute the Assistant, who is no longer functioning and therefore disposable. Will spies Roberta trying to protect Julia, who has also been wiped, and offers her an escape. She accepts and he kills her before killing himself, unable to live with his actions as a tool of the corporation. The Voice of Orwell resets the clock, and the world’s memories, upgrading them to a state of constant terror and war, reverting to the events of 1984 in order to more fully control the population (‘Big Brother is Watching You’). The ensemble revels in their new lives and claims victory over their own minds.
Appendix 4 – Audience Feedback and Questionnaires

4.1 Participant Interview Questions 2015 (informal)

These questions were asked in accordance with the ethical standards adhered to by Murdoch University and with clearance from the Ethics committee. As the creative work of 2084 was a collaboration with Ellin Sears for her exegesis on dance in musical theatre, the questions were divided evenly between the two researchers.

2084: Musical Workshop

As part of the workshop process for the script of 2084, the researchers shall conduct video recorded discussions and interviews. These discussions and interviews shall be formed by a set of basic questions and develop organically as the process occurs. Questions which may be asked include:

- Does the plot make sense to you?
- Are the characters growing naturally?
- Are you effected by the lyrics? If so, how?
- Are you effected by the music? If so, how?
- What story is being told through the dance?
- How is character conveyed through the dance?
- How important is the balance between song and dance to you as a performer?
- How clearly is the story being conveyed by the lyrics?
- What layers of meaning can be interpreted through the linguistic choices of the lyrics?
- What other thoughts do you have about this script?
- What other thoughts do you have about this process?
- How can you see this script being developed for further audiences?
4.2 Audience Interview Questions 2016 (formal)

These questions were asked in accordance with the ethical standards adhered to by Murdoch University and with clearance from the Ethics committee. As the creative work of 2084 was a collaboration with Ellin Sears for her exegesis on dance in musical theatre, the questions were divided evenly between the two researchers.

Age

16 or under 17-20 20-25 26-30 40-50 60+

Gender

Male Female Other/prefer not to say

Would you consider yourself a regular consumer of musicals? (This can include live theatrical performances as well as film and television adaptions.)

Yes No

Do you prefer to watch live musical theatre, or film/television adaptions? Why?

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________

Approximately how many live musical theatre performances would you say you attend per annum?

1-2 3-6 7+

Have you ever travelled abroad or interstate in order to watch a live musical theatre performance?

Yes No
What was it about *2084: a musical* that most informed your decision to come and watch it?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

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________________________________________________________________________________________

Did *2084: a musical* meet with any pre-existing expectations you had?

________________________________________________________________________________________

What did you enjoy or find interesting about the dance and movement in *2084*? Please mention any specific moments you can remember, or that stood out for you.

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Do you think that dance is an important component of musicals? Why or why not?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

What did you enjoy or find interesting about the lyrics in *2084*?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
Were the lyrics important to your overall experience as an audience member?

Thank you for your time!
4.3 Audience Interview Answers 2016 (formal)

The following copies of audience feedback was compiled by Ellin Sears.

<table>
<thead>
<tr>
<th>Form #</th>
<th>1/67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age Range</td>
<td>26-30</td>
</tr>
<tr>
<td>Gender</td>
<td>Female</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>Both</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>1-2</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Ellin, Stephen and curiosity. Never saw 1984 but after all the work Ellin and Sarah put into it, the travel and what international shows they saw I was curious to see what they created.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Didn’t have any. Came in with an open mind.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Got so caught up in it. Loved the different styles (jazz to contemporary) Wanted to join in.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>YES! It’s like a 4th dimension to a performance. Love it. Would be boring otherwise.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They were amazing!</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes! As I haven’t been exposed to 1984 it helped me understand the plot greatly. Also anything badly written is just bad. Even with the most well known actors and millions of dollars a show can be terrible if its core, the writing, is bad. Well done!</td>
</tr>
<tr>
<td>Form #</td>
<td>2/67</td>
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<tr>
<td>Age Range</td>
<td>26-30</td>
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<tr>
<td>Gender</td>
<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
<td>Live</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
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<tr>
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<td>Yes</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I knew through friends the creative team and I wouldn’t have missed it. However, I would have come regardless, a musical of a critical dystopia [?] based on 1984? Come on – coolest thing ever!</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It blew them out of the water! I didn’t expect the rich characters, or the new narratives [skilfully?] woven into the existing [unite] textual references: and choreography... Amazing!</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The stage dynamics were continually changing and evolving, the spider dance – terrifying! The use of the small boxes to illustrate the insanity of the assistant. Also the mob dynamics – the fights between the ‘rebels’ and the corporation</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Oh yes! Dance is as powerful as voice! Movement has a phenomenal ability to convey emotion and is an essential part of the narrative. Without it musicals would be empty.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The songs were amazing and capture the struggle of the characters, and held the socio political struggles of a totalitarian society [skilfully?] – [??] and characters perfect – carried the story</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes very much, continually moved and repetitively gave goose bumps</td>
</tr>
</tbody>
</table>
**Form #** | 3/67  
---|---  
**Age Range** | 16 or under  
**Gender** | Male  
**Regular consumer of musicals?** | Yes  
**Preference between live/filmed musicals** | Live  
**Live musicals viewed per/annum** | 1-2  
**Have you travelled to see live musical theatre?** | No

