

GOODSPEED MUSICALS
TEACHER'S INSTRUCTIONAL GUIDE

City of Angels

A JAZZY HOLLYWOOD MUSICAL



Goodspeed's Teacher's Instructional Guide is made possible through the generosity of



GOODSPEED
MUSICALS

The Max Showalter Center for
Education in Musical Theatre

CITY OF ANGELS

Goodspeed Opera House
Sept 23 - Nov 27, 2011

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City of Angels

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HOW TO USE THE GUIDES

THE TEACHER'S INSTRUCTIONAL GUIDE (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background information, teaching ideas, and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts, social studies, and science.

THE STUDENT GUIDE TO THE THEATRE serves as a companion to the Teacher's Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, and a behind-the-scenes look at the production. It also includes fun facts, theatre terms, and activities.

Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take active, critical roles as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG's lessons and supporting material with the corresponding pages in the Student Guide. (Click page numbers to jump to section.)

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
High School English	Before the Show	Detective Novels	Lesson: p. 13 Support Material: p. 11	Student Material: p. 10
High School English	Understanding	Language and Lyrics	Lesson: p. 13 Support Material: p. 19-22	Student Material: 12
High School English	Understanding	Writing for the Screen	Lesson: p. 14 Support Material: p. 10, 17	Student Material: p. 9
High School English	After the Show	Writing for the Screen Continued	Lesson: p. 14 Support Material: p. 10, 17	Student Material: p. 9
High School History	Before the Show	Exploring Jazz	Lesson: p. 15 Support Material: p. 8-9	Student Material: p. 7-8
High School History	After the Show	The Jazz Club	Lesson: p. 15 Support Material: p. 8-9	Student Material: p. 7-8
High School History	After the Show	1940s Hollywood	Lesson: p. 16 Support Material: p. 12	Student Material: p. 11

Glossary

City of Angels: Los Angeles, California

flashback: A sudden memory of an event in the past.

producer: A person who supervises and controls the finances, creation, and public presentation of a film or play

Hollywood mogul: A very powerful producer of motion pictures

SHOW SYNOPSIS

City of Angels takes place in the glamorous city of Los Angeles, California. Located in Hollywood, Stine, a novelist who is attempting to turn his novel into a screenplay, fights to save his friendships, his career, and his marriage. As he creates the story about Stone, a private detective, the characters in Stine's screenplay come to life on stage.

ACT I

Stone is lying on a hospital gurney with a bullet in his shoulder. He is a tough private eye, but Stone suffers from a bruised heart, due to his weakness for beautiful women. He also suffers from an empty wallet, thanks to his stubborn morality that will not allow him to take dishonest jobs.

Stone has a flashback from a week earlier, when his secretary, Oolie, escorted a rich and beautiful woman named Alaura Kingsley into his office. Alaura claimed that she wanted Stone to find her missing stepdaughter, Mallory. Stone was reluctant, but he decided to take the case.

Suddenly, another man appears on stage. He sits at his typewriter as all other actors begin rewinding and replaying the same scene with a few changes. The man at the typewriter is Stine, author of many popular detective novels starring Stone. He is adapting one of his novels for his first screenplay. The film involving Stone that is unraveling onstage is from Stine's imagination.

Shortly after editing his scenes, Stine's producer, Buddy Fidler, enters. Fidler is a Hollywood mogul who is financing Stine's film. Something about Buddy is disconcerting, but for now, he's still relishing the success.

Back at Stine's hotel, we meet Gabby, Stine's wife, who wishes Stine would stick to writing novels, instead of screenplays. Stine won't listen, though. The mix between "real" and "reel" life begins to introduce itself as Oolie joins Gabby in lamenting frustration in "What You Don't Know About Women."

The show changes back to the film and Stone is approached by Lieutenant Muñoz of the Los Angeles Police Department. Lt. Muñoz was Stone's partner on the force but now holds a major grudge against him. Stone, it seems, was in love with a nightclub singer named Bobbi. She, however, wanted fame more than a marriage with Stone. When Stone caught her with a Hollywood producer, tempers flared, a gun went off, and the producer was dead of a "heart attack" caused by two bullets. Lt. Muñoz has never forgiven Stone for "getting away" with the murder.

Stone, frustrated about his new case, confronts Alaura at her mansion and meets several more unpleasant characters including her stepson, Peter, her much-

older husband, Luther, and Luther's spiritual leader. There is disagreement and suspicion in the air, but Alaura's charm and hefty bank account keep Stone on the case.

Stone continues searching for the "missing" stepdaughter, Mallory, only to find her waiting naked in his bed. Stone manages to resist temptation, but the same cannot be said for his creator. While Gabby, Stine's wife, has gone back to New York, Stine takes comfort in the bed of Buddy Fidler's secretary, Donna.

After a photographer breaks in and snaps a picture of him and Mallory in bed, Stone learns that he has been set up. After the picture was taken, Mallory ran off with Stone's gun, and Dr. Mandril, Luther Kingsley's spiritual leader, was shot dead. Stone realizes that he has been framed for murder and Lt. Muñoz arrests him shortly thereafter.

ACT II

Act II opens with a record playing in a bedroom. The room is at first misleading, as we think it is Alaura's bedroom, but it is actually the bedroom of Carla, Buddy's wife, who will be playing Alaura in Stine's movie.

Stine, having troubles of his own, is lonely at a Hollywood party hosted by Buddy. From the party, Stine calls home and finds that Gabby has discovered his affair with Donna. He flies to New York with an elaborately planned excuse, but she does not buy it.

Stone, like Stine, is fighting to clear his conscience. Despite his efforts to stay away from her, he encounters Bobbi. He learns that she shot the Hollywood producer with whom Stone found her in bed and that all this time he had "gotten away" with a murder that he didn't commit!

Oolie, meanwhile, has made a discovery and shares with Stone that Alaura is a fortune hunter who has already murdered one rich husband and planned to do the same to Luther. Stone confronts Alaura, they scramble for her gun, shots ring out, Stone is gravely wounded, and Alaura falls dead.

Stine's real life and "reel" life are both crumbling before him as his wife rejects him and his characters are falling apart. As he faces the collapse of his two worlds, Stine becomes fragile and emotional. He later arrives on the movie set and finds that Buddy's name appears above his on the cover of the screenplay, and that the shallow crooner Jimmy Powers will play Stone. At this point, Stine boils over, but finally makes the right choice. He throws a fit, gets himself fired, and is about to be escorted out by two security guards when Stone somehow appears at Stine's typewriter and tacks on a "Hollywood ending."

CHARACTER SUMMARY

HOLLYWOOD CHARACTERS

STINE: A successful novelist who has been given the chance to turn one of his works into a screenplay. He spends the play battling the powerful Hollywood elite, trying to stay true to his ideals and his loyal wife, while remaining envious of the fictional hero that he has created.

GABBY: Stine's wife and the love of his life . . . if only he could remain faithful to her. She is beautiful, wise and doubtful about the faithfulness of her talented husband.

DONNA: Buddy Fidler's wise-cracking secretary who takes a liking to Stine.

CARLA HAYWOOD: Buddy's wife who is a beautiful and successful actress. Carla plays the role of Alaura Kingsley in Stine's film.

BUDDY FIDLER: A movie producer/director in charge of Stine's screenplay.

WERNER KRIEGLER: A Hollywood actor who appears in Stine's film as Luther.

GERALD PIERCE: A Hollywood actor who appears in Stine's film as Peter.

AVRIL RAINES: A lovely young starlet who will do anything to get the part of Mallory Kingsley.

PANCHO VARGAS: A jovial actor who plays Lt. Muñoz in the film.



Kay McClelland as Gabby and Randy Graff as Oolie in the Broadway cast of *City of Angels*

MOVIE CHARACTERS

STONE: The hero of Stine's novel and film. He is a tough ex-cop who became a private eye. He is irresistible to women, but only has room in his heart for the woman he has lost.

BOBBI: A nightclub singer who is the lost love of Stone's life. She has a troubled past and present.

OOLIE: Stone's perfect secretary who cares so deeply for her boss that she fights not to fall in love with him.

ALaura KINGSLEY: The femme fatale of the story who is as alluring as her name and twice as dangerous.

IRWIN S. IRVING: Buddy Fidler's film counterpart. Stine creates the character of Irwin S. Irving, an unpleasant movie mogul, to reflect his frustration with Buddy.

LUTHER KINGSLEY: Alaura's older husband who spends his life in an iron lung.

PETER KINGSLEY: Alaura's stepson who is good-looking, callow, and appears to be under Alaura's thrall.

MALLORY KINGSLEY: Alaura's troubled and highly sensual stepdaughter. She has many secrets.

