

The Midtown Management Group, Inc.

INSIDE BROADWAY™

Michael Presser, Executive Director



Aspects
of
Andrew
Lloyd
Webber

A VIDEO

An Andrew Lloyd Webber Chronology

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Scott Humbert

“Every time you
do something
that is safe,
every time you
repeat yourself
in any shape or
form, is always,
in my view,
disastrous.”

- Andrew Lloyd Webber

- ❖ 1948 - Born on March 22 in London to Jean Hermione Johnstone and William Southcombe Lloyd Webber
- ❖ 1956-61 - Attends Westminster Underschool in London
- ❖ 1959 - *The Music Teacher*, a British magazine, publishes a piano suite written by the eleven year-old Lloyd Webber
- ❖ 1961-1965 - Attends the Westminster Upper School
- ❖ 1962 - Begins spending summers in Ventimiglia, Italy with his aunt, a former actress
- ❖ 1965 - Matriculates at Magdalen College, Oxford
- ❖ 1965 - Meets lyricist Tim Rice, and leaves Oxford
- ❖ 1966 - Writes *The Likes of Us*, a musical about a 19th century London philanthropist, which is never produced
- ❖ 1968 - Commissioned to compose a choral work for a boys' school, he and Rice write *Joseph and the Amazing Technicolor Dreamcoat*. The show undergoes many transformations before it at last opens on Broadway in 1982
- ❖ 1970 - The album of *Jesus Christ Superstar* is released
- ❖ 1971 - *Jesus Christ Superstar* is produced as a Broadway musical. A production opens in London in 1972
- ❖ 1971 - Marries Sarah Huggill
- ❖ 1975 - *Jeeves*, a musical based on the humorous stories of P.G. Wodehouse, opens - and closes after a month
- ❖ 1978 - *Evita* opens in London, and on Broadway in 1979
- ❖ 1981 - *Cats* opens in London, and in New York in 1982
- ❖ 1982 - *Song & Dance* opens in London, and on Broadway in 1985
- ❖ 1984 - Marries Sarah Brightman
- ❖ 1984 - *Starlight Express* opens in London and comes to New York in 1987
- ❖ 1985 - *Requiem*, a Mass for the dead, is premiered at St. Thomas Episcopal Church in New York City
- ❖ 1987 - *The Phantom of the Opera* opens in London, and on Broadway in 1988
- ❖ 1989 - *Aspects of Love* opens in London, and opens in New York in 1990



Scott Humbert

Andrew Lloyd Webber discusses his latest projects with Michael Presser, Executive Director of the Midtown Management Group, Inc.

Introducing Andrew Lloyd Webber

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Have you ever wondered what it would be like to talk with a great composer? Beethoven? Mozart? McCartney and Lennon? To probe the thought process and feelings of the creator of a great work of art?

A similar curiosity prompted me to propose a video interview with the musical theatre's current superstar, British composer Andrew Lloyd Webber. I approached his London-based Really Useful Group

and received permission to interview Lloyd Webber for this educational television project.

The interview was held at the composer's Trump Tower apartment on a late spring afternoon in

1990. The weather that day was horrible - torrential rain and unbearable humidity - the type of day that ties up Manhattan traffic and tempers.

Andrew Lloyd Webber was most generous with his responses and ideas. The taped conversation covered a wide

range of subjects - the influence of Rodgers and Hammerstein on his career, his collaborations with lyricist Tim Rice, the creation of "Memory," the future of the musical theatre, advice for aspiring young composers, his plans for the future - all discussed with great

charm and urbane wit.

We found Lloyd Webber to be a fascinating and informative person. I think as you view this video you will also come to share those views and to experience the unique genius of a creative artist.

- Michael Presser



Scott Humbert

Song and Story: A Quiz

Quick, now! Match the Andrew Lloyd Webber musicals in column one with the well-known songs in column two.