<table>
<thead>
<tr>
<th><strong>Question</strong></th>
<th><strong>Answer</strong></th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I knew someone who was performing in it</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Nope. Completely blew me away. Adored the singing, dancing, acting and message</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Ooh. The ballet scene. I remember a male dancer leaping across the stage rather gracefully and I thought to myself “that’s pretty goddamned impressive”</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Dance? Definitely. It’s an important aspect of expression. It adds an extra layer to any musical by conveying the dancer’s emotions/thoughts/ideas etc.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Thought provoking. There were many instances I found myself wondering what happened before 2084. Furthermore, Roberta’s story was absolutely heartbreaking. Charrington was wonderfully unhinged and the constant repetition of tick-tock helped show that.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Definitely. In fact I enjoyed the lyrics message more than the music itself. That is to say, the band and singers were absolutely phenomenal though.</td>
</tr>
<tr>
<td>Form #</td>
<td>4/67</td>
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<tr>
<td>Age Range</td>
<td>20-25</td>
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<tr>
<td>Gender</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
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<td>Live musicals viewed per/annum</td>
<td>7+</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I’ve been following its progress since the workshops and was intrigued. Also friends in cast and crew.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes, I expected the choreography to be amazing, with a mechanical “people of the machine” feel and it came through.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>“People of the machine” vibe. The last dance and all the dances around the burning of the books were particularly wonderful to watch.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>I think it’s very important if not the most important part. It assists the story, and is visually captivating.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They had a certain roundness.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes. Particularly Roberta’s songs.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<td>-------------------------------------------------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Personal connection to cast.</strong> Plus <strong>interesting theme.</strong></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td><strong>No pre-existing expectations</strong></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
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<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
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<tr>
<td>What did you think about the lyrics?</td>
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<tr>
<td>Were the lyrics important to your overall experience?</td>
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<td>Form #</td>
<td>6/67</td>
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<td>Gender</td>
<td>Female</td>
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<td>Preference between live/filmed musicals</td>
<td>Live</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Dystopian themes of interest. Personal connection with writer/dance composer etc.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It exceeded them</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The ‘step forward’ dance where everyone was on stage and took a big step forward on time to the music</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes! Visual/auditory is inexorably linked.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Carefully chosen literary references.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes! The lyrics created a loop back between the start and end of the show as well as the history the show referred to and the current day in which it was performed.</td>
</tr>
<tr>
<td>Form #</td>
<td>7/67</td>
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<tr>
<td>Age Range</td>
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<td>Gender</td>
<td>Female</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>No</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>Both</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>3-6</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Family participating in musical</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Came in a blank slate. Was truly a great performance by all. Best I have seen so far that my sister has participated in.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The ghostly faces. The solo performed by Julia, early post intermission, Will and Ian's performance in 2nd half.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes it helps convey multiple messages during dialogue/song more efficiently.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Well written and easily comprehensible.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<tr>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Murdoch theatre community</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Perfectly. Right blend of musical up beatness with dystopian themes</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I enjoyed the masks in the first half and the moving stools in act 2 however too much ensemble for me. Could been used more sparingly.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes to convey true emotions not only of the characters but of society</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They fit the plot nicely and as stated before they fit the mood nicely</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes they were memorably and catchy, what you seek from a musical</td>
</tr>
<tr>
<td>Form #</td>
<td>9/67</td>
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<tr>
<td>---------</td>
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<tr>
<td>Age Range</td>
<td>60+</td>
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<td>Gender</td>
<td>Male</td>
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<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
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<td>Yes</td>
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<thead>
<tr>
<th>Question</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>The interesting title. Recommendation from a friend.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I had none – and I was surprised (pleasantly) by the quality of the performances.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The ballet school scene was well done. The fire/burning of books very dynamic</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes – the energy adds to the atmosphere of the moment</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Incredible! Very powerful.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes – extremely so. They were clear and well enunciated so the flow of the story was well maintained.</td>
</tr>
<tr>
<td>Form #</td>
<td>10/67</td>
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<tr>
<td>Age Range</td>
<td>40-50</td>
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<td>Female</td>
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<td>Regular consumer of musicals?</td>
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</tr>
<tr>
<td>Preference between live/filmed musicals</td>
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<tr>
<td>Live musicals viewed per/annum</td>
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<thead>
<tr>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Colleague with family involved</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Absolutely blew me away! Fantastic, awesome. Loved it all. Well done.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>&lt;3 the white faces – wow moment! The use of canon was fab. The burning scene. Also the lunging reflected the chaos/turmoil.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Absolutely! I really enjoyed the active level of this musical. It significantly contributed to the storyline.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>&lt;3ed (sic) the lyrics. I was glad to be at the front to the performers facial expressions reflected what was sung. &lt;3 (sic) Ian and Roberta and Julia duets and triplets</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>&lt;3ed (sic) the lyrics. Just so cleverly constructed and interwoven. I hung on every word. Well done! PS. Music = Fantastic! Wow!</td>
</tr>
<tr>
<td>Form #</td>
<td>11/67</td>
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<tr>
<td>Age Range</td>
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<td>Gender</td>
<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<thead>
<tr>
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<th>Answer</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I work with Sarah</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Didn’t have any</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Entertainment. Amazing movement.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Entertainment. I find it difficult to interpret story from dance.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They were clear and told the story.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Absolutely, that’s where I listen for and to the story. Props and setting was terrific too!</td>
</tr>
<tr>
<td>Form #</td>
<td>12/67</td>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Curiosity.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Not really. Was very entertaining – music and lyrics outstanding.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Group choreography excellent. Masks were wicked.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Absolutely. You can’t have music without dancing.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Pretty cool.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Absolutely. Definitely storytelling at its best.</td>
</tr>
<tr>
<td>Form #</td>
<td>13/67</td>
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<td>-------------</td>
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<tr>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Film</td>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Loved <em>1984</em> and I work with Sarah</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I had high expectations for Sarah and yes she met them. <em>Ellin’s</em> stuff was good too.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance</td>
<td>I like the tap dance and Romnd (sic). And the spider thing was amazing.</td>
</tr>
<tr>
<td>and movement?</td>
<td></td>
</tr>
<tr>
<td>Do you think dance is an important component of</td>
<td>Yes. The movements express emotions in a way that many other things cannot.</td>
</tr>
<tr>
<td>musicals?</td>
<td></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The rounds</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes they expressed emotions in a way that speaking did not.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My friends were in the cast</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>No</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The chorus worked well together but I found the dance styles didn’t fit with the storyline eg. Ballet and tap scenes</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes. It is often integral to conveying the emotions.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The lyrics were frequently very hard to understand which made following the storyline extremely difficult.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes – the lack of comprehensible lyrics made it extremely difficult to follow the storyline and feel emotionally invested in the characters.</td>
</tr>
<tr>
<td>Form #</td>
<td>15/67</td>
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<tr>
<td>-------------------------</td>
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</tr>
<tr>
<td>Age Range</td>
<td>20-25</td>
</tr>
<tr>
<td>Gender</td>
<td>Female</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>Both</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>3-6</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My friends were in it.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Not really.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I liked the chorus work. But I found the ballet/rehearsal scene weird. I don't feel like it fit with the rest of the show.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes. Although I think tap is overused. Dance adds to the telling of the story</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I liked the 'Tick Tock' but I couldn't follow along with the story as it was too reliant on the lyrics.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>They would have been except there was too much to take in and I could not understand what was going on.</td>
</tr>
<tr>
<td>Form #</td>
<td>16/67</td>
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<tr>
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<td>Age Range</td>
<td>17-20</td>
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<td>Gender</td>
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<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<td>Live musicals viewed per/annum</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>We were talking with Sarah at the Murdoch Open Day and she seemed so passionate and confident about it that we had to come check it out (glad I did!)</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Had no expectations coming in but was completely blown away by how incredible it was!!!</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>It was so meaningful and the tone matched so well with that of the music. The robotism of the choreography really enforced the message of radical [?]</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Very much so. It adds that little something special that is so crucial to live, physical performance, otherwise there is only people and singing. It makes it come to life.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They were so clever. Was blown away. Were heartbreaking and riveting, they really got me into the general theme of the performance.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes they were very important.</td>
</tr>
<tr>
<td>Form #</td>
<td>17/67</td>
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<td>---------------</td>
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<tr>
<td>Age Range</td>
<td>60+</td>
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<td>Gender</td>
<td>Male</td>
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<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Bot</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>7+</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>Yes</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Know the creatives, especially Sarah and Ellin</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Came with open mind – an interesting take on Orwell – use of memory a provocative motif. Music effective – occasional echoes of other shows added to the fun.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td></td>
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<tr>
<td>Question</td>
<td>Answer</td>
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<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><em>Friends</em> production and involvement. <em>Like musicals. Subject matter of interest</em></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Liked <em>opening tap dance</em></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes – independence of active <em>bodies</em> in music is <em>important</em></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td><em>Challenging</em> [p...?] <em>politics</em> [Mention?] <em>1984</em> [into] <em>tropes</em></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Friends</strong> and <strong>family</strong> playing parts in the musical then had a <strong>personal interest</strong> in the <strong>book</strong> so was <strong>curious</strong> to see how it would be <strong>adapted</strong>.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It actually <strong>surprised</strong> me! <strong>Pleasantly 😊</strong> it had some ideas that I haven’t seen in <strong>adaption</strong> like this before.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The <strong>spiders</strong> scene. I loved the use of the <strong>masks</strong> representing the <strong>3 different faces</strong> of our <strong>personalities</strong>. The <strong>burning</strong> scenes were also awesomely choreographed, very <strong>alluring</strong>.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td><strong>Extremely</strong> important. This may not be the case for everyone but I am a very <strong>visual</strong> person, the dance and movement helps bring more <strong>emotion</strong> than just the music can.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>To be honest I didn’t take much of the lyrics in. I focus more on the <strong>music</strong>, <strong>movement</strong> and <strong>harmonies</strong>. I do recognise that is a <strong>key part</strong> to the <strong>story telling</strong> though.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>See above. Amazing job! 😊</td>
</tr>
</tbody>
</table>
Form # 20/67
Age Range 17-20
Gender Male
Regular consumer of musicals? Yes
Preference between live/filmed musicals Live
Live musicals viewed per/annum 7+
Have you travelled to see live musical theatre? Yes