LT. MUÑOZ: Stone's partner from when they were both starting out as cops. Their friendship and partnership ended over a woman. Now all Muñoz wants is to put his old friend behind bars.

BIG SIX: A big thug and Sonny's partner in crime. Sonny is the brains of the duo, and Big Six is the muscle.

SONNY: A small thug and Big Six's partner in crime. Big Six is the muscle of the duo and Sonny is the brains.

JIMMY POWERS: A young crooner whose presence turns up both in Hollywood and in the film. He is good-looking, popular and hopes to make his debut as a movie star.

ANGEL CITY FOUR: An accomplished jazz quartet that guides us through Stone's world. They also sing back-up to Jimmy Powers.

MEET THE WRITERS



CY COLEMAN was a classically trained child prodigy and concert pianist in his younger years. He later became a popular songwriter and Broadway tunesmith. He made his Carnegie Hall debut at the age of seven and by his late teens he had become a well-known musician, performing jazz piano in sophisticated New York nightclubs. By the 1950s, he turned to composing pop standards like "Witchcraft" and "The Best Is Yet To Come" for many talented singers, such as Frank Sinatra and Nat King Cole. He also ran his own New York nightspot, The Playroom. In 1966, Coleman matched his rhythmic, upbeat jazzy scores with the words of lyricist Dorothy Fields for the score to *Sweet Charity* and in 1973 for *Seesaw*. Coleman subsequently used a variety of styles from country western to blues for the musical *I Love My Wife*. He composed the circus musical *Barnum*, which also marked his debut as a Broadway producer. Coleman won three Tony Awards: for the comic operetta *On the Twentieth Century*; for his brilliant jazz-inflected score to *City of Angels*; and for the folksy score to *The Will Rogers Follies*. Coleman also wrote the music for *Grace, The Musical*, a fictionalized biography of actress Grace Kelly.

Visit <http://youtu.be/eMQdXgUSx0o> to watch a short film Coleman shown at the 2009 Grammys.



DAVID ZIPPEL's lyrics have won him a Tony Award, two Academy Award nominations, two Grammy Award nominations, and three Golden Globe Award nominations. His songs have appeared on many albums which have collectively sold over twenty-five million copies around the world and have been recorded by many great singers including Stevie Wonder, Christina Aguilera, Mel Torme, Ricky Martin, Cleo Laine, Barbara Cook, and Nancy LaMott. He made his Broadway debut with *City of Angels*, for which he received the Tony Award, the New York Drama Critics Circle Award, the Drama Desk Award, the Evening Standard Award, and the Olivier Award. Zippel also wrote the lyrics to the Broadway musical *The Goodbye Girl*, for which he received an Outer Critics Circle nomination. With eight-time Oscar winning composer Alan Menken, he wrote the songs for Disney's feature film *Hercules*. With Matthew Wilder, he wrote the songs for Disney's animated feature *Mulan*, which earned him his second Academy Award nomination. With composer Andrew Lloyd Webber, he wrote the songs for the Broadway musical *The Woman in White*. He additionally has worked on *Buzz!*, a musical extravaganza; *Pamela's First Musical*; and *Lysistrata: Sex and the City State*. A graduate of Harvard Law School, David Zippel is "delighted not to practice law."

LARRY GELBART achieved great success in film, television, and theater. He was one of the select few writers who wrote successful comedies. Gelbart's first Broadway credit was the libretto for the short-lived musical *The Conquering Hero*, followed by his first stage success as co-writer of *A Funny Thing Happened on the Way to the Forum*. Gelbart also won the Tony Award for writing the musical hit, *City of Angels*. In television, Gelbart helped produce, develop, and write the hit series "M*A*S*H," which became one of the longest running series in television history. In film, Gelbart wrote the screenplay for *Oh God!* and the award winning *Tootsie*. Gelbart won and was nominated for several Emmy, Oscar, and Tony Awards for his work in theatre, television, and film. His autobiography, entitled *Laughing Matters*, was published in 1998.

Visit <http://www.emmytvlegends.org/interviews/people/larry-gelbart> to watch an in-depth interview with Gelbart.

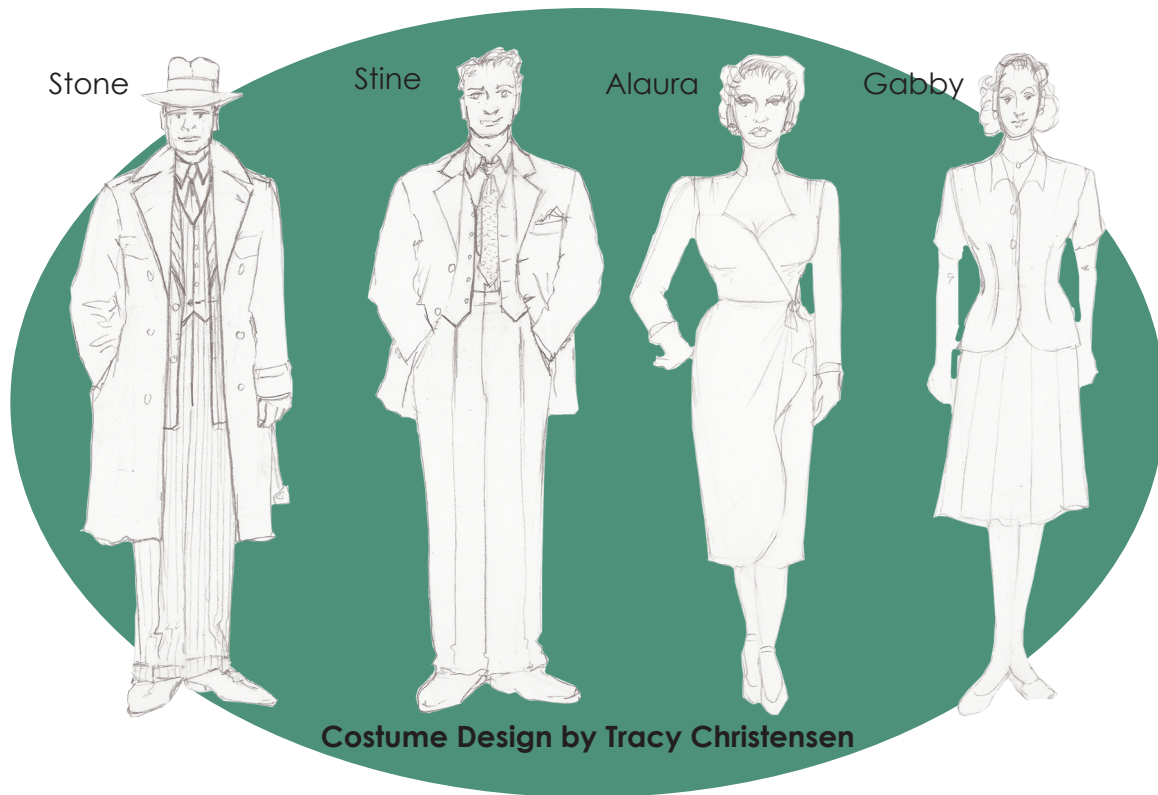


1940s Fashion

After the fall of France in 1940, Hollywood drove fashion in the United States almost entirely, with the exception of a few trends coming from war torn London in 1944 and 1945. America's own rationing hit full force, and the idea of fiction began to overtake fashion. Fabrics shifted dramatically as rationing and wartime shortages controlled import items such as silk and furs. Floral prints dominated the early 1940s, with the mid to late 40s also seeing what is sometimes referred to as "atomic prints" or geometric patterns and shapes. The color of fashion referred to the war, with patriotic nautical themes and dark greens and khakis. Trousers and wedges slowly replaced the dresses and more traditional heels due to shortages in stockings and gasoline.

BEHIND THE SCENES

Real to "Reel"



Scenic Design by David P. Gordon

Glossary

jazz: American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre

improvisation: a creation composed without prior preparation

syncopation: a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat

ragtime: music characterized by a syncopated melodic line and regularly accented accompaniment, evolved by black American musicians in the 1890s and played especially on the piano

blues: melancholic music of black American folk origin, typically in a twelve-bar sequence. It is often considered a precursor to jazz.

dixieland: a kind of jazz with a strong two-beat rhythm and collective improvisation that originated in New Orleans in the early 20th century

boogie woogie: a style of blues piano playing characterized by an up-tempo rhythm, a repeated melodic pattern in the bass, and a series of improvised variations in the treble

The Styles of Jazz

1800s-1900s: Ragtime

1910s: Blues

1920s: Boogie Woogie and Dixieland

1930s: Swing

1940s: Bebop

1950s: Cool Jazz and Rock 'n' Roll

1960s: Latin Jazz

1970s: Jazz Fusion

THE HISTORY OF JAZZ

Since the early 1900s, Broadway and jazz have had a very close relationship. George Gershwin's *Porgy and Bess* included jazz-influenced tunes such as "Summertime," and Leonard Bernstein's music for *West Side Story* utilized bold jazz rhythms and horn arrangements. Musicals like these paved the road to Broadway for jazz shows like *City of Angels*.

