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...and then, Claire: an indie-rock monologue;
INTEGRATING THE INDEPENDENT MUSIC SCENE INTO
AMERICAN MUSICAL THEATRE

by

MICKEY J. BAHR

A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Musical Theatre
in the College of Arts and Humanities
and in The Burnett Honors College
at the University of Central Florida
Orlando, Florida

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Thesis Chair: Dr. Steven Chicurel
ABSTRACT

For more than fifty years, the Independent (indie) Music Scene has existed as an evolving business model, allowing indie artists to develop a wealth of progressive musical ideas while creating a sustainable audience base. American Musical Theatre has an already-established rich history of adapting styles to fit concurrent trends in popular music while maintaining the story as the core of a show. While some indie artists (The Lisps, The Mountain Goats, Stephin Merritt, and Stew) and some musical theatre composers (David Yazbek, Doug Crossley, and Michael Friedman) have created crossover works, there is currently an overall dearth of musical theatre pieces infused with the indie style and a lack of indie albums with an actable musical theatre storyline.

The intent of this thesis is to prove that although American Musical Theatre and the Independent Music Scene are two vastly different art forms, they can be combined to create a viable and unique form that appeals to both audiences. The indie-rock monologue ...and then, Claire was composed, recorded, and performed to test the viability of this thesis. In addition to presenting research on the history of American Musical Theatre and the Independent Music Scene, an analysis of the already-successful artists mentioned above is presented to provide context for ...and then, Claire. This context along with the original indie-rock monologue proves successful combinations of American Musical Theatre and the Independent Music Scene as well as the potential for more attempts in the future.
DEDICATIONS

For my parents, whose undying support continues to astound and encourage.

For my teachers who stood by me on life’s stage, in and out of the classroom.

And for Claire and all the characters that continue to enrich life.
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My ears also wish to acknowledge all the indie and theatre artists who made this such a pleasurable process.
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INTRODUCTION

It was the fall semester of my Freshman year at the University of Central Florida (UCF) when I began work on what would later become ...and then, Claire: an indie-rock monologue. Like many of my previous projects, I was not completely aware of exactly what I was working towards; I was just doing. It was a crisp cool Saturday evening, and I was bored. Living in an apartment on campus with the word “lake” in its title made my next move quite convenient: Why not head over to the “lake?” So I grabbed my guitar, at that time a $150 Aria acoustic that I had adorned with some painted green vine or something in a swirl of blue and red (forever ensuring an even grittier sound than previously achievable with a $150 acoustic), and I headed over to the dock overlooking Lake Claire.

I had been to this same exact dock on a previous occasion to meet a friend. After a night divulging all of our insecurities and fears to each other, I decided to make her a mix-CD, which I titled appropriately, “Everyone Feels Soft When Alone on a Dock.” This CD featured fourteen songs from artists like The Most Serene Republic, Broken Social Scene, Stars, Feist, Jason Collett, and Los Campesinos!. Not coincidentally, all these artists were represented by my favorite Toronto-based independent artist service company, Arts & Crafts Productions (arts-crafts.ca). Indie music was beginning to have a profound influence on my life. It was the hip music to listen to if you were anybody who’s anybody trying not to act like anyone too hip or trendy; my older brother showed me the way.
Here I was back on the dock at Lake Claire with my guitar, a pen, a sheet of paper, the words “Everyone Feels Soft When Alone on a Dock,” and the desire to write a song in the style of Broken Social Scene. Broken Social Scene is a Canadian indie-rock band/musical collective with anywhere from six to nineteen musicians, many of them alternating between several different instruments (BrokenSocialScene.ca). I was one person sitting alone on a dock with a guitar as cheap as they come, strings needing a change, and, to top it off, mosquitoes in Florida like to suck your blood while you serenade them. But none of this would matter. Despite having to control myself from itching for a week after, despite the pain that comes with pushing your fingers into thin stings of rusty metal, I would leave that night with one song written. It would take over three years though for that one song to turn into what I would call an indie-rock monologue.

Over the past four years I have pursued a BFA in Musical Theatre at UCF. This is a performance-based degree that also gave me the opportunity to expand my knowledge of theatre history, production, and current performance practice. While musical theatre has been my main passion for some time now, I studied music first, and sang in my middle school chorus. In high school, my focus was theatre, which I kept up with at a local youth theatre in Tallahassee. On the side, I became interested in composition and music theory, and began composing and writing songs. I also diddled in sound engineering, occasionally recording and running sound for some friends’ bands. Finally, having written a novel before and a play or two while in college, writing has also been a mistress to whom I return now and again. Up until this point, these various artistic forms have really only existed in an isolated form in my life, maybe occasionally bumping into each other and hinting at what could be.
Sophomore year in a Musical Theatre History class would offer a concept that would ultimately link the necessary thoughts in my mind to combine the various elements and facets of my passions and hobbies into one project. After tearing through landmark musicals like *Show Boat*, which integrated story and music, and *Oklahoma!* which integrated story, music, and dance (Kenrick), we arrived at a discussion of Jonathan Larson’s *RENT* and Lin-Manuel Miranda’s *In the Heights*. Both of these composers attempted to integrate popular music styles into Broadway. I thought, “if popular music forms like rock and rap can be integrated into a musical, why can’t indie music, something that I like to listen to, be used too?” But indie music is not just a single style of music; it is more a way of going about the creative process. At the time though, I only thought of indie music as a style, so this concept was my starting block.

Merriam-Webster defines “indie” as “one that is independent; especially: an unaffiliated record or motion-picture production company” or “something (as a record or film) produced by an indie” (“indie”). There is indie music. There are even indie movies in the definition! Where is theatre? Why not integrate the Independent Music Scene and American Musical Theatre?

For more than fifty years, the Independent (indie) Music Scene has existed as an evolving business model, allowing indie artists to develop a wealth of progressive musical ideas while creating a sustainable audience base. American Musical Theatre has an already-established rich history of adapting styles to fit concurrent trends in popular music while maintaining the story as the core of a show. While some indie artists (The Lisps, The Mountain Goats, Stephin Merritt, and Stew) and some musical theatre composers (David Yazbek, Doug Crossley, and Michael Friedman) have created crossover works, there is currently an overall
dearth of musical theatre pieces infused with the indie style and a lack of indie albums with an actable musical theatre storyline.

The intent of this thesis is to prove that although American Musical Theatre and the Independent Music Scene are two vastly different art forms, they can be combined to create a viable and unique form that appeals to both audiences. The indie-rock monologue …and then, Claire was composed, recorded, and performed to test the viability of this thesis. In addition to presenting research on the history of American Musical Theatre and the Independent Music Scene, an analysis of the already-successful artists mentioned above is presented to provide context for …and then, Claire. This context along with the original indie-rock monologue proves successful combinations of American Musical Theatre and the Independent Music Scene as well as the potential for more attempts in the future.
...and then, Claire IN CONTEXT

Before ...and then, Claire can be discussed and analyzed, it is necessary to understand the history of American Musical Theatre and the Independent Music Scene to see where differences lie and to shine light on similarities. American Musical Theatre has been well documented and researched in comparison to the Independent Music Scene. The history of American Musical Theatre is quite rich; its roots lie in theatre of the ancient Greeks, pass through European theatre in the 18th Century, and finally become truly American in the mid-19th Century with Minstrelsy. Since arriving on the American stage, musical theatre has enjoyed a well-established run for over one hundred years; its history is full of lessons learned from the past and through experience as to what works onstage to further the story through all media – the true accumulation of Richard Wagner’s Gesamtkunstwerk or “Total Art Work:” the combination of music, poetry, movement, and design (Kislan). The beginnings of American Musical Theatre saw a step-by-step integration of first, music-into-story with Show Boat in 1927, and then dance-into-story with Oklahoma! in 1943. During this time, the songs of Broadway led the front of popular American music in what was called the “Great American Songbook” with composer/lyricists such as Irving Berlin, George and Ira Gershwin, Richard Rodgers, Lorenz Hart, Oscar Hammerstein, and Cole Porter.

With the advent of rock and roll in the 1950s, the American music industry took control of popular music. Only those who had the dedication to be “theatre-goers” knew the songs of Broadway from the stage: Many Broadway songs made the top-ten lists, but they were sung out
of context by popular recording artists, not by their original stage performers. In the 1980s, as Broadway continued down its own path, the American music industry, dominated by a select group of major record labels, began to be too controlling for some musical artists to handle – they wanted independence. Some began to break away, but most continued to endure the strict rules, stylistic controls, and profit-taking of the major record labels. With the crash of the American music industry in the 1990s, due largely to the growth of the Internet and illegal music sharing, many musical artists broke away from major record labels, and invented innovative methods to generate their own sustainable audience base. This resulted in an explosion of the Indie Music Scene that continues to this day to blur the meaning of “indie.” Most performers had to turn to a more intensive schedule on the concert stage, a place American Musical Theatre has lived for over one hundred years.