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My friend Deirdre forced me to come</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yeah. It had a larger set/cast/orchestra than I thought it would so well done.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>It compensated handled a large cast on a small set well.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Of course. Dance brings a unique energy to a performance.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>How uniquely intelligent it sounded.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>It helped portray the story in a poetic way, adding an extra element.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<td>-------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Writers.</strong> Watched the progress, wanted to see their outcome.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td><strong>No</strong> previous expectation held.</td>
</tr>
</tbody>
</table>
| What did you enjoy/find interesting about the dance and movement?       | - Achievable level set.  
- **Robotic** post wipe persona and the ‘remembered’ but I do wonder if this could have been emphasised a little more with a cast who had more dancing background. **Abbey’s** performance superb.  
- **Blind obedience** to the regime with its **military style choreography** was contrasted well to the **free flowing styles** of the **rebels.**  
- More emphasis in the script on the link of the **movement piece** to the ‘entertainment playing at Memory Day’ could have been advantageous to both **story** and **movement**  
- **Choreographed movement supported** the **lead role storylines.**  
- **Spiders** would have to be one of the **highlights**                                                                                                                                                                                                               |
| Do you think dance is an important component of musicals?               | **Important** and role and needs to be **explored more** as theatre productions expand their horizons. All areas of **human movement** that **traditionally represent celebration, respect, remorse and other emotions** have been based on a combination of **music and vocalisation.** All types of presentation whether by |
tribal cultural dancers, folk dancers, operatic presentations or modern musical groups are simply variations on a theme that combines these three aspects. Musical theatre is no different and should be increasingly active in blending the three.