Since its birth, jazz has had a significant impact on the Broadway stage. Early musicals contained elements of jazz and ragtime, and notable jazz singers and instrumentalists interpreted several well-known productions. Many of these memorable Broadway jazz tunes came from jazz's roots dating back to the 1700s and are now some of the most popular songs of our time.

THE 1700s

During the 1700s, when slavery was commonplace, many Africans were forced to work for Caucasian landowners. Slaves were required to perform manual labor and were often ordered not to speak. Since they were unable to speak with each other, slaves created work songs. When singing work songs, they would communicate messages that could not be shared in regular conversation. These work songs, often expressing religious beliefs and the desire for freedom, became the predominant form of communication for slaves.

THE 1800s

The 1800s welcomed many new cultures to the United States. Immigrants from numerous European countries were arriving at a rapid rate and their musical traditions came with them. African American composer, Scott Joplin combined these European music traditions with African music, such as work songs, and introduced America to a new style of jazz known as ragtime. Ragtime is up-beat, but not speedy. When Scott Joplin was advising young jazz musicians, he would tell them "...don't play this piece fast. It is never right to play ragtime fast."



Scott Joplin

THE 1900s-1920s

The 1900s marked a new century and a new perspective on music. In New Orleans, new cultures were arriving and jazz was beginning to change. Ragtime still reigned as one of the most popular music styles of the time, but just as the 1920s approached, New Orleans was introduced to a new style of jazz. Small bands, with tubas, trombones, saxophones, clarinets, and basses, began to play the more expressive style, known as dixieland.



Dixieland Ensemble

THE 1920s-1930s

In the 1920s, jazz spread to the northern United States. Racism escalated in New Orleans and many famous musicians, including Louis Armstrong, had to flee the city. These musicians mostly ended up in New York or Chicago. Northern cities began to adopt the sounds of New Orleans, thus causing the infectious spread of jazz.

Glossary

swing: jazz that is played, typically by a big band, with a steady beat and that uses the harmonic structures of popular songs and the blues as a basis for improvisations and arrangements

bebop: jazz characterized by harmonic complexity, convoluted melodic lines, and frequent shifting of rhythmic accent

cool jazz: a style of jazz that emerged by the early 1950s, characterized by rhythmic and emotional restraint, extensive legato passages, and a reflective character

jazz fusion: a musical fusion genre that developed in the late 1960s from a mixture of elements of jazz such as its focus on improvisation with the rhythms and grooves of rock and blues and the beats and heavily amplified electric instruments and electronic effects of rock

THE HISTORY OF JAZZ

THE 1930s & 1940s

The Great Depression, occurring between 1929 and the early 1940s, caused significant distress on America's economy and significantly reduced the amount of money that could be spent on the arts. Revenue from jazz clubs and record label sales declined significantly and thus resulted in jazz's greatest lull.



Swing Dancing

As the Great Depression was coming to a close, however, the United States needed a more uplifting sound.

Swing moved jazz away from its slower rhythms and brought night clubs back into society. Swing also caused bands to include a singer and grow in size, as it required more instruments to enhance its quick speed.

World War II

World War II created increased turmoil and stress for jazz musicians and promoters. African Americans were facing racial discrimination as they tried to continue playing music during the tough times. But as the war continued from 1930 and 1945, the draft began to take away many of America's musicians. As the population of jazz instrumentalists dwindled, so did the production of records.

The 1950s

In the 1950s, in response to the fast and complex rhythms of bebop, a slower form of jazz, named cool jazz, was becoming popular. Smaller bands that played a smoother style were performing at the clubs. But just as cool jazz arrived, so did the television and with it came a new style of music. When Elvis Presley appeared on the screen, most Americans heard rock 'n' roll for the first time and they fell in love.

The 1960s-1970s

As jazz struggled to compete with rock 'n' roll, musicians like Miles Davis realized that they had to do something to make it just as accepted. Composers began to mix the sounds of jazz with rock 'n' roll, thus creating jazz fusion. Jazz fusion used the traditional jazz instruments while incorporating the instruments of rock 'n' roll, such as the electric guitar and the piano synthesizer.



Miles Davis

The 1980s - Today

In 1987, the United States House of Representatives and Senate passed a bill which defined jazz as a unique form of American music. It was stated in the bill by Democratic Representative John Conyers, "...that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated."

Since then, jazz has been an unwavering force in American music and can be found all over the United States to this day.

Check it Out

For a great video introduction to jazz, visit:

<http://youtu.be/ITbuFIG4Xvc>

To learn more about the history of jazz, visit:

<http://youtu.be/ITbuFIG4Xvc>



SCREENWRITING

When creating a screenplay, the writer is developing dialogue for a feature film or television production. A screenplay focuses on the visual aspects of the story and uses conversation to move the story forward. When writing a screenplay, the screenwriter must use subtext, action, and symbolism to encourage the audience to use their imagination. A screenplay should also include an introduction, a conflict, and a conflict resolution. Writing a screenplay is an art and often takes collaboration with others. Stine, for example, does not do all of his writing by himself. Although it occasionally frustrates him, he does have a manageable collaboration with his producer, Buddy Fidler.

SCREENWRITING ACKNOWLEDGED

Screenwriting received its first acknowledgement in 1928 at the very first Academy Awards. The nominated films of this awards ceremony introduced moviegoers to sound and dialogue in the cinema. In later years, once sound films became popular, Hollywood producers began to make offers in hopes to entice Broadway playwrights and American novelists to move to Los Angeles and become screenwriters. Many took the bait and began the move towards Hollywood's Golden Age, very similar to Stine, the protagonist of *City of Angels*.

TIPS ON WRITING A SCREENPLAY

Authors often attempt to adapt their novels into film. For the most part, filmmakers create these adaptations to appeal to the average moviegoer. From the earliest days of cinema, novel adaptations have been nearly as common as the development of original screenplays. Stine is a novelist who is trying to adapt his novel, *City of Angels*, into a screenplay for movie mogul Buddy Fidler. Here is a list of important guidelines and questions that writers like Stine use to write screenplays.

1. OPEN WITH A BANG

Imagine for a moment that your pages have landed in the lap of a producer who can turn your script into a movie. What will the producer learn about your story when they read a page or two at the beginning? The key is to grab them in the first few pages. This will raise expectations and keep the producer motivated, hoping to find some more great writing. So if you can, open with a bang and keep up the standard all the way through!

2. CREATE BELIEVABLE CHARACTERS

The world that we buy into when reading a story must have characters that are realistic. Let's say you want to write a gangster film. Do you know any gangsters or does everything you know about gangsters come from watching gangster films? If you haven't spent the time to research your subjects, then the screenplay won't be very strong or original. Believability comes through deep characters that have strengths and flaws. Whatever your subject, a little bit of research can go a long way.

3. INTRODUCE REAL DIALOGUE

Make dialogue believable by thinking about how you

would speak with people you know in real situations. Remember that real people are feeling something all the time, especially when they are interacting with other human beings. Think of your characters' conversations as your own. Make sure that whatever a character is saying or not saying is believable and realistic.

4. ESTABLISH EMOTION

An audience, viewer, or reader wants to be engaged in a story. This cannot happen through events or action alone. It also happens through characters that we care about. A character, whether they are good or bad, hero or anti-hero, must engage our emotions and our feelings. It can be a character that we love or hate. They just have to make us feel something!

5. BE ORIGINAL

What is this story about? Originality is a difficult task to achieve. Most stories are familiar in some form or another due to commonly used ideas and approaches. Think about what makes your story different from what you have already seen. It is rare to have a completely original idea for a story. Most film concepts are based on real events or borrowed from somewhere else. But how do we add new elements, twists, and ideas that give us something fresh? That depends on you and your idea. You must bring your own voice to whatever story you are telling and convey it in a way that is new to others.

6. GET RID OF EXCESS

Get rid of scenes that don't need to be there. If they don't move the story forward in any way then they must go. Be strict with every scene that you have written and be certain that each one keeps the story moving forward. You want to keep your script fresh, trim, quick, and precise.

7. SET YOUR PACE

Pace is created by organizing your scenes in the right order and increasing the energy of the story toward the climax. You can set the right pace by cutting dialogue and descriptions that aren't needed. Let the readers' imagination do the work based on your brief but highly efficient scene setting.

Remember, a writer wants to grab the audience's attention in the first few pages. Make sure your ideas are original, believable, and exciting! Also, remember to include emotion, watch your pacing, and get rid of the unnecessary scenes. When you watch *City of Angels*, think about these guidelines. Do you think Stine successfully follows these steps?

