

PAPER MILL PLAYHOUSE

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THE MUSIC OF ANDREW LLOYD WEBBER

JAN 30–MAR 1, 2020

UNMASKED:
THE MUSIC OF ANDREW LLOYD WEBBER

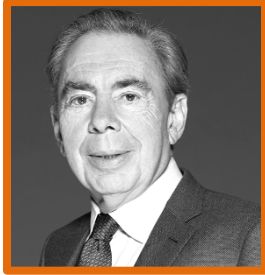
Music by ANDREW LLOYD WEBBER

Written with RICHARD CURTIS

Directed and Choreographed by JOANN M. HUNTER

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CREATIVE TEAM



ANDREW LLOYD WEBBER (Composer, Orchestrator) is the composer of some of the world's best-known musicals, including *Cats*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera*, *Sunset Boulevard*, and *School of Rock*. His awards, both as composer and producer, include seven Tonys, seven Oliviers, a Golden Globe, an Oscar, an Emmy, the Praemium Imperiale, PCLO's Richard Rodgers Award for Excellence in Musical Theater, a BASCA Fellowship, the Kennedy Center Honor, and a Grammy for Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem mass, which contains one of his best-known compositions, "Pie Jesu." He owns seven London theaters, including the Theatre Royal Drury Lane and the London Palladium. He was knighted by Her Majesty the Queen in 1992 and created an honorary member of the House of Lords in 1997. He is passionate about the importance of music in education, and the Andrew Lloyd Webber Foundation is one of Britain's leading charities supporting the arts and music. In 2016, the foundation announced a \$1.3 million arts education initiative with the American Theatre Wing.



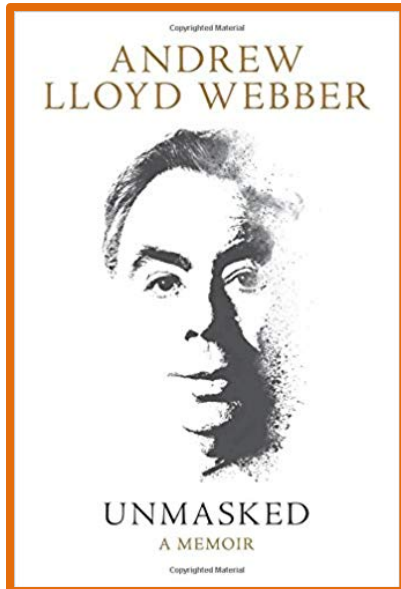
RICHARD CURTIS (Cowriter) is a film writer and director, responsible for *Four Weddings and a Funeral*, *Notting Hill*, *Bridget Jones's Diary*, *Mr. Bean*, *Love Actually*, *The Boat That Rocked*, and most recently *Trash*, *About Time*, and *Yesterday*. In the other half of his life, he is cofounder and vice chair of Comic Relief, which he started after visiting Ethiopia during the 1985 famine, leading to the fundraising event Red Nose Day. He has coproduced the charity's 16 live broadcasts for the BBC since 1988, raising over £1.3 billion for projects in the UK and internationally. In 2015, Richard helped bring Red Nose Day to the United States, in a partnership with NBC and Walgreens, where it has raised nearly \$150 million to help children here and around the world.

JOANN M. HUNTER (Director & Choreographer) is always honored to be back at Paper Mill, where she choreographed *Rodgers + Hammerstein's Cinderella*, *Annie*, *Pump Boys and Dinettes*, *Grease*, *Oliver!*, and *Curtains*. She has 20 Broadway shows to her credit as choreographer, associate choreographer, and performer. Choreography includes: Broadway: *School of Rock* (also national tour, West End), *Disaster*, *On a Clear Day...*, *Broadway Bound*; Off Broadway: *Rock and Roll Refugee*, *Dedalus Lounge*, *The Twelve* (workshop); Regional: *Ever After* (Alliance), world premiere of *Beatsville* (Asolo), *A Sign of the Times* by Bruce Vilanch (Goodspeed), *Harmony* by Barry Manilow and Bruce Sussman (Ahmanson), world premiere of *The Nutty Professor* directed by Jerry Lewis; National Tour: *Chitty Chitty Bang Bang*. She directed and choreographed Debra Monk's *Birthday Bash* for BC/EFA. Upcoming: *Love Life* (City Center Encores!) and *SuperYou* (Daryl Roth Theatre).