AMERICAN MUSICAL THEATRE, A BRIEF HISTORY

The modern American Musical Theatre has its oldest roots in Europe in the 4\textsuperscript{th} and 5\textsuperscript{th} Centuries B.C.E. of Athens, Greece. It was here that Aristophanes took lead as one of the first creators of musical comedy in the style of Burlesque. Not to be confused with the 1950s changed meaning of Burlesque, Burlesque was originally a theatre style with a specific number of acts, certain kinds of jokes, and satirical allusions to current social and political affairs. Actors were originally typecast based on their vocal abilities, such as a tenor being the protagonist (Flinn).
Italy in the 14th to 17th Centuries C.E. experienced a period known as the Renaissance. During this period, the Commedia dell’ Arte formed as touring groups of actors performing stock plots as stock characters often passed down through the family. The Commedia solidified the development of opera, ballet, and comic acting through comic means. Around 1600 C.E., opera assumed the more tragic form of theatre with through-composed music to intensify emotion, utilizing arias, or big glorious songs, and recitative, or spoken words set to music to move the plot (Flinn).

In 1653, under King Louis XIV, the greatest patron of the arts in his time, France saw the rise of two artists: Jean Baptist Lully, a Renaissance man and “jack of all trades,” and Molière, a playwright greatly influenced by the Commedia dell’ Arte and the first to script the stock plots. Lully and Molière used their position close to the king to lampoon the royals and lifestyle they saw around them through satire. Combining the influence of Lully and Molière, 1858 France saw the rise of the composer Jacques Offenbach, who wrote the first full three-act work in the emerging more romantic French Operetta style (Flinn).

In 1860, Johan Strauss, the “waltz king,” shifted the focus of French Opera in Vienna, Austria to develop the Gold Period of Viennese Operetta in three-act, exclusively romantic and downright silly plots (Flinn). Between 1849 and 1851, Richard Wagner of Germany wrote three essays describing his “Wagnerian Theory:” the future of “musical drama” would be a combination of all the arts, using drama as the backbone of music and dance (Flinn).

In 1728 England, the Ballad Opera took root in the “World’s First Musical” work of John Gay’s *The Beggars Opera*. Using spoken dialogue, the Ballad Opera had broad political and social satire to show all men are created equal. The key of Gay’s work was creating a libretto
that was never overwhelmed, learning one of the most important lessons of the Modern American Musical Theatre: the book comes first. This lesson would later guide the team of lyricist William Schwenk Gilbert and composer Arthur Seymour Sullivan. Together from 1871 to 1896, they created a new literate musical theatre in English Operetta. In combination with the Viennese Operetta, the English Operetta would have the greatest direct effect on the American Musical Theatre (Kislan).

The American origins of American Musical Theatre lie in Minstrelsy. The importance of the first Minstrel shows of 1843 lies not in their content, but in their show structure. Minstrel shows contained three acts: Act I, called the “Olios,” was a variety show that went on to become Vaudeville; Act II, called the “Fantasia,” was a specialty show that went on to become Revues; and Act III, called the “Burletta” or “Little Burlesque,” was an act of satire that went on to become skits (Kislan).

The first of the great American “folk” songwriters from Minstrelsy was Stephen Foster. Foster wrote songs such as “Old Folks at Home,” “Camptown Races,” and “Oh Susanna,” which create the cornerstone of American folk music, or songs with simple melodies that met popular demand. Derived from Act I of the Minstrel shows, Vaudeville began in 1865 as “family entertainment,” consisting of variety acts that filled “The Bill.” “The Man Who Owns Broadway,” George M. Cohan, got his start in the Vaudeville Circuit and soon rose to become a top-level composer, lyricist, librettist, director, and actor, making him the most significant song and dance man (Kenrick).

“America’s First Musical,” The Black Crook, came together in 1866 through American ingenuity to create a spectacle. This was a changing moment of the former “Greek” Burlesque
of satire-over-sex to the new “American” Burlesque of sex-over-satire with the new element of spectacle (Flinn). Coming from Act II of the Minstrel shows, the Revue was a collection of specialty acts. Although Florenz Ziegfeld’s greatest achievement was producing the landmark musical Show Boat in 1927, his Revue in 1907, The Follies, would spare no expense with extravagant costumes and set designs and many songs written by Irving Berlin, including the theme, “A Pretty Girl Is Like A Melody” (Kenrick). American Operetta was defined by Sigmund Romberg, Victor Herbert, and Rudolf Friml. Herbert and Friml gave the audience music, not theatre, whereas Romberg stressed the importance of the book and integrated the music and drama in works such as The Dessert Song with lyricist Otto Harbach, who would later influence Oscar Hammerstein (Kislan).

The first of the “Giants of American Musical Theatre” was Irving Berlin, a songwriter who wrote anthems for America and several Revues such as The Music Box Revues of 1921 and As Thousands Cheer, which was mainly lighthearted songs except for one show-stopping number: “Suppertime,” performed by Ethel Waters, truly illustrates the original meaning of “Burlesque.” While Berlin’s book musical Annie Get Your Gun did have a story, it is still remembered, like Berlin, for its songs (Kenrick). Berlin was also one of the first to own every aspect of his work, including the rights to his sheet music. Back in the 1920s, major music companies made their profit from buying the rights to print and sell sheet music from composers. In this sense, Berlin was possibly one of the original independent artists.

While the “Grandfather of American Musical Theatre,” composer Jerome Kern, is remembered for his work with P.G. Wodehouse and Guy Bolton on “musical comedy” shows like Very Good Eddie and other Princess Theatre Shows in 1915, his greatest work was the first
landmark musical *Show Boat* in 1927. With music by Kern, book, lyrics, and direction by Oscar Hammerstein, and producing by Florenz Ziegfeld, this issue-driven American musical was the first to have true integration of story and music and the use of the conditional love song, which Hammerstein created (Kenrick).

George Gershwin wrote the music to *Porgy and Bess*, the second landmark musical with lyrics by his older brother, Ira. This 1935 musical elevated American Opera to European standards by infusing jazz into a truly American story dealing with African Americans in South Carolina.

While Cole Porter wrote both lyrics and music, he is mainly remembered for his lyrics, which transcended the depression and gave Americans something to sing about. Porter dominated the musical comedy form during the 1930s beginning with *Anything Goes* in 1934. His 1948 musical *Kiss Me Kate* was the longest-running hit of his career, winning the first Tony Award for Best Musical and becoming the greatest backstage musical of all time (Kenrick).

George Abbot was the most prolific director of the first half of the 20th Century, having directed and produced the landmark musical *Pal Joey* in 1940 and written the book and directed *Where’s Charley?* in 1948, *The Pajama Game* in 1954, and *Damn Yankees* in 1955 (Kenrick).

The Golden Age I of American Musical Theatre was ushered in by the jazz-infused team of composer Richard Rodgers and lyricist Lorenz Hart and their landmark musical *Pal Joey* in 1940, which was the first show to use a three-dimensional, human male lead allowing the audience to relate more to the production. Teaming up with lyricist Oscar Hammerstein in 1943, Rodgers and Hammerstein created *Oklahoma!* With choreography by Agnes de Mille,
“Grandmother of American Musical Theatre,” this was the first musical to integrate story, music, and dance as well as the first musical to use a three-dimensional, human female lead (Kenrick).

The Golden Age II and Mid-Century of American Musical Theatre began under the New-York born composer, lyricist, and librettist Frank Loesser and his brassy, hard-edged landmark musical *Guys and Dolls* in 1950. This show updated the American identity of American Musical Comedy from the *Princess Theatre Shows* of 1915. Under the direction of Loesser, the unique team of Richard Adler and Jerry Ross, who shared credit for both the music and lyrics, advanced into musical theatre with their “New Generation” shows: *The Pajama Game* in 1954 and *Damn Yankees* in 1955. Both of these shows were directed by Abbot with choreography by Bob Fosse and won an astounding amount of Tony Awards.

The team of lyricist Alan Jay Lerner and composer Frederick Loewe came together in 1956 to create a contemporary version of the intellectually driven shows of Gilbert & Sullivan, the essential musical *My Fair Lady*. It quickly became the most artistic and financial success in the history of American theatre, breaking all current records of most performances on Broadway (Kenrick).