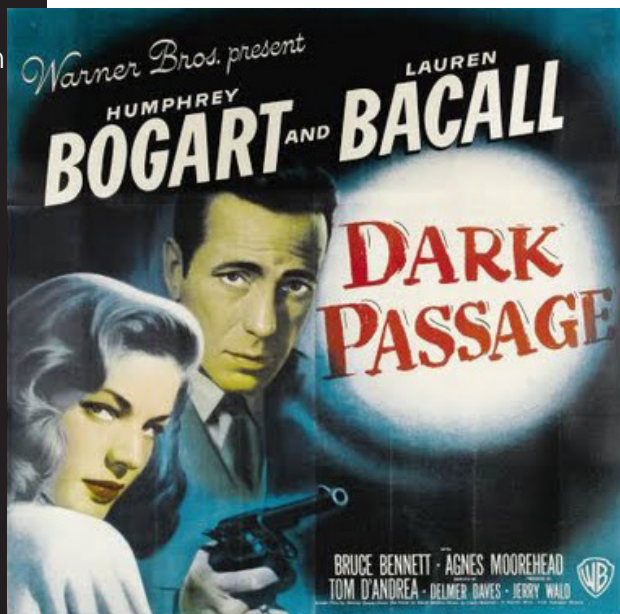
Dutch Camera Angles:

A camera shot in which the camera angle is deliberately slanted to one side. It is used from dramatic effect and helps portray unease and disorientation

Bogart and Bacall:

Humphrey Bogart, nicknamed Bogey, starred in many of the most popular films of the 1940s. After playing the lead role in blockbusters like *Casablanca*, he became one of the most famous actors of his time. In 1944, Bogey was partnered with Lauren Bacall, a new and youthful co-star, for the film *To Have and Have Not*. At the time Bogart was forty-five and Bacall was nineteen. While filming *To Have and Have Not*, Bogey and Bacall fell in love and were married a year later. The pair continued their movie-making success while co-starring in *The Big Sleep*, *Dark Passage*, and *Key Largo*.

In the 1940s, a new film style was introduced that brought popular appeal and artistic merit to Hollywood. Lasting until about 1960, film noir manifested out of the pessimism and suspicion that still lingered from World War II. It was not characterized as a genre, but rather a style of film with a particular mood, point-of-view, or tone. Often based on crime fictions and detective stories of the 1920's, film noir followed a hardboiled (tough on the outside, but soft on the inside) detective who challenges danger and solves a grand mystery.



THE CHARACTERS

The protagonist of a film noir story was often a detached, cynical, and disenthralled male detective. After some deceitful trickery, a seductive femme fatale would often manipulate and double-cross the story's protagonist and leave him betrayed. Due to her own faulty planning, however, the femme fatale frequently also met her own demise.

Villainous characters in film noir often included conflicted private eyes, gangsters, government agents, killers, or crooks. These characters often lacked a sense of morality and came from the gloomy, corruption-filled world of crime.

THE STORYLINE

The complicated and entangled storylines of film noir movies often used mysterious background music to enhance the plot. Also, the storylines commonly incorporated flashbacks, wit, and voice-over narration provided by the protagonist.

As a common plot device, a murder or other crime would be committed. The hardboiled detective was somehow involved with the crime and his attitude was necessary in setting the dark, often harrowing, tone which carried through the entire film.

THE SETTING

Films noir were often marked visually by low lighting, deep-focus camera work, skewed and disorienting visuals, shadows, cigarette smoke, and murky weather. To compliment the visual aspect of a film noir film, the settings were often interiors with low lighting, covered windows, and gloomy rooms. They were usually set in low-rent apartments, hotel rooms in big cities, or abandoned warehouses. Although used rarely, the outside scenes often featured wet asphalt with deep shadows, dark alleyways, rain-slicked streets, and flashing neon lights.

Since most film noir movies are from the black and white era of Hollywood, using dark colors to create contrast on the screen was a common practice. Directors executed low-angle shots and **Dutch camera angles**, which were used to portray tension and psychological uneasiness. These visual styles were used to add to the dark and gloomy nature of the film's plot.



Check it Out

To learn all you need to know about film noir in 2 minutes, visit:

<http://www.videojug.com/film/film-noir-explained>

For a more in-depth look at the film noir genre, watch clips and interviews here:

http://www.snagfilms.com/films/title/best_of_film_noir/

HOLLYWOOD IN THE 1940s

Hollywood film production hit its financial high between 1943 and 1946. This caused advances in film technology including sound recordings, lighting, special effects, cinematography, and the use of color. These technological advances resulted in films becoming more modern and popular. They distinguished the 1940s as Hollywood's Golden Age. During this period, many new film genres were created and they began to peak the interests of moviegoers.

PROPAGANDA



In the mid-1940s, World War II was beginning to significantly affect United States citizens. Movie producers, directors, and film stars were being drafted and enlisted into the armed forces to help defend their country. The U.S. government's Office of War Information (OWI) was a major advocate in showing America's war-time activities through propaganda films. Due to the work of OWI, films made during World War II were focused on showing America from a more realistic point of view rather than Hollywood's more common imaginative point of view.

One of the most well-known propaganda films made during World War II was called *Casablanca*. Based on the play *Everybody Comes to Rick's* by Murray Burnett and Joan Alison, the story follows two former lovers, Rick Blaine and Ilsa Lund, after circumstances during World War II forced them to separate. It is still considered to be one of the greatest films of all time.

MOVIE MUSICALS

In the 1940s, movie musicals were one of the most popular and sought out movie genres of the decade. Since moviegoers needed breaks from the nightmarish reality of World War II, movie musicals became the much needed escape. They included elaborate musical numbers, simple plots, and comedy. In 1945, the same year that World War II came to an end, six of the top-ten box office films were movie musicals. They included *Thrill of a Romance*, *Anchors Aweigh*, *The Harvey Girls*, *State Fair*, *The Dolly Sisters*, and *Up in Arms*. Many major actors fought in battle and others who could not enlist pitched in by providing entertainment. Almost every important musical screen star performed in military camps. At the same time, Hollywood musicals provided many favorites on the pop charts and a much needed morale boost during the war.

In 1946, Hollywood had its greatest financial year. With an all-time high in annual box office revenue of \$4.5 billion, Tinsel Town was shining its brightest. Stars such as Judy Garland, Fred Astaire, Gene Kelly, and Lucille Ball were showing up on the silver screen in movie-musicals.

Popular movie musicals from the 1940s include: *Meet Me in St. Louis*, *Cabin in the Sky*, *On the Town*, *The Barkleys on Broadway*, and *The Phantom of the Opera*

ROMANTIC COMEDIES

Romantic comedies were popular in the 1940s as well. They often introduced two silly and zany protagonists that would begin as bantering adversaries and finish falling head-over-heels for each other. Their journey included quick dialogue with flirtatious undertones and interactions with many vibrant characters. After a battle of wit and cleverness ensued, the story typically ended with the two protagonists feeling very much in love and walking away as giddy equals.

TECHNICOLOR

After the releases of *The Wizard of Oz* (1939) and *Gone with the Wind* (1939), Technicolor became the newest trend in movie making. In its early stages, the use of color in motion pictures was most commonly seen in movie-musicals and animated feature films. This was because Technicolor in the 1940s used colors at their heightened spectrums. They were used to depict fantastical worlds such as Oz and the cartoon worlds created by Walt Disney.



THE END OF THE DECADE

At the close of the 1940s, Hollywood suddenly found itself struggling with many forces including, the arrival of television and the decline of moviegoing audiences, increased film production costs, and a labor union strike by film studio employees.

To adapt to the changing times, Hollywood discovered a new genre which exponentially raised ticket sales. In the late 1940s, young people were the most common moviegoers and they wanted to see new and exciting symbols of rebellion. Hollywood gave them exactly what they were looking for. At the end of the 1940s audiences saw the rise of the anti-hero and met actors such as James Dean and Marlon Brando. Between the late 1940s and early 1950s Hollywood films had shifted from war-related nostalgic films to youth-oriented rebellion and comedy.

LESSONS

High School English

BEFORE THE SHOW: Literary Connections – Detective Novels

America contributed the new tough guy, hardboiled, crime fiction genre to detective novels in the 1920s and 1930s. The *Black Mask* boys stories were some of the first published to fit this new genre. *Black Mask* was founded in 1920 by H. L. Mencken and George Jean Nathan. When editor Joseph T. Shaw took over, he encouraged a high standard of conversational, scandalous writing, which favored believable characters and action, all of which are important features of the hardboiled style.