| What did you think about the lyrics? | • Previous understanding of 1984 was advantageous.  
• 4 minutes to understand background  
• Hero/Villain/Quest/Outcome were hard to discern. Repetition of cyclic occurrence was well done.  
• Song lyrics blurred a little when duos or trios sang however this is not something that should be removed. More attention to detail in these areas will be fabulous at the next airing of this piece. |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>The lyrics in a production such as this are imperative and as such need to be concise and informative at all times. The piece can only give cameos and synopsis of events therefore simplicity/clarity of story presentation is paramount. If the audience cannot hear, understand or interpret the story in the first act then there are likely to be very poor reviews or loss of interest that leads to patrons leaving the venue. This presentation did take a short while to indicate direction but none of this was lost by the use of conversation in song or word form.</td>
</tr>
<tr>
<td>Form #</td>
<td>22/67</td>
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<td>-------</td>
</tr>
<tr>
<td>Age Range</td>
<td>20-25</td>
</tr>
<tr>
<td>Gender</td>
<td>Male</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>No</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>N/A</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>0</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Know/acquainted with the parents of the director and choreographer and know the director</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>1. Yes. I hoped that the songs/music would be “modern” and “current” and this proved to be the case. 2. Hoped the storyline would be interesting and easy to follow and it was</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>1. Dance/movement sequences suited the music and the situation. Could focus on each actor/dancer individually on the stage. 2. Really enjoyed the scene where black-clothed people with white masks and white masks on hands were on stage.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>YES. Think it is important. Visually want (as an audience member) to engage with the actors and current situation in dance movement that suits the setting.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>• Told the story of the musical. • Were relevant to the situation/story • Were witty at appropriate times • Were clearly sunk/spoken • Were delivered with appropriate emotion by actors</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>YES. Told the story of the musical in a sequenced format. PS. Music was terrific and well written/put to the lyrics.</td>
</tr>
<tr>
<td>Form #</td>
<td>23/67</td>
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<tr>
<td>Age Range</td>
<td>20-25</td>
</tr>
<tr>
<td>Gender</td>
<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Both</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>1-2</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>Yes</td>
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</tbody>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I knew lots of <strong>people</strong> in it. Great <strong>advertising</strong>!</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I had <strong>no expectations</strong> coming in so it was all <strong>surprising</strong>.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The <strong>white face masks</strong> were striking and the <strong>numbers</strong> in the ‘tick-tock’ number</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, <strong>individually</strong> it helps portray the <strong>mood</strong> – <strong>ensemble</strong> pieces I find to be a bit <strong>distracting</strong> from the <strong>singing</strong> as it <strong>divides attention</strong>.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They helped portray the <strong>characters</strong> and gave a greater understanding of the <strong>world</strong> and the <strong>characters place</strong> in it.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes they portrayed the <strong>storyline</strong>.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My brother was in it 😊</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>There was a lot more going on in it than I had expected to see – it was great!</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I liked how menacing a lot of the dances were and how many different styles there were. Liked when everyone was getting pushed around on boxes.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes! It makes it a different style of storytelling than plays/opera</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Liked the solos for following the plot</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, they conveyed the story!</td>
</tr>
<tr>
<td>Form #</td>
<td>2/67</td>
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<tr>
<td>-------------</td>
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<tr>
<td>Age Range</td>
<td>16 or under</td>
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<td>Gender</td>
<td>Female</td>
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<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<td>Live musicals viewed per/annum</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My friends friend was in it and I came is support because I knew her too</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes it exceeded my expectations</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Yes the dancing around the fire and when all the rebels would fall forwards then catch themselves midstep that looked amazing</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes because the movement in a play creates a sense of actually being there</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>There was some sneaky lines and tunes from other plays, I thought it was very well written with the loop of events</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>The lyrics where (sic) important in helping us understand the plot in a catchy way</td>
</tr>
<tr>
<td>Form #</td>
<td>26/67</td>
</tr>
<tr>
<td>--------------</td>
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<td>Age Range</td>
<td>20-25</td>
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<td>Gender</td>
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<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<td>Preference between live/filmed musicals</td>
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<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My friend is in it</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Much exceeded them</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The cannons. Timing was a bit out. But it was very good.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes they help tell the story</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>There were a lot of words and repetition</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>The enunciation wasn’t clear enough for them to have a full effect</td>
</tr>
<tr>
<td>Form #</td>
<td>27/67</td>
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<td>-------------</td>
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<tr>
<td>Age Range</td>
<td>30-40</td>
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<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>Both/Live</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>1-2</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
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<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Gema is in it 😊</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>• The ballet scene was good/enjoyable with lots of things going on</td>
</tr>
<tr>
<td></td>
<td>• When Julia was remembering and the figures were behind the screen as her childhood</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes it conveys much more emotion</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Sometimes it was difficult to hear but they told a good and cohesive story</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Most definitely – they tell us what is going on!</td>
</tr>
</tbody>
</table>
Form # | 28/67
---|---
Age Range | 40-50
Gender | Female
Regular consumer of musicals? | Yes
Preference between live/filmed musicals | Live
Live musicals viewed per/annum | 3-6
Have you travelled to see live musical theatre? | Yes