- | | |
|--|-------------------------------------|
| 1. <i>Joseph and the Amazing Technicolor Dreamcoat</i> | a. "Love Changes Everything" |
| 2. <i>Jesus Christ Superstar</i> | b. "Music of the Night" |
| 3. <i>Evita</i> | c. "Close Every Door" |
| 4. <i>Cats</i> | d. "Memory" |
| 5. <i>Song and Dance</i> | e. "I Don't Know How to Love Him" |
| 6. <i>Starlight Express</i> | f. "Light at the End of the Tunnel" |
| 7. <i>The Phantom of the Opera</i> | g. "Don't Cry for Me, Argentina" |
| 8. <i>Aspects of Love</i> | h. "Tell Me on a Sunday" |

Answers

1. - c. *Joseph and the Amazing Technicolor Dreamcoat* used the Bible story of Joseph and the coat of many colors as the basis for a musical about a young man sold into slavery by his brothers. "Close Every Door" is a song of defiance against their cruelty.

2. - e. The Bible was once again used as source material: the passion of Christ was set to music in *Jesus Christ Superstar*. "I Don't Know How to Love Him" is sung by Mary Magdalene.

3. - g. *Evita* is the story of Eva, the wife of General Juan Peron,

the dictator of Argentina during the 1940's. She sings "Don't Cry for Me, Argentina" to the peasants who supported her in her rise to power.

4. - d. *Cats* is based on *Old Possum's Book of Practical Cats* by T.S. Eliot, the great poet. But the lyrics of "Memory" were written by director Trevor Nunn, using an unpublished four-line fragment of Eliot's verse.

5. - h. In *Song and Dance*, a young English girl living in New York explains to her lover how she would like to end their relationship in "Tell Me on a Sunday."

6. - f. *Starlight Express*, a musical based on Wilbert Awdry's *Thomas the Tank Engine* stories, concludes with this rousing ballad.

7. - b. The Phantom sings "Music of the Night" to his beloved Christine in Lloyd Webber's version of Gaston LeRoux' melodrama of a hideous monster living beneath the Paris Opera House.

8. - a. *Aspects of Love*, based on David Garrett's novella about a menage of mid-twentieth century bohemians, opens with the song "Love Changes Everything."

The R & H Influence

Few people dispute the position of Richard Rodgers and Oscar Hammerstein II as the monarchs of the American musical, who reigned over Broadway's golden age from their first, ground-breaking joint effort, *Oklahoma* (1943), to *The Sound of Music* (1959), which enjoyed a long run on Broadway and went on to become one of the most successful motion pictures of all time. While their collaborations total only nine Broadway shows, an original motion picture musical and an original television musical, their influence is felt in hundreds – perhaps thousands – of musicals written by their successors.

Rodgers and Hammerstein are credited with bringing the musical to a turning point: their predecessors wrote plays with songs that punctuated – or even interrupted – the action of the story,

– is Andrew Lloyd Webber. “If you ever wanted to know how to construct a piece of popular musical theatre – where to break a scene, how to move it along – I would advise you to go out and buy a copy of the piano score to *The Sound of Music* and play it,” he says.



Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960)

The Rodgers & Hammerstein Organization

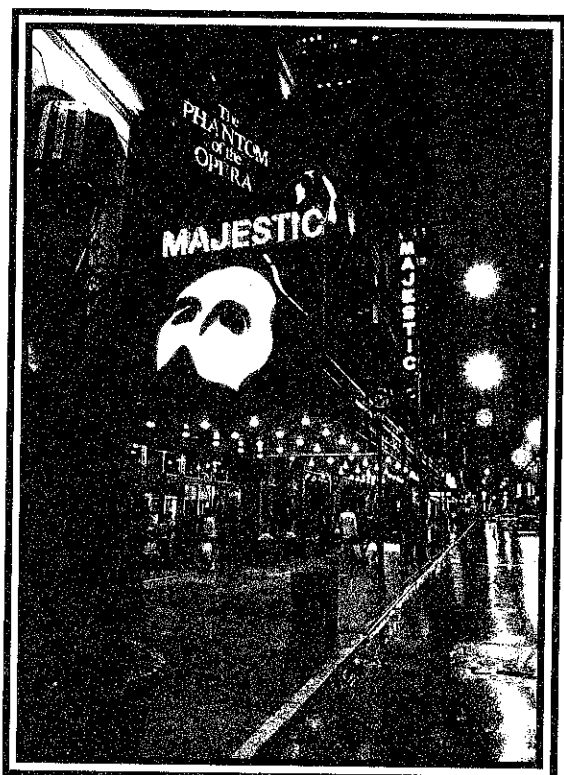
but Rodgers and Hammerstein used songs actually to advance the plot.