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ANDREW LLOYD WEBBER



Andrew Lloyd Webber was born in London on March 22, 1948. He hails from a musical family: his father was the director of the London College of Music, his mother was a piano teacher, and his younger brother Julian was a renowned cellist. In his early years, he showed an early aptitude for music, playing the piano and violin at age 3 and began writing his own music at age 6.

Following his childhood dream of becoming England's chief inspector of ancient monuments, in 1965, Lloyd Webber entered Westminster School as a Queen's Scholar and began a course in history at Magdalen College, Oxford. However, he soon realized that his true passion was the musical theatre. He dropped out of Oxford in the winter of 1965 to study at the Royal College of Music.

That same year, when he was 17 years old, Lloyd Webber received a letter from 21-year-old law student Tim Rice (see picture on right). It read, in full:

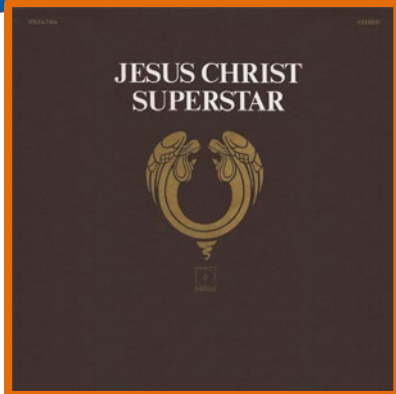
"Dearest Andrew, I've been told you're looking for a 'with it' writer of lyrics for your songs, and as I've been writing pop songs for a while and particularly enjoy writing the lyrics, I wonder if you consider it worth your while meeting me. Tim Rice."



They both didn't know it at the time, but that letter would lead to a special collaboration and some of the most important musicals of the 20th Century.

In 1965, Lloyd Webber and Rice began working on their first musical, *The Likes of Us*, which gave them the opportunity to establish how they could work together. The show did not reach the stage until many decades later. They were soon commissioned to write a religious concert and over the next two months, the pair crafted a 20-minute "pop-cantata" version of what would one day become *Joseph and the Amazing Technicolor Dreamcoat*, a retelling of the biblical story of Joseph. The play debuted at a London school on March 1, 1968 and was an immediate success. Over a five-year period, the pair would continue to expand the musical, eventually becoming a full-length musical that saw success on London's West End and on Broadway in 1982.

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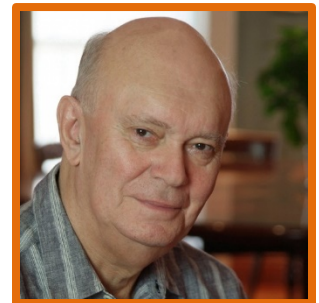


Their second project also remained in the biblical world: *Jesus Christ Superstar* (1971). The show established Lloyd Webber and Rice's signature form of presenting pop music in classical operatic form. The pair could not find producers daring enough to stage the work and eventually decided to produce a concept album of the show. Their bet was that if producers and the public became attached to the music, it would be a safer bet. Their instinct was correct, and the album was honored as a Gold record, which led to its Broadway premiere in 1971. The musical would go on to play stages around the world, have multiple filmed versions and return to Broadway in three revivals. The idea of the concept album as a launchpad for musicals was groundbreaking idea that is still replicated today, with musicals like *Be More Chill* and *Six* reaching audiences via their music prior to hitting the Broadway/West End stage.

Following the commercial failure of his next musical *By Jeeves* (1974),



written with Alan Ayckbourn (see picture on right), Rice and Lloyd Webber reunited to create *Evita*, a musical about Argentina's notorious first lady Eva Peron. Like *Jesus Christ Superstar*, they started with a concept album, which with the hit song "Don't Cry for Me, Argentina," propelled the musical to run almost 3,000 performances on the West End and transfer to Broadway in 1978. The show went on to win seven Tony Awards including Best Musical and Best Actress for Patti LuPone (see picture on left).