Except for those die-hard musical theatre fans, the Broadway musical seemed to lose touch with what was considered popular music sometime in the 1950s. The days when songwriters like Irving Berlin, Jerome Kern, George Gershwin, and Cole Porter led the popular music industry were falling to America’s new obsession: the singer/songwriter (*Broadway: The American Musical*). Artists like Elvis Presley, Chuck Berry, Ray Charles, and Johnny Cash began to steal hearts away from Broadway with rock ‘n’ roll, blues, and country music.
THE INDEPENDENT MUSIC SCENE, A BRIEF HISTORY

Indie music implies a “Do-It-Yourself” approach to recording and publishing music. It means independence from the major commercial record companies, or at least it did when it began. In the 1950s, when rock and other forms of newly popular music began stealing attention from Broadway, the post-war United States and United Kingdom saw the beginnings of indie labels like Sun Records, King Records, and Stax (Rogan). But the growth of independence and indie music was largely successful only recently with the aids of digital recording and the Internet (Lears 33-4). In the 1950s and 1960s, major record labels, the large corporate music companies, held the majority of power and influence over the music business, so independent labels usually either failed to get established or were swallowed up altogether by the major record companies (Rogan).

In order for independent artists and labels to survive, they had to band together with each other and form groups and organizations that enabled them to share resources. One of these organizations, The National Academy of Recording Arts and Sciences (NARAS), began as a collective of twenty-five independent record labels, including the well-known, now-major Atlantic Records. Beginning in the late 1950s, The Recording Academy, as NARAS is now known by, began hosting the GRAMMY Awards founded on the principle of being a “peer-presented award to honor artistic achievement, technical proficiency and overall excellence in the recording industry, without regard to album sales or chart position” (“Overview”). The Independent Music Scene is unique because, unlike major labels, album sales and chart positions
are irrelevant. It is a collection of people who appreciate music and achievements in recording for more well-informed reasons than what song gets stuck in your head, because it’s played over and over on the radio. As an alternative to “cheesy hair-metal bands, classic rock, [and] jam bands,” it is easy to see why some feel independent music “came built with snooty elitism” (Barshad). The Independent Music Scene is “a subculture founded upon record collectors’ encyclopedic knowledge of pop and rock history” (Lears 33-4). But how did we get from such a respectful recognition of indie artists as people who knows music history to CNN Entertainment’s Catherine Andrews description: “If it’s cool, creative and different, it’s indie” (Andrews)?

The 1980s saw a large growth in the Independent Music Scene, mostly with underground music like grunge and punk rock, because new indie connoisseurs felt cheated by major labels’ focus on pop and hip hop music (Rogan). Since then, “the digital revolution has caused the mostly Anglo-American music... to change at an accelerating pace over the past decade in several interrelated ways” (Lears 33-4). For the majority of sound recording history, analog processes have been used. The analog process essentially replicates sound by transferring a recorded sound onto and over physical means, like using a needle to read and transmit the grooves on a record into audible noise. Digital audio converts signal from analog instruments like microphones into samples and quantization of 1s and 0s. British Broadcasting Corporation (BBC) research engineers first used digital audio in the late 1960s. Then, in the early 1970s, BBC radio shifted completely over to digital audio, because it was financially more economical to send a digital signal over long distances. Around 1980, the compact disc (CD) was invented, allowing for improvements in digital recording, like a sample rate of 44000 (44,000 samples per
second; DVDs typically use a sample rate of 48000, and modern HD sound found on Blu-ray
discs uses a sample rate of 96000). While expensive initially, digital recording equipment started
to get progressively less expensive in the 1990s and continues to fall in price and increase in
quality to this day (Talbot-Smith 133-5). The technology to record, at one time requiring huge
purchases of analog equipment, suddenly was more feasible for indie artists. As digital
technology improved, the distribution of music also became inexpensive, if not free. As the use
of the Internet increased, indie artists had an easier time accessing an audience. The number of
indie artists has since skyrocketed. Now, any recording is paired with information about the
artists, their type of music, label, etc. and is readily available over the Internet because of the
digital revolution (Lears 33-4).

Interestingly enough, a trip down to your local indie record shop (if it is still around) will
reveal just that: records. Many indie artists have turned away from digital formats with
distribution in an effort to combat the downside of the Internet: piracy. Illegal file sharing
through formats like BitTorrent have dealt the music industry quite a blow, both indie and major.
Anyone can purchase an album and then share said album over the Internet. While this is illegal
in the case of copyright infringement, it is extremely difficult to monitor and track participants of
file sharing. Most of the computer servers used in illegal practices are located outside of the US,
making it difficult for US authorities to enforce US copyrights. Recent breakthroughs and
takedowns of file-sharing sites like megaupload.com offer hope to curb the problem, but the
majority of the damage has already been done (Ganz).

Major labels had a chance to prevent people from turning to peer-to-peer sites like
megaupload.com, but their inability to adapt to new forms of technology ultimately led to their
own downfall. “The Internet appears to be the most consequential technological shift for the business of selling music since the 1920s, when phonograph records replaced sheet music as the industry’s profit center” (Hiatt 13). While some things were out of the industry’s hands, like the increased use of the Internet, the manner in which the industry reacted to the first major file-sharing service Napster was only a sign of what was to come. Major labels should have made peace with Napster. Instead, they decided to spend money and sue Napster. According to Jeff Kwatinetz, CEO of talent management company The Firm:

They left billions and billions of dollars on the table by suing Napster – that was the moment that the labels killed themselves. The record business had an unbelievable opportunity there. They were all using the same service. It was as if everybody was listening to the same radio station. Then Napster shut down, and all those 30 or 40 million people went to other [file-sharing-services]. (qtd. in Hiatt 14)

If they would have adapted to the new technology more quickly, and perhaps worked a deal where Napster started charging users and then passed on fees for the copyrighted material, they could have made money. Instead, the only thing they accomplished was getting Napster shut down and sending users to other services across the Internet. Hilary Rosen, who was the CEO of the Recording Industry Association of America from 2001 to 2003 during Napster’s rise and fall, says Napster was the tipping point: “That’s when we lost the users. Peer-to-peer took hold. That’s when we went from music having real value in people’s minds to music having no economic value, just emotional value” (qtd. in Hiatt 14). The industry failed to adapt to this change in consumer minds. Jim Guerinot, manager of Nine Inch Nails and Gwen Stefani, offers
this insightful comment on why major labels failed to adapt: “Innovation meant cannibalizing their core business” (qtd. in Hiatt 14).

As album sales were declining in the early 2000s, digital sales were increasing, and major labels struggled to change to the new market. “The record business is over,” according to the music attorney for Metallica and Dr. Dre, Peter Paterno. “The labels have wonderful assets – they just can’t make any money off them” (qtd. in Hiatt 13). Back in 2007, “One senior music industry source who requested anonymity went further: ‘Here we have a business that’s dying. There won’t be any major labels pretty soon’” (Hiatt 13). The record labels have managed to survive still, but there was a time when they began consolidating: Sony Music Entertainment and BMG Entertainment merged briefly in 2004 to combine their resources to combat the industry’s collapse (Hiatt 13). Two other major labels, EMI and Warner Music Group, also considered consolidating for a while, but the remaining five major labels (BMG, EMI, Sony Music, Universal Music, and Warner Music Group) seemed to have figured out their structural problems. Major labels now insist on what’s referred to as a 360 deal, where the labels take in portions of non-recorded sources of income like ticket sales from touring, brand merchandising like t-shirts, and product sponsorships.

Artists and managers do not typically like these deals, because it cuts into what they used to be able to take in on the side. Since CD sales are no longer what’s used to determine success, major labels have adapted slowly to save their dying business (Goodman 22). They have now turned to methods that the Independent Music Scene has already been using just to stay in business. The indie-way has always been much more hands on, with a more intensive touring schedule, because CD sales have only ever been a portion of income for independent artists. If
indies are like a small-business model, then the major “corporations” are having to turn to the more sustainable small-business format. This means exploring new ways to get music out while still making a profit.