Read [page 10 of the Student Guide](#) and discuss common elements that are used in detective novels. After identifying these elements, have your students choose an article from the fiction section of *Black Mask* magazine. (<http://www.blackmaskmagazine.com/fiction.html>) Using their chosen article from the magazine as an example, have students create their own detective skit, which includes the following elements:

1. Femme Fatale
2. Hardboiled Protagonist
3. Flashback
4. Murder
5. Voice-Over Narration
6. Suspicion
7. Villains

Each group member must participate in the skit and include the roles of the Femme Fatale, the Hardboiled Protagonist, and villains. Each group's skit is required to have one person take on the role of the voice-over narrator. Only the narrator is allowed to speak in the skit! The skits must also include a plot, conflict, and resolution. Each group will present their skit and at the end, the audience will guess the plot, the conflict, the resolution, and who played the Femme Fatale, the Hardboiled Protagonist, and the villains.

UNDERSTANDING THROUGH EXPLORATION: Language and Lyrics

DAVID ZIPPEL'S lyrics won him the Tony Award, two Academy Award nominations, two Grammy Award nominations, and three Golden Globe Award nominations. He made his Broadway debut with *City of Angels*, for which he received the Tony Award, the New York Drama Critics Circle Award, the Drama Desk Award, the Evening Standard Award, and the Olivier Award. Zippel is known for his abilities to use language to help tell a story.

Before attending the show, explore the lyrics of *City of Angels* as a class. Listen to the Original Broadway Cast Recording and read through the lyrics, (found on [pages 19-22 of the TIG](#)) dissecting the language and identifying the differences between today's speech and that of the 1940s. You can also look at the detective lingo on [page 12 of the Student Guide](#) to help identify the language.

Have students think about the following questions:

- ➡ What words are different or unfamiliar?
- ➡ How is the phrasing different or unfamiliar?
- ➡ Do the lyrics still hold the same meaning today? If not, how might they be interpreted?

Ask students to pair off and choose a modern song that deals with a similar subject matter in one of the songs from *City of Angels*. Print out copies of the lyrics to both songs for all pairs in the class. Play each group's two songs for the class. After listening, discuss the similarities and differences between each group's chosen songs. For example, "What You Don't Know About Women" from *City of Angels* and "If I Were a Boy" by Beyonce Knowles are two songs that could be compared.

- ➡ Who is singing the song? How does their gender help convey the songs meaning?
- ➡ What are the singers singing about?
- ➡ Compare the tempo of both songs. How are they similar and/or different?
- ➡ Does one song convey the meaning better than another? Why?
- ➡ Can you tell the difference between the time periods of each song? If so, how?

LESSONS

High School English

UNDERSTANDING THROUGH EXPLORATION: Writing for the Screen

City of Angels is about Stine, a novelist who is turning his successful detective novel into a Hollywood film noir. Stine has very little experience in screenwriting and attempts to learn the tricks of the trade.

Before attending the show, explore the techniques of writing a screenplay. Read through the screenwriting tips, (found on [page 9 of the Student Guide](#)) dissecting the techniques used to help write a successful screenplay. After reading from the Student Guide, have students break into pairs and brainstorm ideas for their own screenplay. As they brainstorm, hand each pair one [Screenplay Outline](#) worksheet (found on [page 17 of the TIG](#)) and have them begin writing down their ideas. Remind them to refer back to [page 9 in the Student Guide](#) to make sure that their screenplay is original. When each pair has finished, collect the [Screenplay Outline](#) worksheet and put them in a safe place to be revisited after you have seen the show.

AFTER THE SHOW: Writing for the Screen (continued)

Have your students get into their pairs and hand back their [Screenplay Outline](#) worksheet. Students should review their outline by thoughtfully answering the following questions with a partner.

- ➡ What makes your idea different from other movies that you have seen?
How could your original idea be more creative?
- ➡ How do your characters words and actions demonstrate their believability?
How can we increase the believability of our characters?
- ➡ What makes your ideas for the conflict, climax, and conclusion clear? For example: What might the characters do or say to help convey the conflict, climax, and conclusion?

Give students 5 minutes to discuss these questions. After discussing, give each pair the chance to share their thoughts with the class. Let the class offer constructive suggestions to each group.

After sharing ideas, have students revise their original screenplays in writing to be collected and discussed at a designated time.

For an added challenge, if your students are attempting to write a film noir like *City of Angels*, you may ask them to include some of the detective lingo from the previous lesson in their screenplays.

LESSONS

High School History

BEFORE THE SHOW: Exploring Jazz

Jazz is a type of music that began in African American communities in the southern United States. It was a new style of music that brought together music traditions from West Africa and Europe. There are several different types of jazz including, ragtime, swing, bebop, and cool jazz.

Cy Coleman wrote the music for *City of Angels*. He was a composer, songwriter, and jazz pianist who began a successful career in jazz when he was only 6 years old. Coleman did not write jazz for his entire career, however. Despite his great success in jazz, he decided to build a career in writing popular music and Broadway tunes. He did not return to his jazz roots until 1989 when he collaborated with David Zippel to write *City of Angels*. This collaboration and return to jazz won him two Tony Awards for his stellar work.

Play several jazz tunes for your class. Make sure that the songs incorporate a few of jazz's different styles. Allow your students to just sit back and listen as you play different songs from assorted jazz musicians. Some popular artists that you can consider playing are:

Duke Ellington (Example: "Take the 'A' Train")
Ella Fitzgerald (Example: "A-Tisket, A-Tasket")
Count Basie (Example: "April in Paris")
Glenn Miller (Example: "Sunrise Serenade")
Thelonious Monk (Example: "Round Midnight")
Billie Holiday (Example: "Good Morning Heartache")

After listening, ask your students the following questions:

1. Do you know what type of music this is?
2. How do you determine what kind of music it is?
3. How do you know when a song is hip-hop rather than jazz? What is the difference?

Have students read "The History of Jazz" on [pages 7-8 of the Student Guide](#). Then have them research places where jazz was played during the 1940s. Have them form groups of 3 or 4 and tell them they will make plans based on research to open their own jazz club in preparation for seeing the show. As students thoroughly research jazz clubs, they should think about their own design for a jazz club. As they plan, have them ask themselves questions such as:

1. What is the name of my jazz club?
2. What kinds of jazz will be played at my club?
3. What jazz musicians would I want to play at my jazz club?
4. How many rooms will my jazz club have?
5. What will be the function of each room?

Remind students that they want to make this design as authentic as possible. Once they have properly planned out their jazz club, have them roughly draw a sketch of the club. Students will then be given the opportunity to share their sketches with the class. Collect each student's paper and hold onto them until after the show.

UNDERSTANDING THROUGH EXPLORATION: The Jazz Club

After attending *City of Angels*, return original sketches to students. Have students review their sketch and begin planning what kind of jazz they will be presenting. Give each group a blank CD. On it, they will put three jazz tracks of their choice to provide a sneak peek of what club attendees will hear when they go to the club.

Have groups present their idea for a jazz club to another group, explaining their sketch and playing 30 seconds from each track on their CD. Students should be able to identify the type of jazz that is being played.

LESSONS

High School History

AFTER THE SHOW: 1940s Hollywood – Escaping the War

Movie musicals are a film genre in which songs are sung by the characters that are interwoven into the narrative. The songs in a musical film are used to advance the plot or develop the film's characters. The movie musical was a natural development of the stage musical. Typically, the biggest difference between film and stage musicals is the use of lavish background scenery which would be impractical in a theatre. Musical films characteristically contain elements reminiscent of theater; performers often treat their song and dance numbers as if there is a live audience watching.

Although *City of Angels* is not a movie musical, it is a musical that revolves around Stine, who is filming a movie. *City of Angels* shares many similarities with movie musicals from the same time period. Let's see if your class can pick them out!

Split the class up into groups of 3 or 4. Have each group choose a movie musical that was released between 1940 and 1949 (for an example, please refer to [page 12 of the TIG](#)). Encourage them to use the internet to find clips from the musical. Have each group prepare an 8-10 minute presentation on the movie musical of their choice. Require students to use technology to help with their presentation. For example, have students create a PowerPoint presentation, play a song from the musical as they are presenting, or show a clip from their chosen movie musical. Make sure that students answer the following questions in their presentation.

1. When your movie musical was released to the public, what was the status of World War II?
2. What about your movie musical made it an escape from the hardships of the war?
3. What movie musical elements does your choice include? For example, dancing, singing, acting, simple plots, etc.
4. What movie musical elements does your choice have in common with *City of Angels*?
5. How does your movie musical differ from *City of Angels*?
6. How were the characters from *City of Angels* similar to the characters in your choice? How were they different?
7. Compare your movie musical to Goodspeed's staged production of *City of Angels*. What did you enjoy about each? What did you dislike?