In the history of the musical theater, the 1980s are considered to be the decade of the mega musical and the British Invasion, most of which were attributed to Andrew Lloyd Webber. The first was *Cats*, based on T.S. Eliot's book of poetry called *Old Possum's Book of Practical Cats*. Many were skeptical when Lloyd Webber started putting together a song and dance extravaganza with cats, but through a combination of Gillian Lynne's groundbreaking choreography, John Napier's costumes, and the transformation of the theater to make you feel as if you were sitting in a junkyard, the show exceeded all expectations and became one of the longest running musicals in West End and Broadway history. It was recently revived on Broadway for the first time, as well as produced as a film directed by Tom Hooper.



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His next musical was even more ambitious: *Starlight Express*. Lloyd Webber dreamed of writing a musical about trains, which in 1984 came to life at the Apollo Victoria Theatre. The actors would wear roller skates and the theater was renovated so that the action was happening throughout the space. The show was then brought to Broadway in 1987 following the renovation of the Gershwin Theatre to give New York audiences the same thrill. The show ran a few years but was not considered a commercial success. The show continues to run in Bochum, Germany, where a purpose-built theatre was created for the musical, where it has run for over 30 years.

Lloyd Webber's next hit, which no doubt is his biggest to date, was *The Phantom of the Opera*. Based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux, *Phantom* debuted in London at Her Majesty's Theatre in 1986 and on Broadway at the Majestic Theater in 1988. Both productions went on to be the longest running musicals in both cities, with the Broadway production winning seven Tony awards including Best Musical. The show has been seen in numerous languages and countries and was made into a feature film in 2004.



During the 1990s, Lloyd Webber continued to write new musicals, but with various degrees of success. His smaller love musical *Aspects of Love* had a short run on Broadway, which was followed by *Sunset Boulevard*, which won the Tony Award for Best Musical. He also wrote the musical *Whistle Down the Wind*, which while it had a healthy run in the West End, never transferred to Broadway.



As he entered the 21st century, he continued to write and produce new musicals. Some of these include *The Beautiful Game* (2000), *Bombay Dreams* (2002), *The Woman in White* (2004), *Love Never Dies* (2010, a sequel to *Phantom of the Opera*), and *Stephen Ward* (2013). His latest hit was an adaptation of the popular film *School of Rock* (see picture on left). The show would run on Broadway for over four years, as well as run for a few years on the West End.

As much as Andrew Lloyd Webber is celebrated as one of the most important composers in musical theatre history, he is equally lauded as a businessman. In addition to writing, he also is a theatre owner, owning seven theatres on the West End. He also owns a production company called Really Useful Group, which produces his musicals and many more. His business operations have grown over decades of hard work, bringing his wealth over \$1 billion.

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**Andrew
Lloyd
Webber
Foundation**

With this success, Lloyd Webber has always been a philanthropist, constantly giving back to the next generation of theatre artists. He founded the Andrew Lloyd Webber Foundation to "promote the arts, culture and heritage for the public benefit."

To date, he has personally won seven Tonys, three Grammys, seven Oliviers, a Golden Globe, an Oscar, two International Emmys, the Praemium Imperiale and the Richard Rodgers Award for Excellence in Musical Theatre. He was knighted in 1992, created an honorary life peer in 1997 and named a Kennedy Center honoree in 2006.

His next musical, *Cinderella the Musical*, will open on London's West End this spring, giving us yet another addition to the Lloyd Webber canon.