Distributing music only in a physical form with a vintage style as a record has not only keeps music off the Internet (or at least until someone transfers the record into a digital format, which is done), but it offers something “cool, creative and different.” Some artists have taken a completely different route, and offer their music in a free download from their website and then request a donation only if the listener wants to give one. Still, most artists stick to a more intensive touring schedule to make up for the loss from CD sales. Some, like the White Stripes, use a combination, offering limited edition CD singles for sale only while on tour. Because his bands do not make most of their money through CD sales, Ian Montone, whose Monotone Management represents the White Stripes, says, “We do that because it’s something special for the fans, but it’s also a way to make money” (Goodman 24). Other fields of exposure and income comes from licensing to movies, television, and video games. Carol Sue Baker from Ocean Park Music Group, which has been connecting independent artists with advertising agencies and movie/television sound designers since the early 1990s, thinks, “For some bands... there’s more licensing income than record sales” (qtd. in Goodman 24). Some bands now offer live recordings of each show on tour for sale online after the concert, so fans can buy the exact concert they attended. One band from the 1980s, Phish, whose hour-long improvisations and jam sessions made each show unique, achieved notoriety in the underground scene. Fans strapped with boom-mikes would record live shows themselves and then trade their recordings for others, at first on tape, and then over digital formats on the Internet (Phish.com). While
traditional indie connoisseurs wouldn’t dream of stealing music for free, because that would not be supporting the artist/local music scene, the demographic of the modern indie fan is a little more broad, and perhaps less honest.

When Michael Goldstone left Warner Music Group-owned Sire Records in 2008 to found his own independent label, Mom + Pop, he attributed a lot of the indie success to “a more level playing field” (qtd. in Harding 44-5). Indie artists are getting more exposure on radio and television than ever before. Another ex-employee of the major-label system, Danny Buch, who now works for the indie distribution arm of Sony, says, “Radio guys are concerned with adding records they think will have a cultural impact, and they don’t want to be seen as being behind the times” (qtd. in Harding 44-5). Except for “The Tonight Show With Jay Leno,” which brings in a broader audience more suitable to a mainstream act, late-night television programs like “Late Night With Jimmy Fallon,” “Lopez Tonight,” and “Late Show With David Letterman” have increased their booking of indie bands to “better connect with the red-eyed, younger, post-midnight demographic” (Gallo 22-5). On the whole, major labels still have more leverage, and have more employees and financial power than indie groups. The cost of working a single song from a major label to the radio can be half a million dollars. (Harding 44-5). Jordan Kurland, manager of the once-indie, now-major rock band Death Cab for Cutie thinks, “It’s still hard to see a band selling beyond a million on an indie” (qtd. in Harding 44-5).

Indie bands continue to break down these barriers. In 2010, Canadian indie-band Arcade Fire’s release of The Suburbs was not the first, but the third indie release that year to hit the No. 1 spot on the Billboard 200 in the US (Harding 44-5). It went on to be nominated for and eventually won the Grammy Award for album of the year, beating out major-label artists
Eminem, Lady Antebellum, Lady Gaga, and Katy Perry. Arcade Fire also headlined at New York’s Madison Square Garden, a venue usually reserved for those with the power of major-label organization. Ron Spaulding, who is president of indie distribution company Fontana, admits the crumbling divide in the music industry: “You used to have indie people and major people. Now, you just have music people” (qtd. in Harding 44-5). Proof of this can also be seen in newfound cooperation between indie organizations and mainstream labels. At the 2010 CMJ Music Marathon, an annual music festival in New York City, two bands played Madison Square Garden: “French rock band Phoenix, the headlining act, records on major labels (EMI and Universal)... The Dirty Projectors, the opener, records on an independent label (Domino Records) and sounds more at home in a theater or art gallery than a sports arena” (Lears 33-4).

While “the division between indie rock and rock crumbles a little more everyday” (Barshad) there is clearly still a difference that divides indie and mainstream: something that makes indie sound “more at home in a theater or art gallery than a sports arena” (Lears 33-4). It is in this difference that I believe the Independent Music Scene can find a suitable mate in American Musical Theatre.

BLURRING THE LINES: BROADWAY, POP, AND INDIE-ROCK

Before the connection between the Independent Music Scene and American Musical Theatre can be argued, I wish to return to American Musical Theatre to consider some of the
progressions that have been made since the turn in popular music in the 1950s. Broadway has seen some hope in integrating elements of pop and rock music.

Stephen Schwartz brought some of mainstream America back to Broadway with his 1971 show *Godspell* by adapting his music to the desires of those around him and infusing his scores with pop music (Green, S. 233). He would continue this in his work with Disney and shows like the 2003 Broadway hit, *Wicked* (Green, S. 332). Even though this prequel to *The Wizard of Oz* received “scalding negativity [in] newspaper reviews (‘Overproduced, overblown, confusingly dark and laboriously ambitious jumble’ Linda Winer, *Newsday*) [it] was no match for the positivity of girl power, attendance at *Wicked* now nearly as close to a childhood rite of passage as a kid’s first *Nutcracker*” (Wolcott 76). The pop sound found in *Wicked* was actually first solidified in Alain Boublil and Claude-Michel Schönberg’s 1987 pop opera *Les Misérables* with the song “On My Own” (Green, S. 275). The pop sound found in the vocals of Marianne Mille and later Frances Ruffelle, who both played the character Éponine and sings “On My Own,” would pave the road for the vocals of the 1990s Disney-princesses. This female touch on pop musical theatre would continue with composer/lyricist team Lynn Ahrens and Stephen Flaherty, who followed in the steps of Rodgers and Hammerstein by perfecting the concept of “the book comes first” with their issue-driven musical *Ragtime* in 1998, and shows like the 2000 *Seussical the Musical*. Jason Robert Brown, who is considered the number one pop and piano influence in musical theatre with shows like *Songs for a New World* and *The Last Five Years*, also keeps pop music alive today on Broadway.

Another influence of pop music on Broadway is reflected in James Wolcott’s view that “Broadway has been jolted back to life... thanks to such pop-culture infusions as *High School*
Musical and Glee” (76). Wolcott argues that the views expressed by music counselor Bert in Camp, coincidentally, an indie film from 2003 directed by Todd Graff, are quite reflective of the modern Broadway scene (Camp). Bert, played by Don Dixon, says, “Michael Bennett is dead, Bob Fosse’s dead, Times Square is a theme park now...” and goes on to explain to the musical theatre camp children that their useless musical theatre training is “going to lead to waitressing jobs and bitterness and the obsessive, pointless collecting of out-of-print original-cast-albums” (qtd. in Wolcott 76). This “theme park” Broadway followed Wicked when Disney saw huge financial success with the High School Musical franchise starting in 2006. Since then, shows like Glee and Reality-TV’s You’re the One That I Want offers proof that “pop has jolted Broadway from its picturesque coma” (Wolcott 76). But this jolt that is bringing younger audiences to Broadway is coming from an outside-influence of the major music industry and popular culture; Broadway from this angle is still not quite leading as it did in the days of the great American composers of the 1930s and 1940s.

If Broadway could possibly play a leading role as it once did, we must first examine if Broadway has had any luck with rock music. While rock music has been heard in jukebox musicals like Mamma Mia!, Jersey Boys, and Baby, It’s You, these shows not only ignore the well established “book comes first” concept of American Musical Theatre, but again they offer only an outside-influence of popular rock music on the Broadway stage. Broadway saw its first hope of non-revue/jukebox rock-musical with the landmark musical Hair in 1968, which brought generations together by dealing directly and openly with social issues (Green, S. 224). From then, rock music has been heard in shows like Andrew Lloyd Webber’s Jesus Christ Superstar in 1971 and The Who’s Tommy in 1993 (Green, S. 233, 294). In 1996, Jonathan Larson’s greatest
work, the musical *RENT*, broke new ground by integrating rock music and updating a classic opera into a rock opera. *RENT* is considered to be “the first rock musical since *Hair* to deal with concerns of generation” (Green, S. 305). Since then, shows like Duncan Sheik and Steven Sater’s 2006 *Spring Awakening* continue to integrate modern issues with modern rock sounds (Green, S. 345). 2006 also saw “the Green Day musical” *American Idiot* hit the Broadway stage, paving the road for other major-label artists to hop on the bandwagon like U2’s Bono and The Edge in 2011 with *Spider-Man: Turn Off the Dark* (Wolcott 76). But the last musical only furthers a concern of lack-of-innovation and ingenuity found in the following observation of Broadway’s interaction with modern culture:

If Broadway no longer seems behind the times or ahead of the times, it may be because there are no ‘times’ anymore, no prevailing *Zeitgeist* that sets the fashion, pace, and prevailing look. Pop culture has assimilated – Borg’d – every entertainment field into a prismatic present where everything refracts everything else, gets pumped nonstop into media feeds, and is pooped out the other end of the Huffington Post. (Wolcott 76)

I believe one way Broadway can break away from this cycle of yesterday’s films spat out through music that only further-imitates yesterday’s popular sound is through the integration of the Independent Music Scene.