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Family acting</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>No expectations</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Well done – <strong>effective</strong> use of hats and <strong>costume</strong> hi-vis</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes as long as it <strong>doesn’t go on too long</strong></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Good. I was at the front and able to hear all of them. A <strong>difficult subject matter</strong> well done.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes most <strong>definitely</strong></td>
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<tr>
<td>Form #</td>
<td>29/67</td>
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<td>-------------</td>
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<td>Age Range</td>
<td>26-30</td>
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<tr>
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<tr>
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<thead>
<tr>
<th>Question</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Personal relationship with people involved in the making</strong></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td><strong>Yes</strong></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>From a <strong>dancers (sic) perspective</strong> it was obvious that a lot of the <strong>cast were not dancers</strong> but the choreography was <strong>effective and powerful</strong></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td><strong>Yes</strong> – it helps create a <strong>feel</strong> onstage and <strong>more emotion</strong> than <strong>characters who remain still/don’t dance</strong></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The <strong>original</strong> pieces were <strong>well done</strong></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td><strong>Yes</strong> – some was <strong>hard to understand</strong> but overall made a <strong>dramatic impact</strong></td>
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<td>Form #</td>
<td>30/67</td>
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<tr>
<td>Age Range</td>
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<tr>
<th>Question</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Curiosity</td>
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<tr>
<td>What were your pre-existing expectations?</td>
<td>Was better than I expected</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>All good</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Yes but <strong>music a bit too loud</strong> either for me or where I was sitting to hear lyrics clearly actors seemed to be singing well enough</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td></td>
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<td>Question</td>
<td>Answer</td>
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<td>-------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Enjoyed the book was interested in seeing how the show would compare</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
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<tr>
<td>What did you think about the lyrics?</td>
<td></td>
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<tr>
<td>Were the lyrics important to your overall experience?</td>
<td></td>
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<td>Question</td>
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<tr>
<td>What most informed your decision to watch the show?</td>
<td>Friend</td>
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<tr>
<td>What were your pre-existing expectations?</td>
<td>Non</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The end</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td></td>
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<tr>
<td>Were the lyrics important to your overall experience?</td>
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<td>Have you travelled to see live musical theatre?</td>
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<tr>
<td>What most informed your decision to watch the show?</td>
<td>I <em>workshopped</em> it and followed its <em>evolution</em> as a <em>project</em></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It <em>surpassed</em> my expectations <em>musically</em> and <em>dramatically</em></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Such a <em>difficult</em> thing to get majority <em>non dancers</em> <em>to move</em> with <em>confidence</em></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td><em>Very important</em>. The <em>first half</em> of the <em>first half</em> was very <em>effective</em></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I like that it was <em>virtually</em> completely <em>sung through</em>. That there were only a <em>couple of moments</em> where the <em>rhymes</em> were <em>obvious</em></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>The lyrics <em>tell the story</em> so without them we wouldn’t have a clue what was going on</td>
</tr>
<tr>
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<td>34/67</td>
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<td>Regular consumer of musicals?</td>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I know half the cast personally</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>NO WAY and it was FANTASTIC! It really left me with that “wow what a show!” feeling</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The fire scenes were brilliant</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, it fills the stage and increases effect</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They were appropriate for the play</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes very</td>
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<tr>
<td>Form #</td>
<td>35/67</td>
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<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Friends</strong> participating in the musical</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Having read the <strong>book (1984)</strong> it met my recollection of the storyline</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Use of <strong>props on wheels</strong> → <strong>visually stimulating</strong></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>More prominently <strong>expresses the music</strong></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td><strong>More dialogue than lyric</strong> – I liked this</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td><strong>Yes</strong> they were but if they are going to include important back story then the lyrics <strong>need to be more clear</strong></td>
</tr>
<tr>
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<td>36/67</td>
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<td>20-25</td>
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<td>Gender</td>
<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
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<tr>
<td>Live musicals viewed per/annum</td>
<td>3-6</td>
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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I chose to attend to <strong>support friends</strong> at their urging</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I didn’t really have pre-existing expectations but enjoyed what I saw. I thought it was a good play on <strong>1984</strong></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I enjoyed the way it conveyed the scenes of <strong>indoctrination</strong> and how it was used to <strong>express memories</strong></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>I think that without dance (or some form of movement) the <strong>music</strong> can seem to <strong>stagnate</strong> and lose its <strong>effectiveness</strong> and I also think it is <strong>important</strong> in <strong>conveying what is being sung about</strong>.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I enjoyed the <strong>stories</strong> they told and how they created a sense of <strong>scene</strong> along with how they told the <strong>story</strong></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>The lyrics were definitely great for showing the <strong>indoctrination</strong> and the <strong>battle of the rebellion</strong></td>
</tr>
<tr>
<td>Form #</td>
<td>37/67</td>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
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</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Did not have any pre existing expectations</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The white masks</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Movement is important</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes they told the story. Gave personality to each actor</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<tr>
<td>-------------------------------------------------------------------------</td>
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<tr>
<td>What most informed your decision to watch the show?</td>
<td>No reason in particular</td>
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<tr>
<td>What were your pre-existing expectations?</td>
<td>No expectation</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>It manages to portray a sense of unrest in what would be joyful moments, and then a contrast between the robotic OWC loyalists and more (?) rebels</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Dance that fits with the music is important. Visual feedback can improve musical number</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>It all feels strangely relatable</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Mostly. It can be hard to take everything in with a lot of music movement and stage effects, particularly when multiple people are singing</td>
</tr>
<tr>
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<thead>
<tr>