Sources:

Biography.com

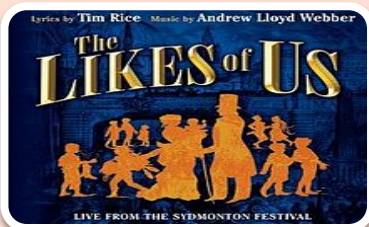
<https://www.andrewlloydwebber.com/about/>

<https://www.britannica.com/biography/Andrew-Lloyd-Webber-Baron-Lloyd-Webber-of-Sydmonton>



ANDREW LLOYD WEBBER TIMELINE OF WORKS

Check out <http://www.playbill.com/article/the-legacy-of-andrew-lloyd-webber-an-interactive-timeline> for an interactive timeline of the works of Andrew Lloyd Webber.



The Likes of Us
(1965)
Lyrics by Tim Rice
Book by Leslie Thomas
Not produced until
2005

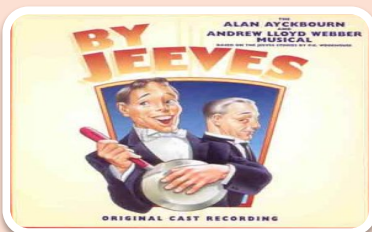


*Joseph and the
Amazing Technicolor
Dreamcoat*
(1968)
Lyrics by Tim Rice

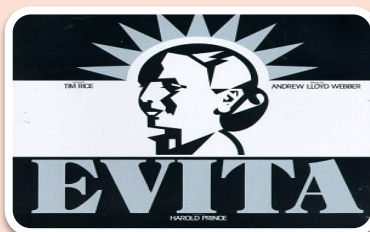


Jesus Christ Superstar
(1971)
Lyrics by Tim Rice

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By Jeeves originally
Jeeves
(1975)
Book and lyrics by
Alan Ayckbourn
Revised in 1996 as
By Jeeves



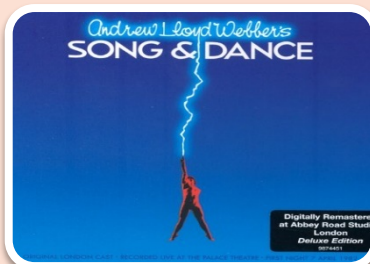
Evita
(1976)
Lyrics by Tim Rice



Tell Me on a Sunday
(1979)
Lyrics by Don Black



Cats
(1981)
Lyrics based on Old
Possum's Book of
Practical Cats by T. S.
Eliot
Additional lyrics after
Eliot by Richard Stilgoe
and Trevor Nunn

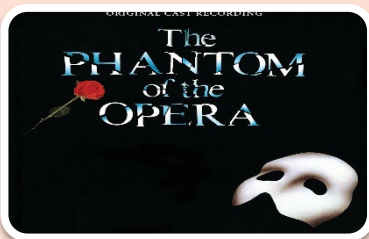


Song and Dance
(1982)
Lyrics by Don Black
(revised by Richard
Maltby, Jr. for
Broadway)
Combination of
Variations (1978) and
Tell Me on a Sunday
(1979)



Starlight Express
(1984)
Lyrics by Richard
Stilgoe
Later revisions by Don
Black and David
Yazbek

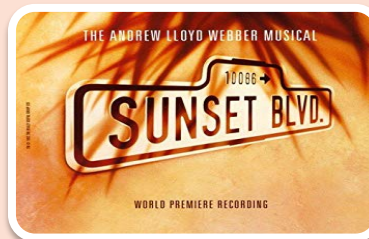
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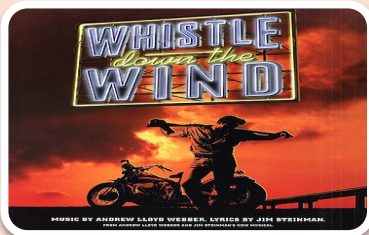
The Phantom of the Opera
(1986)
Lyrics by Charles Hart
(Additional Lyrics by Richard Stilgoe)
Book by Richard Stilgoe and Andrew Lloyd Webber



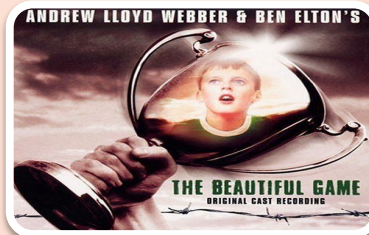
Aspects of Love
(1989)
Lyrics by Don Black and Charles Hart
Book by Andrew Lloyd Webber