*Previous and Current Works/Artists*

The year following *Spring Awakening* in 2006, two musicals hit the Broadway stage that broke ground in similar ways yet via different genres: Lin-Manuel Miranda’s *In the Heights* introduced hip-hop to the Broadway stage, proving that Broadway still knows how to update
itself to popular music, and Stew’s *Passing Strange* brought an independent artist into the spotlight, offering insight to the potential of incorporating the Independent Music Scene into American Musical Theatre. Both of these composers wrote story-driven works about very personal experiences and ended up portraying their own roles onstage. Drawing on the hip-hop and Latin music he listened to as a child, Miranda tried to bridge the gap that has developed over fifty years now: “Once upon a time, a long time ago, theater music and popular music were great friends,” says Miranda. “I’m trying to reintroduce the two” (qtd. in “Strong season...” 3e). The success of these two works proves Adam Feldman, who is theater critic for *Time Out New York* and the president of the New York Drama Critics’ Circle, correct when he says there’s “a hunger for genuinely new voices” on the Broadway stage (qtd. in “Strong season...” 3e). In order to understand the route Stew has taken with and the potential behind the Independent Music Scene and American Musical Theatre, I have selected the following previous and current works and artists that highlight ways the two fields have already interacted:

David Yazbek

David Yazbek, best known in musical theatre circles as the composer behind *The Full Monty* (2000) and *Dirty Rotten Scoundrels* (2005), is a musical theatre songwriter by day and an indie performer by night. He is one of the few indie-rock songwriters to also master the “beeline storytelling and transparent prosody” that is demanded in writing for musical theatre. While Yazbek is well known for his “Frank Loesser dexterity and Jule Styne savvy” in musical theatre, he spends nights with his indie backup-band, His Warmest Regards, and brings in guests everywhere from opera to experimental music (Green, J. 29).
Yazbek views writing for theatre to be “exacting if lucrative...” he says. “When you write for the theater, some of it comes from the gut, but often it’s someone else’s gut” (qtd. in Green, J. 29). When it comes to money and producing projects, Broadway tends to fall more in line with major labels: whoever is providing the money usually has the final say in everything that is up on stage. The Independent Music Scene is built upon self-finance, relying more on an established fan base to continue future projects. Emotionally speaking, indie albums tend to open up and offer more about the band/composer’s own life than might be found in a song made to fit the story in musical theatre. While Yazbek’s musicals are usually comedic and happy, his album *Evil Monkey Man* was extremely dark and raw, exploring his feelings following the death of his mother (Green, J. 29). Yazbek adds, “Form is like religion, a very comforting box for delivering very discomfiting thoughts” (qtd. in Green, J. 29).

Fly By Night

*Fly By Night* is an original musical by Will Connolly, Michael Mitnick, and Kim Rosenstock. It ran from 13 July to 13 August 2011 at the Lucie Stern Theatre in Palo Alto, California (“Fly By Night: An All-New Musical”). Originally advertised as a “comic indie musical” in postings about casting calls, the musical’s description later changed to “New Indie Rock Musical” and ultimately ended up as simply “An All-New Musical” (“TheatreWorks 2011...” 48; “Fly By Night: New...;” “Fly By Night: An...”). It is unclear why this change occurred, but it might have been for the sake of simplicity. Perhaps the indie description was too confusing for advertising purposes. The story of *Fly By Night* follows “two entrancing sisters and a hapless sandwich maker who embark on adventure and romance during the legendary
citywide blackout of New York in 1965” (“Fly By Night: New...”). Unlike the next show, *Futurity: A Musical*, this story seems straightforward enough to be contained strictly in the musical theatre category; the indie description given to some movies often describes not only the independent business approach but also the outlandish plot of the movie. Later reviews of *Fly By Night* seem to match the “Indie Rock” description of the musical style: “The show itself has... an intriguing blend of musical styles...” (Palo Alto Daily News qtd. in “Fly By Night: New...”).

**Futurity: A Musical by the Lisps**

At the same time as writing this thesis, *Futurity: A Musical* by The Lisps received its world premiere 16 March 2012 at The American Repertory Theater in Cambridge, MA. It was directed by Sarah Benson, with music by César Alvarez with the Brooklyn-band The Lisps, lyrics by César Alvarez, and book by Molly Rice and César Alvarez (*futuritythemusical.com*). The musical received a 2012 grant for $40,000 from the National Endowment for the Arts to support its premiere. In addition to being described as “an interdisciplinary musical theater project,” the simple one-sentence description of *Futurity* for the grant states, “The piece will fuse traditional American folk music, Brechtian choral elements, and The Lisps’ eccentric indie-rock to tell the story of a young Union Soldier in the Civil War who is an aspiring inventor and science fiction visionary” (“2012 Grant Awards...”).

The lengthier plot description offers insight into the quirkiness of an indie plotline as mentioned under *Fly By Night*:

A theatrically staged song cycle, *Futurity* tells the story of a Union soldier in the Civil War who is an aspiring inventor. The work fuses traditional Americana, found text,
experimental music, and The Lisps’ own brand of quirky co-ed pop. *Futurity* chronicles the experiences of young Julian Munro, an aspiring inventor and science fiction visionary in 1864 who spends his days breaking up Confederate railroad tracks as a grunt in the Union army. Julian copes with the destruction and monotony around him by imagining a far-fetched science fiction future. Guided by his brilliant mentor, the famous metaphysician Ada Lovelace, Julian weaves an epic fantasy that folds a utopian, high-tech future back into the dark reality of war. Through a long distance collaboration Julian and Ada attempt to devise an omnipotent steam-powered artificial intelligence destined to end war and all of humanity’s attendant miseries. ([futuritythemusical.com](http://futuritythemusical.com))

In addition to having an “indie” storyline, the musical composition is quite abstract. The instrumentation is not just a typical band consisting of drums and guitar; The Lisps created several of their own instruments to generate the percussive sounds of the Union soldier’s inventions. This ingenuity is exactly what is to be expected with an indie musical.

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**In Our Bedroom After the War by Stars**

*In Our Bedroom After the War* was a studio album released in 2007 by indie band Stars (Stars). Stars is a five-piece band composed of members Torquil Campbell, Amy Millan, Evan Cranley, Chris Seligman, and Pat McGee. I mention this album here, because it was the first indie album I listened to from start to finish. Coincidentally, the album is structured around a concept of a connected story line. It was not until later down the line, while looking up lyrics on SongMeanings.net, that I noticed the abundance of calls for this album to be turned into a musical in the comments section of the website. This caused me to go back and listen to the
album after a break from hearing it, and sure enough the songs seemed to be held loosely around the story of soldiers going off to war, their experiences while at war, and the resulting impact on those left behind. How could I, a student of musical theatre, have listened to this album before and missed a story?

This seems to be the nature of many indie concept albums: while they do have a concept, it is mostly only a concept missing the thoroughness of a musical theatre storyline. *In Our Bedroom After the War* specifically is composed of thirteen songs; the lyrics in these songs contain a certain vagueness, also common in indie lyricism, which can lead to many interpretations. User comments on songmeanings.net, where anyone can throw out what they think a song is about, is proof of this: a single song from *In Our Bedroom After the War* is interpreted to be about anything from themes of love, drugs, to soccer (SongMeanings.net). This presents a problem for combining the Independent Music Scene with American Musical Theatre: the quirkiness of indie lyricism must somehow be maintained without being too vague for the theatre stage.

Kevin J. Thornton

In May of 2011, I had the pleasure of seeing Kevin J. Thornton perform at the Orlando International Fringe Festival in a show called *I Love You, (We’re F*cked)*. The relevance of Theatre Festivals will be further discussed below, but I wanted to mention the relevance of what someone like Thornton does in his current career. Thornton is a self-described “singer/songwriter/comedian/asshole” and travels across the country for fringe festivals in the way someone might have traveled the Vaudeville circuit at the turn of the 20th Century. He
writes his own material, a mixture of standup comedy and songs about his upbringing, and produces this material in several different mediums. Besides the live shows, he sells studio albums and an illustrated book version of his show. Thornton is a YouTube Partner with several different channels and characters. He also streams some of his shows live on Ustream.tv. Thornton’s touring one-man shows are very similar to the touring circuit indie bands take. His diversity of artistic projects also reflects the ability to adapt to new changes, similar to the way indie bands learned to adapt to the digital age (TheKevinThornton.com).

Life Support and Doug Crossley

*Life Support* was the only show labeled as an “indie musical” that popped up when I did a Google search for “indie musical theatre” in March of 2011. Following this slight discovery of hope at someone paving the way for what I was researching myself, I was able to contact the author of the show, Doug Crossley, who was very forthcoming with information about his show and connected company: Catapulting Cocoon. Crossley is the registered sole trader and company director of Catapulting Cocoon, which aims to connect artists from diverse backgrounds and in turn create contemporary work “online, on stage, on tour and in new media” (“Catapulting Cocoon”).