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<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>The concept sounded cool (also Cat is bae)</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I didn’t have an pre-existing expectations having never read 1984 but holy shit it was good</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I liked how it was used as a metaphor for “unity” and of control. The ballet scene was really cool because they had their movement dictated but then Julia went through the show as a sign of self-expression and defiance. Also the mask people were cool and creepy</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, it allows more creativity in the interpretation and can contribute a lot to the overall atmosphere of the performance</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I liked the intensity and the way the passive lyrics to show when people were being controlled/wiped</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, they helped me follow the plot and also understand individual character motivations</td>
</tr>
<tr>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I had no idea what it was about a really wanted find out</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The synchronised movements (the keyboards)</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes I do. To me it just seems like the natural partner to music so it seems weird to me to have one without the other</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>How well they were written like amazing</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes</td>
</tr>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I liked the idea and premise behind an updated take on George Orwell’s 1984 and wanted to see what that would be like. Also Cat.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Well I am unfamiliar with the source material. That being said, I did think it would end differently with a new war beginning to end the memory wipes.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>It was interesting because of one of the opening scenes where the dancers were attacked so it was against the rules and therefore quite erratic at times.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes because it’s an important aspect of the story-telling and a great way to get characters to express their emotions</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They were utilised as story devices and revealed the most about the characters and what caused the memory wipes</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, as the lyrics revealed important aspects and information for the progression of the story as well as fleshing out the characters and their backstory</td>
</tr>
<tr>
<td>Form #</td>
<td>42/67</td>
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<tr>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My son was in it</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I read <em>1984</em> in school (long time ago) so I understood the “mind control”</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Loved the <em>ballet scene</em> – all the “people” <em>relaxing</em> after the <em>bosses</em> left the floor</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>I’ll admit I’m <em>not a fan</em> of dance</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>They continued the <em>story</em></td>
</tr>
<tr>
<td>Form #</td>
<td>43/67</td>
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<tr>
<td>--------------</td>
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<tr>
<td>Age Range</td>
<td>40-50</td>
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<td>Gender</td>
<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>No</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>1-2</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>To see the creative product of people that I knew. To support a university production</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It surpassed them</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>It appeared to be varied and therefore held my interest – individual, small groups, large groups; fast, slower paced, I also enjoyed height variation – so there was always something to look at. Energetic, at times emotive.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes – it helps to have something for your eye to follow while you listen to a song, which is effectively a longer way for characters to communicate.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I was very impressed by them – I was struck, at different times, by the intelligence of some lines, the ability of lines to further the story or convey emotion</td>
</tr>
</tbody>
</table>
| Were the lyrics important to your overall experience?                    | Of course. Musicals cannot be carried by the music alone. Lyrics specifically written to further the story feel more authentic, to me, than pre-existing songs chosen to “fit in” to a new story. Authenticity is the key quality for me.
<table>
<thead>
<tr>
<th>Form #</th>
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<tr>
<td>Age Range</td>
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<td>Gender</td>
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<tr>
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<td>1-2</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>People I know were in it probably!</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I didn’t have any pre-existing expectations and didn’t know what to expect</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I enjoyed the dance that was used as a method of rebellion and self expression for the characters</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, because it conveys emotion and self expression in ways that lyrics, dialogue and music cannot</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Yes, because for the most part the lyrics conveyed the plot and, at times, were methods of exposition</td>
</tr>
<tr>
<td>Form #</td>
<td>45/67</td>
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<tr>
<td>Age Range</td>
<td>60+</td>
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<td>Gender</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Both</td>
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<tr>
<td>Live musicals viewed per/annum</td>
<td>1-2</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My son was involved</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>As I didn’t come with pre-existing expectations no – but I did enjoy it and the talent projected topics and life? It gave</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Ballet, tap, jazz, freeform</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Definitely – rhythm</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Provoking</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes very much so</td>
</tr>
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<td>Form #</td>
<td>46/67</td>
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<td>-------------</td>
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<td>Regular consumer of musicals?</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
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<tr>
<th>Question</th>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Friends</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Even more</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Ensemble work was powerful. Conveyed the mood of the situation or feelings of people.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes. Movements convey more than words or different messages.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Difficult to say. I did not always understand – English second language</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes and no. I switch from words to movements, it was great.</td>
</tr>
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<td>Form #</td>
<td>47/67</td>
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<td>Age Range</td>
<td>26-30</td>
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<td>Gender</td>
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<tr>
<td>Regular consumer of musicals?</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
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<tr>
<td>Live musicals viewed per/annum</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>A love of dystopian fiction</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes!</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The ballet inspired scene</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes – to fully interpret the song</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The repetitive ‘one world’ chant really stuck – it was increasingly eery (sic)</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Not as important as the dialogue</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<tr>
<td>-------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Love of dystopian fiction, admiration of the director’s early work in MCDC &lt;3</strong> (sic)</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I think it exceeded them, particularly in the scores injection of hope/light tones and the complex yet relatable story</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The ballet and the use of ensemble as stage hands</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, provided it can reflect the emotion of the story and music, dancers need to be able to emote</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The “I remember” and reprisals – very stark and vivid yet different for each character</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>I found the lyrics expositional, but the more emoting in the song the more striking the lyrics became (eg. “I remember”)</td>
</tr>
</tbody>
</table>
Form # | 49/67  
---|---  
Age Range | 20-25  
Gender | Male  
Regular consumer of musicals? | No  
Preference between live/filmed musicals | Live  
Live musicals viewed per/annum | 1-2  
Have you travelled to see live musical theatre? | No