Among the composers very much in debt to these two giants – and eager to admit it

The golden Rodgers and Hammerstein years in America were dark days in England. “The Second World War obviously stopped a lot of our development as a musical theatre nation,” says Lloyd Webber. “I guess any nation that is being blitzed by bombs every two minutes tends to turn in on itself.”

The composer was first introduced to the work of Rodgers and Hammerstein in the 1960's through movie versions of the Broadway hits. At that time, the R & H classics seemed dated - the music they contained did not speak to the new generation. "Once the Beatles had happened, the main kind of song writing talent all wanted to be the Beatles because it was a short cut. But lyricist Tim Rice and I decided that we wanted to stick with theatre."

But Andrew Lloyd Webber didn't slavishly follow a formula - he added his own twist to the Rodgers and Hammerstein innovation. In R & H shows, the music is integral to the story. In Lloyd Webber shows, the music is the story - there is hardly ever any spoken dialogue. His shows are "through-composed" - as in opera, one song flows almost seamlessly into the next. Lloyd



Scott Humber

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Webber's ear is also very much attuned to today's tastes - such hit songs as "I Don't Know How to Love Him," "Don't Cry for Me, Argentina," and "Memory" have over the last twenty years become pop standards and won a huge audience who have never set foot inside a Broadway theatre.

As the musical theatre continues to

evolve, the music itself assumes a central, rather than an incidental, position - and the line from Rodgers and Hammerstein to Andrew Lloyd Webber is very clear. "In the next century," says *Time Magazine* theatre critic William Henry, "Andrew Lloyd Webber will be regarded as one of the four or five major musical figures of this century."

Creating a "Memory"

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Grizabella, the Glamour Cat, sings "Memory" in Andrew Lloyd Webber's Cats

Every composer for the musical theatre yearns to write a big hit song – that one melody, preferably at a key moment in the play, that will stay in the audience's mind. Legendary composers such as Richard Rodgers, Jerome Kern, Irving Berlin and George Gershwin built entire shows – and lucrative careers – around such "hit" tunes.

While many try, few succeed. But sometimes various ingredients from unexpected sources combine to form such a creation. This was the case with Andrew Lloyd Webber's "Memory," perhaps one of the most popular songs to emerge from the musical theatre in recent years.

The song "Memory" is a ballad sung by Grizabella, the Glamour Cat. It is introduced at the conclusion of the first act of *Cats* and then reappears at the climax of Act Two. Interestingly, the character of

Grizabella was not included in the published text of T.S. Eliot's *Old Possum's Book of Practical Cats* (1939). It was in 1980, during a visit to the summer music festival organized by Lloyd Webber at his Sydmonton home, that the poet's widow, Valerie Eliot, first produced an unpublished fragment of verse about Grizabella.

Lloyd Webber set to work on a musical score for the Eliot poems and with the assistance of stage director Trevor Nunn and set designer John Napier developed the concept of a gathering of cats at which a special cat would be selected to make a trip to the Heavenside Layer, a sort of cat heaven. Grizabella was to be the central dramatic figure in the show and therefore required a key song. But even in the rehearsal process's eleventh hour, no one knew what that song was to be until Nunn heard Lloyd Webber casually playing a tune

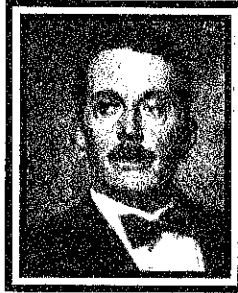
on the rehearsal piano during a lunch break.

"What is that?" demanded the director.

The tune that Lloyd Webber was playing had been composed years earlier when he had been considering a project about the rivalry between two Italian opera composers, Puccini and

public. "I thought this was a great idea for a show, but no one else thought it was," recounts Lloyd Webber. "The tune lay unused in a box for many long years" – until he played it at rehearsal and Trevor Nunn asked what it was.