*Life Support – An Indie Musical* was written by Crossley with music by Chris Pearse. It won the 2010 Ideas Tap Innovators Award (“Life Support – An Indie Musical”), which allowed the show to move into production to showcase at York Theatre Royal. Crossley described his team to me as follows: “There are 5 cast members, one of us is guitar and vocalist, the other three are actor/vocalists, we also play with a beatbox artist who supplies our entire rhythm
section. We also work in collaboration with a designer/ animator and director” (Crossley... Personal interview). The designer/ animator worked to create projects on a screen behind the actors onstage. This is something that you might expect to see at a rock concert, but in the theatre, even though projection technology is nearly as old as theatre itself, “the power of projections to enhance the theatre experience has barely been tapped” (Barbour). This is only the beginning of innovation in *Life Support*.

The story of *Life Support* follows an indie-band called The AmoC as they narrate a performance of their own concept-album. They go to London in search of fame and end up working for a failing primary education system to please an angry landlord. To illustrate their struggle, “videos of stadium gig crowds projected during melancholy songs cleverly invoke a feeling of displacement – the characters all have ambition and direction, but they’re finding them difficult to follow” (Bean). This feeling is one that is also shared by Crossley:

I wrote this show based on first-hand experience of “the system” in my days as a penniless actor/writer in London town working as a teaching assistant to children with special educational needs, and it has been developed with a company who, in the majority, have shared that experience. (Crossley... “Theatre: A Life...”)

The personal nature of this indie work seems to be recurrent in many indie projects. In fact, Crossley himself stars in the show. To understand what earns *Life Support* the indie title, we turn to both its music and business approach.

“The music of the show is rightly its centerpiece” (Middleton). Besides the beat boxing bass line and guitar driven instrumentation, the show has some Spanish lyrics and affected falsetto, offering an audience something “cool, creative and different.” Crossley and Pearse
drew their influences from “classic indie bands Oasis, Blur, The Verve and more recent indie-stars like Jamie T and Plan B” (Crossley... “Theatre: A Life...”). “Many of the tracks are reminiscent of Flight Of The Conchords, taking inspiration from an emotional event, injecting a surreal element, making them entertaining and meaningful at the same time...” (Bean). Crossley found it appropriate to bring this music to the stage after hearing English playwright Matt Bartlett speak about people who don’t appreciate bands like Coldplay: “most people in this country (UK) invest in these pop songs hugely and live their lives to them; they don’t do it ironically, they express their emotion through them... we should put that on stage and celebrate it” (qtd. in Crossley... “Theatre: A Life...”).

Besides the style of music, the approach taken in producing and performing *Life Support* was truly independent. The money earned from the Ideas Tap award does not come with artistic strings; it helps fund a previously laid artistic plan. Like many independent projects, *Life Support* sadly has not earned any money for the company at this point. “To be frankly honest,” Crossley says, “this process has incorporated a number of personal and professional hurdles” (Crossley... “Theatre: A Life...”). In order to continue on, Crossley finds reason in the art and his personal protest within the art, drawing on inspiring words from fellow indie-artist Win Butler of Arcade Fire: “You have to keep going out and protesting in the cold, because first they take away your arts, then your education, until nothing means anything unless it makes money” (qtd. in Crossley... “Theatre: A Life...”).
Matt Stone and Trey Parker

I only briefly mention Matt Stone and Trey Parker in this section because of an interesting connection. Stone and Parker are known more recently as the creators of *South Park* and Broadway’s smash-hit musical comedy, *The Book of Mormon*, which turned them into “the most unlikely Rodgers and Hammerstein team ever” (Wolcott 76). As it turns out this teaming was not so unlikely, as Stone and Parker worked on an independent film musical together in 1993 called *Cannibal! The Musical* (*CannibalTheMusical.net*). The script was written by Parker, music was by Parker and Rich Sanders, and it starred Parker and Stone. How funny that a team as successful as Stone and Parker began in the independent entertainment industry.

Michael Friedman

I found a review of Michael Friedman that labeled him as “the downtown prince of the indie musical” (Robertson 4). Michael Friedman is currently the in-house composer for the Civilians: Investigative Theater. The Civilians seeks to expand the scope of theatre by finding under-explored subject matters and bringing them to the stage (*TheCivilians.org*). Friedman has written the music for *This Beautiful City*, about the evangelical Christian movement, and *Paris Commune*, about 19th Century Parisian revolutionaries. Currently they are producing *Pretty Filthy* or *The Porn Musical*, the first major musical about the adult entertainment industry. Even outside of The Civilians, Friedman tends to compose music for shows that push the boundaries of usual subjects for musicals. He is most known for *Bloody Bloody Andrew Jackson* about 19th Century American politics. It is in this sense that I believe Robertson labeled Friedman as the
“prince of the indie musical.” It is not necessarily the style of music that Friedman writes or the method of production; it is the avant-garde nature of subject matter.

Sh-K-Boom and Ghostlight Records

The majority of Original Cast Recordings (OCR) of Broadway shows are produced by major label companies. Decca Broadway, whose parent company is Universal Music Group, has produced albums for *Wicked*, *Young Frankenstein*, and *Spring Awakening* (*DeccaBroadway.com*). Other major labels like Sony Music Entertainment’s RCA Victor and Columbia Records and EMI’s Capitol Records have also been in the OCR market. Recently though, independent label Sh-K-Boom Records has become a major player in the OCR and theatre related recording market. Sh-K-Boom was founded in 2000 and is owned by Kurt Deutsch and Sherie Rene Scott. In 2004 they created Ghostlight Records, a second imprint dedicated to preserve traditional musical theatre. Sh-K-Boom and Ghostlight have produced solo albums of Broadway stars like Adam Pascal, Patti LuPone, Alice Ripley, and Sherie Rene Scott herself. They boast shows like Jason Robert Brown’s *The Last Five Years* and 13, Gary Adler and Michael Patrick Walker’s *Altar Boyz*, William Finn’s *The 25th Annual Putnam County Spelling Bee*, Laurence O’Keefe and Nell Benjamin’s *Legally Blonde* (the musical), Lin-Manuel Miranda’s *In the Heights*, Stew’s *Passing Strange*, and Brian Yorkey and Tom Kitt’s *Next to Normal*. Most recently they recorded Michael Friedman’s *Bloody Bloody Andrew Jackson* in 2010, Marc Shaiman and Scott Wittman’s *Catch Me If You Can*, Glenn Slater and Alan Menken’s *Sister Act* (the musical), and Trey Parker, Robert Lopez, and Matt Stone’s *The Book of Mormon* in 2011. The increasing number of major Broadway musicals recording on Sh-K-Boom
and Ghostlight Records is proof of their emerging success. While some shows do represent the indie style, like Stew’s *Passing Strange*, many of the shows are what’s becoming traditional American Musical Theatre. Why wouldn’t such a supportive community as Broadway want independence from major label requirements and cuts in profit when Broadway knows Broadway better than anyone else? Why rely on someone else to record your show when it could be easily done within an independent community? The shift from major labels to independent labels like Sh-K-Boom illustrates the importance of the Independent Music Scene in American Musical Theatre (*Sh-K-Boom.com*).