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Seemed like an interesting adaptation</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yeah definitely exceeded mine</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The choreography had its ups and downs but was overall enjoyable. I enjoyed the background performances behind the curtain the most. Definitely added a nice touch to the forefront.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, but it depends on the musical, might be a good addition for some but not for others.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>It was performed beautifully everytime for every part. The contents – outside of their meanings in the play itself – left something to be desired.</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, but some of it were a bit lacklustre.</td>
</tr>
<tr>
<td>Form #</td>
<td>50/67</td>
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<td>-------------</td>
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<tr>
<td>Age Range</td>
<td>20-25</td>
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<td>Gender</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
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<tr>
<td>Live musicals viewed per/annum</td>
<td>3-6</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Friend in play</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I didn’t have any</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Not really</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes of course. Because <strong>music</strong> is part of <strong>dance</strong> and vice versa</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Good <strong>rhythmical</strong> (?) performance</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, they told a <strong>story</strong></td>
</tr>
<tr>
<td>Form #</td>
<td>51/67</td>
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<td>--------</td>
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<td>Age Range</td>
<td>30-40</td>
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<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<td>Live musicals viewed per/annum</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>Yes</td>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed you decision to watch the show?</td>
<td>Curiosity</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Thought it was similar to a student production but after watching it, I feel it was extremely professionally produced</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Throughout the entire production the music and singing was great!</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, music is the sound, dance is the visual</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I felt the lyrics filled in the storyline for me</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes. Definitely. The music goes into your ears but the lyrics get in your heart</td>
</tr>
<tr>
<td>Form #</td>
<td>52/67</td>
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<tr>
<td>-----------------</td>
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<td>Age Range</td>
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<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<tr>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My reading and enjoyment of the original book; the pervasive culture of surveillance (eg. Facebook stalking); I also wanted to see a contemporary adaptation</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes. I was expecting a rhetoric about surveillance, not having control and notions of freedom</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I really like the lyrics and the word play such as “losing you” and “losing to you”; I like the somewhat tragic ending where it felt like control or our sense of control is a construct of truth</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>For me, not as important as lyrics. Perhaps I do not understand the nuances of dance so I am unable to read too much into its meaning.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I enjoy the narrative and the wide applicability of the lyrics, which made me ponder</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes. They were very important! They frame my emotions</td>
</tr>
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<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Dating a <strong>guy</strong> who had <strong>free tickets</strong></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
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<tr>
<td>What did you think about the lyrics?</td>
<td></td>
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<tr>
<td>Were the lyrics important to your overall experience?</td>
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<td>Regular consumer of musicals?</td>
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<td>Preference between live/filmed musicals</td>
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<td>Live musicals viewed per/annum</td>
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<tr>
<td>Have you travelled to see live musical theatre?</td>
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<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>The adaption of George Orwell’s novel</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It actually far exceeded them</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The visual imagery around the book burnings were particularly impressive</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Not personally as story is conveyed through song but it worked well in this case</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Lyrics fitted the themes they were trying to convey and were able to project the story across clearly</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, as they conveyed much of the story</td>
</tr>
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<td>Form #</td>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Mostly the cast, but I have always been a fan of Orwell</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>It met every one</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>There were many times the movements were synchronised perfectly and they were powerful, in the most efficient use of space, unfortunately there was an abundance of characters uniquely dancing which was distracting</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
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<tr>
<td>Were the lyrics important to your overall experience?</td>
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<tr>
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<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Knowing the Murdoch Theatre community mostly. Also dystopian futures society's (sic) are appealing</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Wasn’t sure what to expect seeing a completely new musical. Perhaps the connections to 1984?</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>A lot of the group choreography was fun to watch and doesn't draw too much attention away from others</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>In a surreal environment I think it is. Musicals are quite the opposite to realism and realistic movement.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The storytelling elements was fascinating and understanding the character relations</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Lyrics are just as important as the lines of dialogue (sic) and its adds a little something extra to the experience and following this story</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>My son was in it 😊</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Didn’t have any</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Choreography interesting and diverse. Good use of space. Liked used of boxes</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Absolutely – visual content and movement</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I could understand most of them (don’t often listen to lyrics) excellent singers – solos were all great. Good casting choices</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Not so much</td>
</tr>
<tr>
<td>Form #</td>
<td>58/67</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>Age Range</td>
<td>20-25</td>
</tr>
<tr>
<td>Gender</td>
<td>Male</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>Both</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>1-2</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>The concept behind the play specifically the dystopian aspects which I always find enjoyable. Also Cat.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes it did.</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The way in which the dancing conveyed a sense of conformity and lack of uniqueness within the OWC society</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Dance can be used well and provide a good effect in musicals, however I don’t believe that it is important</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They revealed some important backstory information</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes the lyrics were important to my overall experience as it provided valuable insights into the characters</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Sean. It sounded interesting and I wanted to go out.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I wasn’t expecting live music</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes it sets the mood for the scene</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>See below</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, they told the story</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Sean</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Its adding to the <strong>controlled atmosphere rigidity and forcefulness</strong> are noticeable</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>They (dance and music/song) <strong>work well together, changing the platform of character interaction</strong> from <strong>natural to performance-like</strong></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>They are when I can hear them, they make up the vast majority of the <strong>auditory story telling</strong>. (the music is occasionally drowning out the lyrics) 😊</td>
</tr>
<tr>
<td>Form #</td>
<td>61/67</td>
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<tr>
<td>-----------</td>
<td>---------------</td>
</tr>
<tr>
<td>Age Range</td>
<td>50-60</td>
</tr>
<tr>
<td>Gender</td>
<td>Female</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>3-6</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
<td>Yes</td>
</tr>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I know people acting in the performance and I attended last year musical written by Nick Choo and was very impressed</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Music was impressive</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I enjoyed the scene dancing around the fire</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes I enjoy the dancing part of the musical. Movement and choreography are an integral part of a musical, another way of telling the story.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>The lyrics help develop the storyline</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes I enjoyed the music and lyrics</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<tr>
<td>------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>The premise was intriguing</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>Yes, in a good way</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Visually interesting – like the difference between corporation armbands and rebel armbands and movement</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes – shows atmosphere</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>It’s how the storyline is explicitly told</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes.</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Participating in Murdoch</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I had no idea but I LOVED it!</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>Multi-layerd (sic)</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes! Helps with feeling and expression</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>Very captivating and emotive</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes! With not too much dilouge (sic) lyrics are important in understand (sic) the story</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>I had never been to a musical performance before and a friend invited me.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>I came in with no expectations and left with great enjoyment, thoroughly enjoyed myself</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>I liked how the movement had its own way of adding to the story. They were often subtle too where appropriate.</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes, but only because it adds to the viewing experience although I have not been to many performances before.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>I enjoyed the way it conveyed emotion and were memorable. Especially tik tok</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes they conveyed a lot of meaning and helped progress the plot. They were also memorable.</td>
</tr>
<tr>
<td>Form #</td>
<td>65/67</td>
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<tr>
<td>--------</td>
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<tr>
<td>Age Range</td>
<td>26-30</td>
</tr>
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<td>Gender</td>
<td>Female</td>
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<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
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<tr>
<td>Preference between live/filmed musicals</td>
<td>Live</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>3-6</td>
</tr>
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<td>No</td>
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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td>Doing CT with Ellin and Sarah. That’s about it.</td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td>So much better!!!</td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The different levels used and the mix of ballet and contemporary</td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td>Yes! Simply watching someone sing I find mediocre and boring unless you can sing with them.</td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td>They were engaging</td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td>Yes, it drew you to the characters rather than what else was going on.</td>
</tr>
</tbody>
</table>