SCREENPLAY OUTLINE

Screenwriter _____ Date _____
Title of Screenplay _____

1. THE STORY AT A GLANCE

Genre: __ Action/Adventure __ Drama
 __ Comedy __ Thriller
 __ Romance __ Other _____

Setting:
Place _____
Time Period _____
Environment _____

Point of View: __ Main Character
 __ Other Character _____
 __ Someone outside of the story

2. THE CHARACTERS

Who is the main character of this story?

What does this character want?

What does the main character do to get what he or she want?

What does the main character need?

What is at risk for the main character?

List the supporting characters that will be in this story. Answer the same questions for each character on the back of this sheet.

3. THE PLOT

What are some of the themes that will be expressed in your screenplay?

- a.
- b.
- c.
- d.

What is the conflict in this story?

How will this conflict be resolved?

4. REFLECTION

Who is your target audience?

How is your story similar to other movies that you have seen?

How is your story different from other movies that you have seen?

CITY OF ANGELS LYRICS

“DOUBLE TALK”

STONE

JUST WATCH HER DODGE THE TRUTH LIKE A RUNAWAY STREETCAR
THIS ROLE SHE PLAYS COULD WIN HER A PRIZE
EACH GESTURE IS CORRECT
WELL CHOSEN FOR EFFECT
AND IT WOULD BE WISER IF I KEPT MY EYES OFF HER THIGHS

ALaura

THIS SONG AND DANCE OF HIS IS MOST UNCONVINCING
HE HAS THAT HUNGRY LOOK IN HIS EYE
HE NEEDS THE WORK AND SOON
SOME CASH'LL CHANGE HIS TUNE
HE'LL HOP TO THE TASK
I'LL SAY JUMP AND HE'LL
ASK ME HOW HIGH

STONE

THIS JOB IS NOT TO BE BELIEVED
AND I DO NOT BELIEVE A WORD
BETWEEN HER DOUBLE TALK AND ALL THAT'S UNSAID
I'D BET THE FARM THAT THERE'LL BE TROUBLE AHEAD
I MIGHT BE WILLINGLY DECEIVED
'CAUSE I CAN TRUST MYSELF AROUND HER
EVEN LESS THAN I TRUST HER
BUT EVEN SO I NEED THE DOUGH

BUDDY

I BUY A BOOK AND I GET STUCK WITH THE AUTHOR
YOU BUY A ROSE YOU'RE STUCK WITH A THORN
IT'S UNDENIABLE
THE GUY IS PLIABLE
AND SHAKESPEARE AND DICKENS WERE WASHED UP
BEFORE I WAS BORN

STINE

THIS JOB IS NOT TO BE BELIEVED
AND I CANNOT BELIEVE MY LUCK
I'M AT THE LITERARY PRIME OF MY LIFE
AND I'M ABOUT TO HAVE THE TIME OF MY LIFE
UNLESS I'M EASILY DECEIVED
THOUGH BUDDY DOESN'T TEND TO SUGARCOAT HIS COMMENTS
HE'S ALL RIGHT
ALL BARK, NO BITE
I'VE ALWAYS LONGED FOR A CHANCE TO BE WATCHING
A BOOK OF MY OWN ON THE SCREEN
TO LOOK UP AND SEE STONE ON THE SCREEN
WOULD BE BETTER THAN FINE

STINE

SIT WITH MY WIFE IN A CROWD
AS THE CREDITS ARE SHOWN ON THE SCREEN
IN A FRAME ALL ALONE ON THE SCREEN
IT SAYS "SCREENPLAY BY STINE"
FOR MAKING MOVIES OUT OF BOOKS
THEY SAY THAT BUDDY WROTE THE BOOK
I CAN DEPEND ON HIM TO GIVE ME SOME LIP
BUT YOU CAN TRUST A GUY WHO SHOOTS FROM THE HIP
OUT HERE WHERE NOTHING'S HOW IT LOOKS
IT'S HARD TO DISREGARD A CANDID STAND-UP GUY
WHO SKIPS THE DOUBLE TALK
AND LETS YOU KNOW EXACTLY WHAT HE'S THINKING ABOUT YOU
AND I CAN BEAT THE ODDS
AND MEET HIS DEMANDS
THOUGH I'M A STRANGER IN
THIS STRANGEST OF LANDS.
THIS MAD ADVENTURE I'VE BEGUN
IS UNLIKE ANYTHING I KNOW
IT'S GONNA BE A LOTTA WORK
AND LOTS OF FUN
AND POTS OF DOUGH

“WHAT YOU DON'T KNOW ABOUT WOMEN”

GABBY

WHAT YOU DON'T KNOW ABOUT WOMEN

OOlIE

(WHAT YOU DON'T KNOW ABOUT WOMEN)

BOTH

COULD FILL A SHELF OF BOOKS

GABBY

YOU ARE THE TYPE OF MAN WHO LOOKS
FOR UNDERSTANDING LOVERS

OOlIE

BUT NEVER UNDERSTANDS THE GIRL
WHO LIES BENEATH THE COVERS

BOTH

YOU ONLY HAVE TO OPEN UP YOUR MOUTH TO SHOW

GABBY

WHAT YOU DON'T KNOW

OOlIE

(AND YOU DON'T KNOW)

BOTH

ABOUT WOMEN
A WOMAN NEEDS TO BE ASSURED
THAT SHE REMAINS ALLURING
TO NOW AND THEN BE REASSURED
YOUR PASSION IS ENDURING

GABBY

IT'S NOT ENOUGH TO KNOW YOUR LINE
TO POLISH AND ROUTINE IT

OOlIE

(AND HEAVEN KNOWS I KNOW YOUR LINE
THE WHOLE ROUTINE, I'VE SEEN IT)

BOTH

YA GOTTA MEAN IT

GABBY

WHAT YOU DON'T KNOW ABOUT WOMEN

OOlIE

(WHAT YOU DON'T KNOW ABOUT WOMEN)

BOTH

IS WHAT WE NEED TO HEAR

GABBY

YOU THINK IF YOU CAN SOUND SINCERE
THEN WE'LL COME RUNNING TO YOU

OOlIE

THROW IN SOME TRUTH FOR ATMOSPHERE
BUT WE CAN SEE RIGHT THROUGH YOU

BOTH

AND EV'RY HOLLOW COMPLIMENT AND PHRASE DEFINES

GABBY

AND UNDERLINES

BOTH

WHAT YOU DON'T KNOW ABOUT WOMEN
YOU THINK WHAT I DON'T KNOW WILL NOT HURT ME
BUT YOU DON'T KNOW HOW OFTEN YOU DO
HOW LONG AGO DID GOOD SENSE DESERT ME
I DON'T KNOW WHY I STILL BURN FOR YOU

CITY OF ANGELS LYRICS

“WHAT YOU DON'T KNOW ABOUT WOMEN” (Continued)

GABBY
YOU'RE IMMATURE AND SHORTSIGHTED

OOLIE
YOU'RE AN INCURABLE PLAYER

GABBY
YOU SHOW A LACK OF DISCRETION

OOLIE
YOU DON'T KNOW JACK ABOUT HEARTACHE

GABBY
YOU'RE OUT OF SYNC WITH YOUR FEELINGS

OOLIE
YOU ONLY WINK AT COMMITMENT

GABBY
YOU'RE RUNNING LOW ON EMOTION

BOTH
WHAT YOU DON'T KNOW ABOUT WOMEN'S
ONLY A DROP IN THE OCEAN
NEXT TO WHAT YOU DON'T KNOW ABOUT ME
YOU ARE IN NEED OF
A LITTLE ENLIGHT'NING
ON LADIES AND LOVE
BUT YOU CAN'T SEE
WHAT YOU DON'T KNOW ABOUT WOMEN
IS FRIGHT'NING
AND YOU DON'T KNOW NOTHIN' ABOUT ME

“YA GOTTA LOOK OUT FOR YOURSELF”

ANGEL CITY FOUR
LOOK OUT
LOOK OUT
LOOK OUT FOR YOURSELF

JIMMY & ANGEL CITY FOUR
YA GOTTA LOOK OUT FOR YOURSELF
IF YOU'RE HOPING TO BE FIRST
THEN YA BETTER THINK “ME FIRST”
OR YOU'RE GONNA FINISH LAST
YA GOTTA LOOK OUT FOR YOURSELF
IF YOU FOLLOW THIS FORMAT
YOU'LL BE NOBODY'S DOORMAT
IT'S A RULE THAT'S HARD AND FAST
THIS WORLD AIN'T PURE
ON THIS YOU CAN DEPEND
YOU BEST BE SURE
THAT YOU'RE YOUR OWN BEST FRIEND
YA GOTTA LOOK OUT FOR YOURSELF
IF YOU'RE PLANNING TO DO GOOD
THEN BE SURE IT DOES YOU GOOD
YOU DON'T WANNA BE TOO GOOD
YA GOTTA LOOK OUT FOR YOURSELF
YA KNOW THE SCORE WHEN YOU ADORE YOURSELF
WHEN YOU'RE IN DANGER YOU CAN COUNT ON ME TO SHOUT
LOOK OUT FOR YOURSELF.