"It's a tune, Trevor, and you can't have it," replied the composer.



Giacomo Puccini
(1858-1924)

Leoncavallo. Both men wanted to compose operas on a French book called *Scenes de la vie de boheme*. Puccini's version of *La Boheme* – though denounced by contemporary critics – would become world famous, while Leoncavallo's was quickly forgotten despite its excellent initial reception by the critics and the

"Well, I am having it," replied Nunn, sensing the right musical idea for his dramatic climax in the show. It was Nunn who fleshed out the Eliot fragment with additional lyrics.

Lloyd Webber adds, "I think at that particular moment in the show almost any tune that had some emotional weight would have worked. It is one of those unique moments. The construction of the show was so tight, what it needed was that moment of total release when somebody says, 'Touch me, it's so easy to leave me.'"

The Composer's Collaborators

What's the secret behind a successful musical? Obviously if the answer were simple, a hit show wouldn't be such a rare phenomenon.



*Hal Prince directed
Evita and The Phantom
of the Opera*

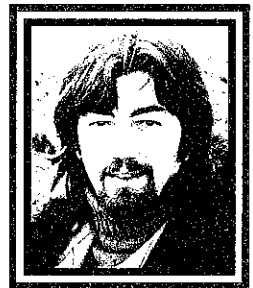
But if there is a secret, Andrew Lloyd Webber must know it: even when his shows are not cheered by critics, they go on to become long-running successes. Part of the trick must be his ability to select the best collaborators — the theatre profes-

sionals who write the words to his music, direct and design his shows, and produce them in such high style.

From the very beginning, Andrew Lloyd Webber has worked with the best. His first collaborator was lyricist Tim Rice. Together, they wrote *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, and *Evita*. Their audacity in choosing their subject matter — a favorite Bible story, the life of Christ, the career of an unscrupulous South American actress who rose to political power — makes the astounding success of these shows even more extraordinary. Lloyd Webber says

Tim Rice, who went on to write *Chess*, is "probably the best lyricist that is working today."

It is usually the show's director that gives shape to a musical — controlling the look and feel of the final result. This is particularly the case with the work of Andrew Lloyd Webber, who pioneered the process of developing a new project first as an album. It is the director who must

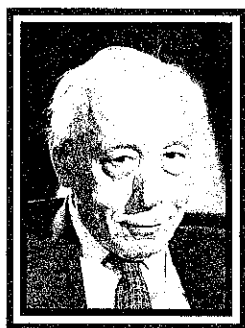


*Trevor Nunn directed
Cats and Aspects of
Love*

turn the album into a show. For *Evita*, Lloyd Webber selected veteran Broadway stage director Hal Prince. The result of this collaboration was so brilliant that the composer turned to Prince again to direct *The Phantom of the Opera*. Trevor Nunn, who was Artistic Director of England's Royal Shakespeare Company, faced the similarly difficult task of turning an assortment of poems by T. S. Eliot called *Old Possum's Book of Practical Cats* into a tightly constructed theatre piece - *Cats*. Nunn later directed *Aspects of Love*.

Finally, Lloyd Webber has had the good fortune to work with excellent producers, who raise and manage the necessary funds to mount the lavish productions today's technologically savvy audiences expect. British producer Cameron Mackintosh, who first produced *Cats* in London, and

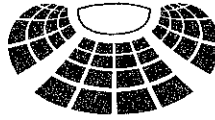
Lloyd Webber's own production company, the Really Useful Group, have recognized the appeal of Lloyd Webber's music for a new audience that grew up on rock. Capitalizing on that appeal, their productions of Lloyd Webber shows tour cities all over the world and feature as much technological wizardry as many rock concerts. In the United States, Andrew Lloyd Webber musicals have often been co-produced by The Shubert Organization, Inc. and presented in Shubert-owned theatres. Bernard B. Jacobs, President of the Shubert Organization, says, "Andrew is a good businessman, but I think he is much more an artist. He's extremely hardworking - he never wants to stop. He is the most totally dedicated theatrical person that I have ever run across in my life." Jacobs' words no doubt sum up the thoughts of all Lloyd Webber's collaborators.