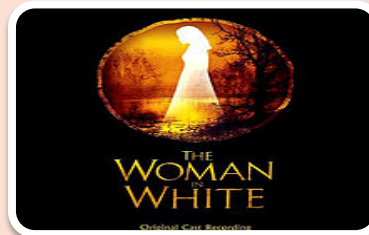
Sunset Boulevard
(1993)
Book and lyrics by Christopher Hampton and Don Black



Whistle Down the Wind
(1996)
Lyrics by Jim Steinman
Book by Patricia Knop, Andrew Lloyd Webber and Gale Edwards

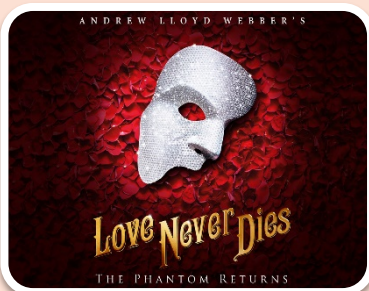


The Beautiful Game
(2000)
Book and lyrics by Ben Elton
Updated as *The Boys in the Photograph* (2009)



The Woman in White
(2004)
Lyrics by David Zippel
Book by Charlotte Jones

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Love Never Dies (2010)

Book & Lyrics by Glenn Slater
(Additional lyrics by Charles Hart)

Book by Ben Elton & Frederick Forsyth

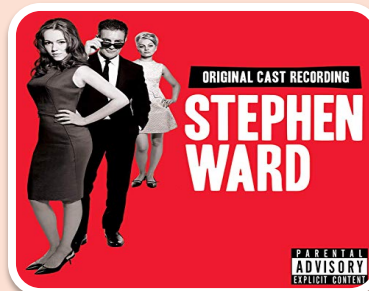


The Wizard of Oz (2011)

Book by Andrew Lloyd Webber & Jeremy Sams

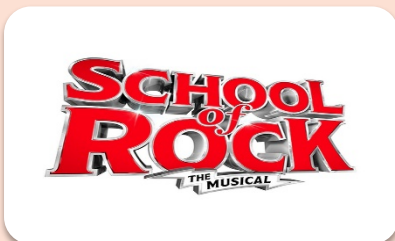
Music & Lyrics by Harold Arlen & E.Y. Harburg

Additional music & lyrics by Andrew Lloyd Webber & Tim Rice



Stephen Ward (2013)

Book and lyrics by Christopher Hampton and Don Black



School of Rock (2015)

Lyrics by Glenn Slater
Book by Julian Fellowes



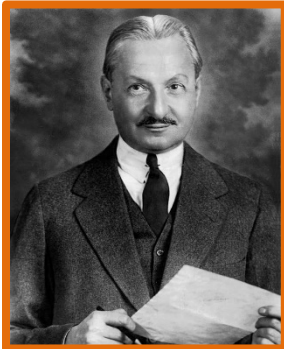
Cinderella (2020)

Lyrics by David Zippel
Book by Emerald Fennell

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MUSICAL REVUES

The revue can be defined as a multi act performance genre, which combines elements of vaudeville, burlesque, and extravaganza. A revue would consist of various songs, dances and sketches, while the key element is that there is no overarching storyline. In the early part of the 20th Century, audiences were looking for escapist entertainment (much as we do today) and revues delivered on an entertaining evening out without having to follow a story.



The history of revues goes back more than a century in the United States but had its initial heyday between 1916-1932. Impresarios like Florenz Ziegfeld (see picture on left) curated massive productions that fetched the highest ticket prices of its day. The biggest revues of the era include *The Ziegfeld Follies* (see picture on right), *The Passing Shows*, *The Music Box Revues*,

The George White Scandals, and *The Greenwich Village Follies*.



While the musical theatre was always recognized as being separate from revues given its reliance on storytelling, the form gave an opportunity to up and coming composers to make a living by writing material for various revues. A few of these artists include, Irving Berlin (see picture on left), Cole Porter (see picture on right), George and Ira Gershwin, Jerome Kern, Richard Rodgers and Larry Hart.