“THE BUDDY SYSTEM”

BUDDY
I'VE GOT TWELVE NOMINATIONS,
A HALF-DOZEN OSCARS,
NINE CARS, AND THREE EX-WIVES TO SHOW
THAT IN THIS BUSINESS OF REFUSE AND NEPHEWS I KNOW MY STUFF
YOU'RE A LITERARY GREAT
WHO SHOULD'VE WON A PULITZER PRIZE
I WOULD NEVER CANNIBALIZE
OR IMPAIR A SINGLE HAIR OR PHRASE
OF YOUR AMAZING OPUS
STILL A LOT OF SCRIBBLERS
SOON DISCOVER WHAT THEY WRITE FOR THE SCREEN
ISN'T ALWAYS RIGHT FOR THE SCREEN
SO I INTERVENE
I ZIPPED THROUGH YOUR BOOK
AND THE CHARACTERS JUMPED TO LIFE ON THE PAGE
NOW WE'RE AT THE STAGE
WHERE I BRING THEM TO LIFE ON THE SCREEN
DON'T CLING TO THE WORDS TO WHICH YOU GAVE BIRTH
REMEMBER HOW MANY A PICTURE IS WORTH
THE ODDS ARE A THOUSAND TO ONE SO GET USED TO IT STINE
THE BOOK MAY BE YOURS, BABY, TRUST ME THE MOVIE IS MINE
YA LEARN FROM VON STERNBERG
YA GROW FROM VON STROHEIM
AND SO I'M THE HEIR TO THEIR SKILL
THIS TOWN HAS MORE NUTS THAN BRAZIL
LET'S FACE IT I'VE BEEN THROUGH DEMILLE
AUTHORS UNPREPARED TO TAKE
A STAB AT THIS COLLAB'RATIVE ART
MUST SUPPRESS THEIR EGOS AND PART
WITH THE NOTION THAT IN MOTION PICTURES
WORDS ARE CARVED IN MARBLE
DONNA, DARLING, GET THIS ON A PAD
AND TYPE IT UP FOR NEXT WEEK
I HAVE AN ENGAGEMENT TO SPEAK
AT THE WRITERS GUILD
YOU WOULDN'T WANT TO UPSET BUDDY
THIS IS ADVICE NOT A THREAT, BUDDY
BUT SEE HOW TOUGH THINGS CAN GET, BUDDY
WHEN THINGS GET ROUGH IT CAN GET BLOODY
BABY, NOBODY SAYS NO, BUDDY
SO, BUDDY, YOU BETTER CONCEDE
LET BUDDY BE BUDDY, PURE BUDDY,
AND HE'LL BE YOUR BUDDY
THE BUDDY YOU NEED

“WITH EVERY BREATH I TAKE”

BOBBI
THERE'S NOT A MORNING THAT I OPEN UP MY EYES
AND FIND I DIDN'T DREAM OF YOU
WITHOUT A WARNING, THOUGH IT'S NEVER A SURPRISE
SOON AS I AWAKE
THOUGHTS OF YOU ARISE
WITH EV'RY BREATH I TAKE
AT ANY TIME
OR PLACE
I CLOSE MY EYES AND SEE YOUR FACE
AND I'M EMBRACING YOU
IF ONLY I BELIEVED THAT DREAMS COME TRUE DARLING,
YOU WERE THE ONE WHO SAID FOREVER FROM THE START
AND I'VE BEEN DRIFTING SINCE YOU'VE GONE
OUT ON A LONELY SEA THAT ONLY YOU CAN CHART
I'VE BEEN GOING ON
KNOWING THAT MY HEART WILL BREAK
WITH EV'RY BREATH I TAKE
YOU WERE THE ONE WHO SAID FOREVER FROM THE START
AND I'VE BEEN DRIFTING SINCE YOU'VE GONE
OUT ON A LONELY SEA THAT ONLY YOU CAN CHART
I'VE BEEN GOING ON
KNOWING THAT MY HEART WILL BREAK
WITH EV'RY BREATH I TAKE

CITY OF ANGELS LYRICS

“ALL YOU HAVE TO DO IS WAIT”

MUÑOZ

THERE'S NO SUN UP IN THE SKY
AND THE BIRDS FORGOT TO SING
BUT YOU'RE HEADED FOR A CELL
THEN TO DIE AND ROT IN HELL
SO IT MIGHT AS WELL BE SPRING
I'LL BE SINGING LIKE A BIRD
WHEN THE JURY SETS THE DATE
AND THIS CAPITAL EVENT
PROVES REVENGE IS HEAVEN SENT
ALL YOU HAVE TO DO IS WAIT
YOU'RE ABOUT TO TAKE THAT BIG SIESTA,
STONE, BUT DON'T REQUEST A
PADRE REST
ASSURED THAT I'LL SAY MASS
TRY A FINAL MEAL OF TACOS ON A
PLATE OF BEANS, MAÑANA
ODDS ARE THEY ARE GONNA
GIVE YOU GAS
THEY WILL STRAP YOU IN A CHAIR
AND FOR ONCE YOU'LL BE POLITE
YOU'LL SAY GOV'NOR "PARDON ME"
BUT HE'S SURE TO DISAGREE
CAUSE THE CASE I'VE MADE IS TIGHT
IT'S THE PEOPLE VERSUS STONE
AND MY MONEY'S ON THE STATE
WHO SAYS DREAMS DO NOT COME TRUE
YOU WILL GET WHAT YOU ARE DUE
ALL YOU HAVE TO DO IS WAIT
TIME TO FIESTA
ON THE DAY YOU DIE I'LL EAT HIGH ON THE HOG
SANTA MARIA
I WILL GO TO TOWN ON THE DAY YOU'RE PUT DOWN LIKE A DOG
I'M LEADING AN OVATION
AT YOUR ASPHYXIATION
AS CROWDS LINE UP TO WATCH YOU PAY YOUR DEBTS
I'LL COLLECT MY BETS
PLAYING CASTANETS
AS YOU'RE WALKING YOUR LAST MILE
I'LL BE OVERCOME WITH PRIDE
TAKING PLEASURE IN YOUR DEATH
AND TO KNOW YOUR FINAL BREATH
WILL BE FILLED WITH CYANIDE
THOUGH YOU'VE NEVER BEEN MY FAV'RITE GRINGO
IN MY NATIVE LINGO
ADIOS
THE END IS CLOSE
AS THEY SEAL THE CHAMBER DOOR
THINK OF ME WHO SEALED YOUR FATE
ONCE THE PELLETS HIT THE PAIL
FROM THE INSTANT YOU INHALE
ALL YOU HAVE TO DO IS WAIT
GOOD THINGS COME TO THOSE WHO WAITS

“YOU'RE NOTHING WITHOUT ME”

STINE

YOU ARE SOME GUMSHOE
YOU JUST DON'T THINK WELL
GET THIS, DUMB GUMSHOE,
YOU COME FROM MY INKWELL
IS YOUR MOUTH LONELY
WITH ONE FOOT IN THERE
STONE, YOUR BRAIN ONLY
HOLDS THOUGHTS I PUT IN THERE
JUST WHAT YOU ARE I'LL SPELL OUT
YOU ARE A NOVEL PAIN
ONE SPECK OF LINT THAT FELL OUT
THE LAST TIME THAT I PICKED MY BRAIN

STONE

YOU ARE SO JEALOUS
OF MY TRACK RECORD
TOLSTOY, DO TELL US

YOUR FEEBLE HACK RECORD
YOUR WEAK KNEES BRAND YOU
SOFT AND UNSTABLE
ONE SMALL THREAT AND YOU
FOLD LIKE A CARD TABLE
YOU DROOL AT MY ADVENTURES
YOUR BROADS IN BED ARE BORED
GO HOME AND SOAK YOUR DENTURES
YOUR PEN IS NO MATCH FOR MY SWORD