Scott Humber

"Andrew Lloyd Webber is a genius -- don't let them tell you otherwise. He may not be the kind of genius they are looking for, but he is a genius."

*Bernard B. Jacobs
President
The Shubert
Organization, Inc.*



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The Midtown Management Group, Inc. is a not-for-profit organization producing educational programs in the arts. The MMG annually serves 25,000 New York City students in grades 7-12 with free Broadway theatre tickets, careers seminars, and educational resources.

Programs of the Midtown Management Group are made possible through the generous support of the New York City Board of Education, New York City Department of Youth Services, New York State Division for Youth, New York City Department of Cultural Affairs, the Borough Presidents of Manhattan, Queens, Staten Island, and the Bronx, and The Shubert Organization, Inc.

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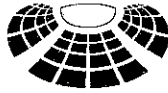
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Michael Presser

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New York City Department of Youth Services
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present

the premiere screening of a new video tape

ASPECTS OF ANDREW LLOYD WEBBER

The Winter Garden Theatre

New York City

Monday, April 22, 1991

12:00 noon

with special performances by

Brenda Braxton Marlène Danielle Frank Mastrocola

from *Cats*

Karen Culliver Hugh Panaro

from *The Phantom of the Opera*

Paul Budline Productions, Video Producer

Paul D. Naish, Assistant Executive Director

Glenn A. Sloves, Program Director

Elizabeth Murphy, Production Assistant

Scott Humbert, Location Still Photography

Special thanks to The Shubert Organization, Inc.,
Gerald Schoenfeld, Chairman, and Bernard B. Jacobs, President;
The Really Useful Group, pl.c.; PolyGram Records, Inc.;
American Federation of Musicians; The Rodgers and Hammerstein
Organization; Williamson Music; Brown and Powers Associates, Inc.;
The Fred Nathan Company; and Andrew Lloyd Webber.



Brenda Braxton, who plays Demeter in *Cats*, was last seen on Broadway with Peter Allen in *Legs Diamond*. Other credits include both the original and revival of *Dreamgirls*, *Reggae, But Never Jam Today* and *Guys and Dolls*. She was a featured television performer on "Fantastico" in Italy and made her American TV debut on "The Cosby Show."



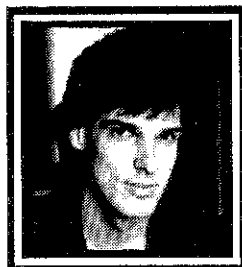
Karen Culliver created the role of Christine Daaé in the national tour of *The Phantom of the Opera*. On Broadway she played Rosa Bud in *The Mystery of Edwin Drood* and most recently Lucille Ballard in *Meet Me in St. Louis*. Her Broadway debut was *Showboat* starring Donald O'Connor, in which she understudied Magnolia and played Kim. Off-Broadway she portrayed Luisa in *The Fantasticks* from October 1984 through November 1985.



Marlène Danielle plays Bombalurina in *Cats*. She was last seen on Broadway in *Sarava, Marlowe* and as Anita in *West Side Story*. Off-Broadway, she was Chiffon in *Little Shop of Horrors* and was featured in *Damn Yankees* at Jones Beach. Other credits include *Fort Apache, Tootsie*, choreographer/principal of her latest national commercial. Among many achievements, most rewarding has been collaborating on *Black by Popular Demand* with Andre De Shields.



Frank Mastrocola comes to *Cats*, in which he plays the role of the Rum Tum Tugger, from *Starlight Express*, where he originated the role of Rocky I and also appeared as Greaseball. He made his Broadway debut in *Dancin'* and originated roles in *Dreamgirls*, *The Rink*, and *Big Deal*.



Hugh Panaro comes to *Phantom* in the role of Raoul from Broadway's *Les Miserables* where he played Marius, a role he created in the first national company. He made his New York debut in the revival of *What's a Nice Country Like You ...?* at the Actors' Playhouse. His other New York credits include *I Have Found Home, Juba* and *Splendor*. Regionally, he was Henrik in *A Little Night Music*, Don Baker in *Butterflies Are Free*, and Jesus in *Jesus Christ Superstar*.