I wish there was a sound track.
<table>
<thead>
<tr>
<th>Form #</th>
<th>66/67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age Range</td>
<td>20-25</td>
</tr>
<tr>
<td>Gender</td>
<td>Female</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>No</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
<td>N/A</td>
</tr>
<tr>
<td>Live musicals viewed per/annum</td>
<td>0</td>
</tr>
<tr>
<td>Have you travelled to see live musical theatre?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td>The <strong>burning</strong> of the <strong>papers dancing number around</strong></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td></td>
</tr>
</tbody>
</table>

I don’t know much but it was super great to watch. 10/10 would recommend 😊
<table>
<thead>
<tr>
<th>Form #</th>
<th>67/67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age Range</td>
<td>20-25</td>
</tr>
<tr>
<td>Gender</td>
<td>Male</td>
</tr>
<tr>
<td>Regular consumer of musicals?</td>
<td>Yes</td>
</tr>
<tr>
<td>Preference between live/filmed musicals</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What most informed your decision to watch the show?</td>
<td><strong>Friends in the performance</strong></td>
</tr>
<tr>
<td>What were your pre-existing expectations?</td>
<td><strong>Wasn’t sure what to expect. Came away happy.</strong></td>
</tr>
<tr>
<td>What did you enjoy/find interesting about the dance and movement?</td>
<td><strong>It was aggressive. Powerful.</strong></td>
</tr>
<tr>
<td>Do you think dance is an important component of musicals?</td>
<td><strong>Yes. Dance is also important to convey meaning.</strong></td>
</tr>
<tr>
<td>What did you think about the lyrics?</td>
<td><strong>They were clever. Witty.</strong></td>
</tr>
<tr>
<td>Were the lyrics important to your overall experience?</td>
<td><strong>Yes. They told the story.</strong></td>
</tr>
</tbody>
</table>
References - Programme

References/Works cited – Thought crime is death/ Let’s not discuss an untruth

Actors Equity. 2017. *Diversity on Broadway Award*. Actors Equity Association

http://www.actorsequity.org/AboutEquity/EquityAwards/diversity_award.asp.


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https://en.oxforddictionaries.com/definition/meme