BOTH

YOU'RE NOTHING WITHOUT ME
A NO-ONE WHO'D GO UNDEFINED
YOU WOULDN'T EXIST
YOU'D NEVER BE MISSED

STINE

I TELL YOU YOU'RE OUT OF MY MIND

BOTH

A SHOW OFF, A BLOWHARD
YOU'RE EQUAL PARTS HOT AIR AND GALL
AND NO ONE WOULD DOUBT ME
WITHOUT ME YOU'RE NOTHING AT ALL

STINE

YOU'RE IN MY PLOT
I'M STILL YOUR CREATOR
I CALL EACH SHOT
I'M YOUR PRIVATE DIC-TATOR

STONE

YOU ARE SO THICK, YOU
EAT, BREATHE, SLEEP FICTION
I'M YOUR MEAL TICKET
KNEE-DEEP IN CHEAP FICTION

STINE

YOU GLOATING IGNORAMUS
YOU HAVEN' T ANY SHAME

STONE

HEY, I'M A FAMOUS SHAMUS
AND MOST PEOPLE DON'T KNOW YOUR NAME

BOTH

YOU'RE NOTHING WITHOUT ME
WITHOUT ME YOU'D JUST DISAPPEAR
RIGHT INTO THIN AIR
AND NO ONE WOULD CARE
OR NOTICE YOU EVER WERE HERE
A PUPPET, AN UPSTART
A LOSER WHO'S DESTINED TO FALL
I'M EVERYTHING YOU ALWAYS WANTED TO BE
LET'S DEAL WITH THE ISSUE:
YOU WISH YOU WERE ME
YOU'RE NOTHING WITHOUT ME
WITHOUT ME YOU'RE NOTHING

STINE

YOU'RE NOTHING WITHOUT ME
WITHOUT ME YOU'RE NOTHING AT ALL

CITY OF ANGELS LYRICS

“YOU CAN ALWAYS COUNT ON ME”

OO LIE

I'M ONE OF A LONG LINE OF GOOD GIRLS
WHO CHOOSE THE WRONG GUY TO BE SWEET ON
THE GIRL WITH A FACE THAT SAYS WELCOME
THAT MEN CAN WIPE THEIR FEET ON
I'M THERE WHEN HE CALLS ME
THE TRUSTED GIRL FRIDAY ALRIGHT
BUT WHAT GOOD DOES IT DO ME
ALONE ON A SATURDAY NIGHT
IF YOU NEED A GAL
TO GO WITHOUT SAL'RY AND WORK TOO HARD
YOU CAN ALWAYS COUNT ON ME
THE KIND OF A PAL
WHO'D SNEAK YOU A FILE PAST THE PRISON GUARD
LOYAL TO THE "NTH" DEGREE
THE BOSS IS QUITE THE LADIES MAN
AND THAT'S MY BIGGEST GRIPE
TILL I SHOWED UP HE'S NEVER HIRED A GIRL CAUSE SHE
COULD TYPE
I'M NO FEMME FATALE
BUT FAITHFUL AND TRUE AS A SAINT BERNARD
BARKIN' UP THE WRONG DAMN TREE
YOU CAN ALWAYS COUNT ON ME

DONNA

I DON'T NEED A MAP
I NAT'RALLY HEAD FOR THE DEAD END STREET
YOU CAN ALWAYS COUNT ON ME
I'M CAUGHT IN A TRAP
WHEN JOY IS APPROACHING THEN I RETREAT
I'M AT HOME WITH MISERY
I'VE BEEN "THE OTHER WOMAN" SINCE MY PUBERTY BEGAN
I CRASHED THE JUNIOR PROM
AND MET THE ONLY MARRIED MAN
I'M ALWAYS ON TAP
FOR ROMANCE OR CHOC'LATE THAT'S BITTERSWEET
YOU CAN ALWAYS COUNT ON ME
I GO FOR THE RIFF RAFF
WHO'S TREATING ME SO-SO
WHEN I CAN PLAY THE SECOND FIDDLE
I'M A VIRTUOSO
I SHOULD BE PLAYING FOR A WEDDING BAND
BUT THERE'RE NO WEDDING RINGS ATTACHED
THOUGH YOU CAN BET THERE'RE STRINGS ATTACHED
A MATTER OF FACT,
IF YOU WANT AN ILL-FATED LOVE AFFAIR
YOU CAN ALWAYS COUNT ON ME
THOUGH I'VE MADE A PACT
TO CARRY OUT RESEARCH BEFORE I CARE
MEN DON'T GIVE A WARRANTY
ONE JOE WHO SWORE HE'S SINGLE
GOT ME SORTA CROCKED, THE BEAST
I WOKE UP ONLY SLIGHTLY SHOCKED THAT I'D
DEFROCKED A PRIEST
OR ELSE I ATTRACT THE GUYS WHO ARE LONGING TO DO MY HAIR
YOU CAN ALWAYS COUNT ON ME
THOUGH MY KIND OF DAME
NO DOUBT WILL DIE OUT LIKE THE DINOSAURS
YOU CAN ALWAYS COUNT ON ME
I'M SOLELY TO BLAME
MY HEAD GIVES ADVICE THAT MY HEART IGNORES
I'M MY ONLY ENEMY
I CHOOSE THE KIND WHO CANNOT INTRODUCE THE GIRL HE'S WITH
THERE'RE LOTS OF SMIRKING MOTEL CLERKS WHO
CALL ME, "MRS. SMITH"
BUT I'VE MADE A NAME
WITH HOTEL DETECTIVES WHO BREAK DOWN DOORS
GUESS WHO THEY EXPECT TO SEE
YOU CAN ALWAYS COUNT ON
BET A LARGE AMOUNT ON
YOU CAN ALWAYS COUNT ON ME

“I'M NOTHING WITHOUT YOU”

STINE & STONE

I'M NOTHING WITHOUT YOU
WITHOUT YOU I LACK WHAT IT TAKES
UNLESS WE'RE COMBINED
I HAVE HALF A MIND
TO BLOW ALL MY CHANCES AND BREAKS
WITHOUT YOU I'M BUPKIS
A FLOP WHO KEEPS DROPPING THE BALL
IT'S TIME TO STOP QUAKING
START TAKING THE LEAD
AND YOU ARE THE SINGULAR BUDDY I NEED
I'M NOTHING WITHOUT YOU
WITHOUT YOU I'M NOTHING...

STINE, STONE & GABBY

I'M NOTHIN' WITHOUT YOU

STONE

NO HERO

STINE

A ZERO

STINE & STONE

THAT'S ME

GABBY

WITH YOU BY MY SIDE

STONE

THERE'S NO BETTER GUIDE

ALL THREE

ON HOW TO BE ALL I CAN BE
I'M NOWHERE WITHOUT YOU
TO DOUBT YOU IS WHERE I WENT WRONG
THE SCRIPT CALLS FOR FUSING AND USING OUR SMARTS
AND GREATNESS CAN COME FROM THE SUM OF OUR PARTS

ALL

FROM NOW ON I'M WITH YOU
AND WITH YOU IS WHERE I BELONG

RESOURCES

THE HISTORY OF JAZZ

- Hinson, Maurice. *World's Greatest Ragtime Solos for Piano*. Alfred Publishing Co., 2003.
- "PBS Kids: Jazz." <http://pbskids.org/jazz/>
- Redfern, Veronica. "And All That Jazz..." <http://www.madagascar.com/jazz/lessons.html>

FILM NOIR

- Denton, William. "Twists, Slug and Roscoes: A Glossary of Hardboiled Slang." Miskatonic University Press. <http://www.miskatonic.org/slang.html>
- Dirks, Tim. "Film Noir." <http://www.filmsite.org/filmnoir.html>
- Tupac, Kerianne. "Film Noir Meets the Musical in *City of Angels*." http://www.music.umich.edu/performances_events/productions/past/04-05/uprod-coa.html

1940S HOLLYWOOD

- Dirks, Tim. "The History of Film: The 1940's." <http://www.filmsite.org/40sintro.html>
- Edlin, April. "The Golden Age of Hollywood: 1930s-1940s." <http://www.ils.unc.edu/dpr/path/goldenhollywood/>
- Edney, Kathryn. *The Journal of Popular Culture*, Vol. 40, No. 6. Blackwell Publishing, Inc., 2007

CITY OF ANGELS

- Gelbart, Larry, Coleman, Cy, and Zippel, David. *City of Angels*. Applause Theatre Book Publishers, 1990.
- Bloom, Ken & Vlastnik, Frank. *Broadway Musicals*. Black Dog & Leventhal Publishers, Inc., 2004.

THEATRE ETIQUETTE

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say “Thank you” to the performer. The actors will bow as you applaud. That is how they say “Thank you for coming.”
- Do stand and applaud if you thought the show was outstanding.
- Don't forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don't text during the performance.
- Make sure to visit the restroom before the production begins.
- Don't speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the Overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don't take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don't put your feet up on the seats or kick the seat in front of you.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.

The Teacher's Instructional Guide for *City of Angels* was prepared by **Joshua S. Ritter**, M.F.A, Education & Library Director and **Katherine Griswold**, Education Assistant