Stephin Merritt

Stephin Merritt is a singer/songwriter best known for his lead role in indie bands The Magnetic Fields, The 6ths, The Gothic Archies, and Future Bible Heroes (*HouseofTomorrow.com*). Merritt and his main band The Magnetic Fields records on indie-rock label Merge Records. In 2008-2009, Merritt paired up with actor/playwright David Greenspan to turn Neil Gaiman’s children’s book *Coraline* into an Off-Broadway musical. The show’s orchestra consists of a piano, a toy piano, and a prepared piano. The New York Times notes the unique talent in crossing over to musical theatre by comparing him to Cole Porter: “Critics sometimes compare Stephin Merritt with Cole Porter because Porter is shorthand for the kind of smart, urbane lyrics Merritt writes” (qtd. in “Coraline”). *Coraline* was originally scheduled to run 1 June to 20 June 2009 at MCC Theater, but it was extended to 5 July “thanks to the sizable fan bases of Gaiman and Merritt” (Thielman 25, 28). This is not surprising as independent artists usually only survive with a dedicated fan base.
Mark Stewart, known onstage as Stew, is a celebrated indie-rock musician/singer/songwriter/playwright. He performs regularly along with collaborator Heidi Rodewald, as lead in bands The Negro Problem and Stew. In addition to being nominated for four Tony awards, Stew won the award for “Best Book of a Musical” in 2008 for *Passing Strange*. From 2004 to 2005, Stew was the Artist-in-residence at the California Institute of the Arts. From there he took his semi-autobiographical rock musical *Passing Strange* to the Berkeley Repertory Theater in 2006, Off-Broadway to the Public Theater in 2007, and finally landed on Broadway at the Belasco Theater in 2008 (*StewSongs.com*). The final performances in July of 2008 were taped and produced as a film directed by Spike Lee (*Passing Strange: The Movie*). Stew hopes to “bridge the gap between musical fans and people who need guitar and drums. The best compliment [he] gets is when some 19-year-old comes up and says, ‘I didn’t know I could take the music I’m listening to on my iPod and put it on stage” (qtd. in “Strong season for musicals, old and new” 3e)

*Passing Strange*, inspired by Stew’s own personal experience, “traces a young black musician’s journey from suburban California to bohemian Europe” (“Strong season for musicals, old and new” 3e). With an intricately constructed book, *Passing Strange* successfully fuses elements of indie-rock songs with both traditional and non-traditional musical theatre elements. Stew acts as an interactive narrator and sings along with his live band that rises up and down from the stage. Ultimately, *Passing Strange* becomes a story about finding meaning in art that exists as an escape from reality.
Tallahassee by the Mountain Goats

The Mountain Goats is an indie-rock band created by singer/songwriter John Darnielle. While Darnielle has toured and recorded with other artists, including bassist Peter Hughes and drummer Jon Wurster, despite the plural band name, Darnielle has been the main performer and often performs by himself. For the longest time, the Mountain Goats were known for lo-fidelity recordings done on a boom-box, until British indie label 4AD offered to clean up the sound with studio recordings. From 2002 to 2009, they released six albums on 4AD. Their last record, All Eternals Deck in 2011, was released on the North Carolina based indie label Merge (Mountain-Goats.com). The Mountain Goats’ first release on 4AD was an album called Tallahassee.

Tallahassee tells the story of a married couple that moves into a house on Southwood Plantation Road in my hometown of Tallahassee, Florida. Just like their house, their marriage begins to fall apart, and the couple begins drinking themselves into oblivion. In addition to the story found in the songs, the album has notes written from the husband’s point of view, and the album’s website has in an interactive house-plan providing more elements to complete the story (“The Mountain Goats: Tallahassee”). Having grown up in Tallahassee, there are several research inaccuracies that would not pass under the lyrical scrutiny of a musical theatre giant like Stephen Sondheim. For example, a lyric found in the song “See American Right” states, “Your love is like a cyclone in a swamp...” (The Mountain Goats). Anyone living in Tallahassee calls a tropical cyclone a “hurricane” (“cyclone” actually means the storm formed in the Southern Pacific and Indian Oceans). Despite these slight research bumps, the value of this indie song-
cycle can be seen in the actable, story-based lyrics that serve as a character’s monologue. The following excerpt of the second half of the song “No Children” illustrates this point:

I hope I cut myself shaving tomorrow.
I hope it bleeds all day long.
Our friends say it’s darkest before the sun rises.
We’re pretty sure they’re all wrong.
I hope it stays dark forever.
I hope the worst isn’t over.
And I hope you blink before I do.
And I hope I never get sober.
And I hope when you think of me years down the line,
you can’t find one good thing to say.
And I’d hope that if I found the strength to walk out,
you’d stay the hell out of my way.
I am drowning.
There is no sign of land.
You are coming down with me
hand in unlovable hand.
And I hope you die.
I hope we both die. (The Mountain Goats)
Theatre Festivals: Indie and the Fringe

Recently, theatre festivals have been adopting the indie title. While describing the annual Rhinoceros Theater Festival in Chicago, a 2007 article from *American Theatre* makes reference to “indie theatre” (“Indie Mood” 15). The 12-day FRIGID festival in New York also claims to have part in the independent theatre scene. FRIGID even “professes to give artists everything they’re due, especially 100 percent of their own box-office earnings” (“Indie Theatre Update” 15). In this case, as long as the works presented are original and self-produced, it is indie theatre, and Marriam-Webster’s limiting definition of “indie” to film and music really should be updated.

The problem is if “indie” is used indiscriminately to replace “fringe,” then “indie” will lose its true meaning and place in theatre. Having participated in the Orlando International Fringe Festival as both a performer and audience member, I have first-hand experience with the variety of works that are presented at fringe theatre festivals (*OrlandoFringe.org*). Many of the works presented at fringe festivals are, in fact, works of indie theatre: the shows are completely original and self-produced. In last year’s Orlando Fringe Festival, I was in the musical *Once Upon a Pill* written by my friend Jill Bevan Craddock and directed by Mayme Paul. This show was an original work and received no outside funding; it was funded by ticket sales. *Once Upon a Pill* was both a work of fringe and indie theatre. Fringe artists also pay for rights to do someone else’s work and then take on outside sponsors. In this year’s Orlando Fringe Festival, I am in the play *Slipping* written by well-known actor/playwright Daniel Talbott and directed by my friend Bill Patterson. To fund production for *Slipping*, Patterson’s Excellent Adventure Productions has taken on several sponsors. This production is a work of fringe theatre but not indie theatre.
I encountered several conflicts when creating the indie-rock monologue as a combination of the Independent Music Scene and American Musical Theatre. As previously stated, the quirkiness of indie lyricism must somehow be maintained without being too vague for the theatre stage. The story needed to be supported by the music, and the music needed to help shape the entire journey of the main character. Certain vocal styles of indie-rock needed to be exploited without losing the actable nature of musical theatre lyrics.

In order to merge to two fields successfully, I began with the baseline of musical theatre: the book. The book is the backbone. It is the story. It is the element that connects one song to the next. ...and then, Claire is a story of love, a relationship. Over fourteen tracks, our protagonist traces his journey falling in love with Claire, his reaction to Claire breaking up with him, falling back into a relationship with Claire, and then ending the relationship once and for all. In the end, the protagonist is right back where he began, but he has learned a valuable lesson: “Tomorrow Is A New Day.” The entire libretto of ...and then, Claire is available in Appendix A.

In order to illustrate musically the various stages the protagonist encounters with Claire, I used changes in the guitar capo to guide the journey as opposed to conscious choices of keys. This was possible, because I used open chords and left strings that are normally blocked from vibrating unblocked. This allowed certain songs to have a dissonant connection in the unblocked strings. This musical coloring resulted in using complex chords like G -9 aug5 sus4 w5, Gm 7th
11th #9 w3 no5, and Eb -9 aug5 sus4 w5. To generate motion in the guitar accompaniment, I used guitar techniques such as hammering and pulling, where the pitch of an already-strung string is changed by hitting the string hard with your finger or pulling your finger off at the same time as plucking that string. In combination with rapid rock strum patterns, this resulted in fast, minute changes between two similar chords. For example, the opening song “Everyone Feels Soft When Alone on a Dock” wavers between Gb M7 (F, Db, Gb, Bb, Db, F) and Gb M7 #11th w5 (F, Db, Gb, Bb, C, F), because the B-string (C-string on Capo I) is hammered and pulled between frets one and two, resulting in grace-note-like motion between a Bb and C. The entire chord library of ...and then, Claire is available in Appendix B.