They also launched the careers of many performers, including Bert Williams, Ed Wynn, The Marx Brothers, and Eddie Cantor.



Over the years, revues also took a political turn, with some playing important roles in causes of the day. In the US, revues like *Pins and Needles* were a commentary on the labor force, just like the popular revue *Working* (see picture on left). In Great Britain, the revues *Oh, What A Lovely War* and *Fings Ain't Wot They Used T' be* had an enormous impact with bringing sarcasm to commentary on World War II.

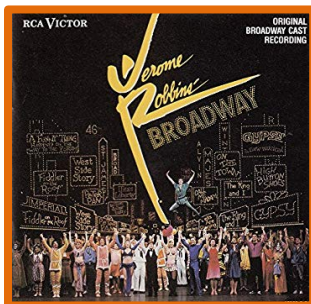
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With the introduction of the television, revues started to be produced for that medium for a much larger distribution than a theater. While every once in a while you'd find a classic stage revue, the term had morphed over time and saw the introduction of celebratory evenings of songs. While this eventually led to jukebox musicals that utilize song canons integrated with original stories, in the 1970s new revues were popping up as either showcases for new talent or to celebrate an accomplished artist.

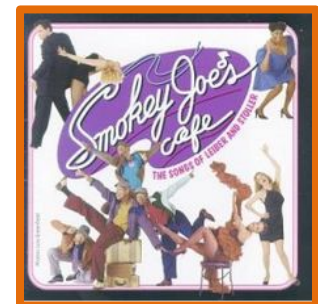
The revues that were showcases were much akin to the ones in the early 20th Century which launched many of the Golden Age writers. Some of these artists include William Finn (*Elegies*), Richard Maltby Jr. and David Shire (*Closer Than Ever, Starting Here Starting Now*), and Jason Robert Brown (*Songs For A New World*).



The majority of musical revues produced over the last 30 years showcased the works of famous pop music or musical theatre artists. Some of the most famous include *Five Guys Named Moe* (Louis Jordan), *Eubie!* (Eubie Blake), *And The World Goes Round* (John Kander & Fred Ebb), *Jerry's Girls* (Jerry Herman), and *Red, Hot and Cole* (Cole Porter), to name a few. The composer with the most revues by far is Stephen Sondheim. Some of these include *Side By Side By Sondheim*, *You're Gonna Love Tomorrow*, *Marry Me A Little*, *Putting It Together* and *Sondheim on Sondheim*.



There were three musical revues that won the Tony Award for Best Musical: *Jerome Robbins' Broadway*, *Smokey Joe's Cafe* and *Fosse*. *Smokey Joe's Cafe* was the only one of this groups that was a compilation of songs by the same artists (Lieber and Stoller). *Jerome Robbins' Broadway* and



Fosse interpolated numerous songs from various musicals into a new celebratory evening of these famous director/choreographers.



While there have been many concerts celebrating the career of Andrew Lloyd Webber over the years, *Unmasked* marks the world premiere production of this definitive revue. From the Paper Mill stage, this revue will live on in theatres around the world, honoring one of the most accomplished composers in the history of the musical theatre.

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UNMASKED DISCUSSION QUESTIONS

After you see the show and read this study guide, use these prompts to start a discussion with your students and peers.

1. *Unmasked* is a musical revue celebrating the works of Andrew Lloyd Webber. Have you seen any other musicals composed by Andrew Lloyd Webber?
2. Several musicals composed by Andrew Lloyd Webber have started out as movies, like *School of Rock*, or have been turned into movies, like *The Phantom of the Opera*, *Evita* and *Cats*. If you have seen both iterations of the movie and musical how do they compare and contrast.
3. *Unmasked* is a musical revue. Have you seen any other musical revues? What were they and how did you like them?
4. The music of Andrew Lloyd Webber defined generations of musical theater lovers and performers and ushered in an age of the British musical theater invasion. Talk to your parents, grandparents, or family members about what they remember about his music.

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