The following table represents a basic summary of the elements discussed above as heard in the album of the indie-rock monologue, ...and then, Claire:

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Min</th>
<th>Story</th>
<th>Key/Capo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Everyone Feels Soft When Alone on a Dock&quot;</td>
<td>4:04</td>
<td>Out of love; alone; searching for love</td>
<td>Db/I</td>
</tr>
<tr>
<td>2</td>
<td>&quot;T.N.T.&quot;</td>
<td>1:36</td>
<td>Reaction after first encounter w/Claire</td>
<td>Bb/III</td>
</tr>
<tr>
<td>3</td>
<td>&quot;It's You&quot;</td>
<td>5:20</td>
<td>Relationship w/Claire established;</td>
<td>Bb/III</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Long-distance</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>&quot;Sleep Now&quot;</td>
<td>5:50</td>
<td>Pillowtalk; love found</td>
<td>D/ --</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Dissent From Heaven&quot;</td>
<td>2:22</td>
<td>Breakup</td>
<td>Bb/III</td>
</tr>
<tr>
<td>6</td>
<td>&quot;2 3 2 2&quot;</td>
<td>5:16</td>
<td>Impact of relationship</td>
<td>Eb/III</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Get Your Own Tonight&quot;</td>
<td>2:48</td>
<td>Trying to tear away</td>
<td>E/ --</td>
</tr>
<tr>
<td>8</td>
<td>&quot;When Your Heart Goes&quot;</td>
<td>2:57</td>
<td>Post-breakup encounters</td>
<td>Bb/III</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Hey Baby, Hey&quot;</td>
<td>2:54</td>
<td>Another attempt at relationship</td>
<td>Eb/III</td>
</tr>
<tr>
<td>10</td>
<td>&quot;What It Means To Be A Man&quot;</td>
<td>2:57</td>
<td>Fights/Lack of communication</td>
<td>E/IV</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Pushing It Onto Me&quot;</td>
<td>2:48</td>
<td>Questioning relationship</td>
<td>F/I</td>
</tr>
<tr>
<td>12</td>
<td>&quot;But That Was Then&quot;</td>
<td>2:35</td>
<td>Promises are off</td>
<td>D/VII</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Let's Make the Music/Everyone Feels Soft (Reprise)&quot;</td>
<td>3:14</td>
<td>Return to beginning; Peaceful endings</td>
<td>Db, Ab, Db/ I, III</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Tomorrow Is A New Day&quot;</td>
<td>3:06</td>
<td>Lesson learned from Claire</td>
<td>Eb/III</td>
</tr>
</tbody>
</table>
1. “EVERYONE FEELS SOFT WHEN ALONE ON A DOCK”

...and then, Claire begins on Capo I, where the protagonist lives in insecurity and uncertainty of what the future holds. With slowly plucked notes outlining the coming chords, the words “Love is such a strange thing/And then you’re alone” are spoken. This sets up two things: the theatrical monologue style of what is to come and use of the phrase “and then” to drive the story forward. This phrase is used throughout the album to introduce the moment before that drives the protagonist into song. This is done with short one or two-liners to keep focus on the action happening within the music. These are also kept short so as not to overpower the indie style with a theatrical soliloquy.

In “Everyone Feels Soft When Alone on a Dock” the protagonist is coming out of a past love and entering the world of loneliness again. This is necessary to set up his drive to find intense companionship in the next song. He has come to a dock overlooking a lake to meet a new girl, but he is early. While waiting on the dock, his mind begins to wander into thoughts of his past love and he struggles with thoughts of suicide. He breaks away from this by discovering pity for his ex and returns to waiting for the hope of what might come.

The lyrics of this song are the most indie-esq of all the songs, and as such are probably the hardest to grasp the entire story behind. Certain things like the protagonist thinking of cutting his wrists and jumping in the lake are hidden behind “Cut, cut, cut real deep:/seep the water into your pores –” This is a tactic of indie lyricism that often results in the wide range of song interpretations as mentioned with In Our Bedroom After the War by Stars. The balance with musical theatre in this song is unfortunately found in a general understanding of the
character’s mood. The lyrics, however, are active and specific enough to use intentions and subtext absent of general mood acting. As the first song, it establishes the style of what is to come and helps train the audience’s ears.

This song was inspired from chord patterns of Broken Social Scene’s acoustic versions of “All My Friends” and “Almost Crimes,” where major chords are primarily used and accented with dissonant chords like F#7 and Faug/G. The guitar chords in “Everyone Feels Soft” follow and help drive the lyrics, so instead of living in a place of major chords, the major chords are used to accent moments of hope, even if the moment of hope is recognized in feeling “soft.” Coming from the slowly plucked, spoken beginning, the strumming picks up between the Gb M7 and Gb M7 #11th w5 chords which helps shade the character’s insecurity in his opening actions. The rhythm is quickened, accented, and drives into the major chords illustrating hope. He quickly returns back to a place of insecurity when he realizes he is still waiting, and the major Gb chord shifts back into the opening strum pattern. There is a moment of release with a Bbm chord on the line, “Hope that you feel good tonight,” when he gets too frustrated thinking about his past love, but this too quickly returns to the Gb M7 strum pattern. “Everyone Feels Soft” ends in this strum pattern as well and returns to slow plucking, finishing with plucked Bb to A-natural.

2. “T.N.T.”

With the pluck of the A-natural, the key changes, and the capo is moved to fret III, which became Claire’s default. While this change is physically taking place on the instrument, the
words “And then there’s you, Claire” are spoken. As the title suggests, the music explodes on Claire’s name. The title of the song is both abbreviation for the repeated lyric “The Next Time” and reflective of the protagonist’s emotional reaction to meeting Claire.

In “T.N.T.” the protagonist has just had his first encounter with Claire. After trying to talk himself up into being bold and just planting a kiss on Claire the next time he sees her, he goes on to remember their impressionable first encounter turned failed opportunity. At what might have been just another boring house party, he meets Claire and enjoys a drunken make-out with her. While trying to follow Claire to her apartment, he takes a wrong turn and loses her to the night. Even though he felt defeated in that moment, he turns all his frustration into determination to make the next encounter better, which just so happens to be coming up as he sees Claire again.

The guitar part in this song basically focuses on a Bb chord and shifts with thriving excitement on the bottom E-string (Gb-string on Capo III) to reflect the building anticipation of what the character wants. A shift to Gm comes at the moment he loses Claire and then an alternating C and C sus4-C sus2 pattern drives the determination of future action.

The band Los Campesinos! inspired the fast-paced lyric style of this song, which is employed because of the excitement and anticipation felt by the protagonist.

3. “IT’S YOU”

This determination proves successful for the protagonist with the spoken line “And we’re doing it/I am in a relationship with Claire,” which sets up a future line in track #9, “Hey Baby,
Hey.” The guitar starts off with a whistling downward traveling riff to illustrate the passage of time over the spoken line “And then you go away for the summer...” At this point the relationship has been established but turns long-distance. The protagonist switches from speaking of Claire in the third person to addressing her directly. This song has a folksy indie style like indie bands/artists Noah and the Whale, The Displacements, The Boy Least Likely To, Feist, Anni Rossi, Elias And The Wizzkids, etc. This folk style helps support the story being told. The protagonist tells Claire a story over the phone of a knight and a maiden in a far-off land to make her feel better about their situation, much as the character Jamie does with “The Schmuel Song” in *The Last Five Years* by Jason Robert Brown. After telling the story, he stops hiding his feelings behind the story and begins to open up with Claire honestly.

4. “SLEEP NOW”

“Sleep Now” drops the capo completely, symbolizing a shift in their relationship, a change from lust to love. The opening spoken lines come close to scientifically explaining this shift, but, keeping with the lyricism rules of Stephen Sondheim, it did not seem appropriate for the protagonist to have knowledge of neuromodulators like Oxytocin. Instead, the quirkiness of indie lyricism and censorship finds a balance with musical theatre: “And then one night while you’re lying in a swarm of testosterone and estrogen, something changes. It feels... different. I’m attached.” This realization the protagonist makes falls on top of the simple lullaby in D strumming softly in the background. This constantly subtle move to and from D, D sus4, and D 5 continues throughout the entire song, changing only at the profession of love.
In this song, the protagonist is in bed with Claire and is talking her down to sleep. The line “Sleep now... don’t you worry” is repeated often as a choice to calm Claire down to sleep, a way to search for what can be said next, and because the protagonist is quite sleepy himself. He has a slight aside with “I can feel the way you breath as you drift off...” After realizing that Claire is sleeping, he builds the courage to say, “I love you,” and, after living in this for only a brief moment, he returns to his standard line, because Claire has not heard the profession.

5. “DISSENT FROM HEAVEN”

Returning to Claire’s Capo III, the love of “Sleep Now” is quickly lost to what the relationship has become. With the simple spoken line and subsequent title of the entire work, “…and then, Claire,” the protagonists view of what he wanted from Claire is forever changed; his view of Claire is changed. “Dissent From Heaven” is the breakup. It is completely instrumental; nothing is said or sung past “…and then, Claire.” With only the B-string (D-string on Capo III) changing pitch from G-F-E-Eb (tabbed 8-6-5-4) on a raw backdrop of the other open guitar strings G, C, F, Bb, and G, this song is the most dissonant, representing the agony of the breakup. This sliding-down pattern is repeated with full chords at the beginning of track #13, “Let’s Make the Music.” There are slight glimmers of hope with an alternating riff bringing in the high E-string (Gb-string on Capo III), but ultimately the original pattern becomes too overwhelming; the breakup has happened.
For a while, I was unsure how I wanted this piece to ultimately stand. The following is a spoken monologue I experimented pairing on top of the guitar (it is written into the scored version of ...and then, Claire found in Appendix C):

I guess it began sometime in the last month. Really, that’s it. One out of nice. But one month of hell is enough to numb even the happiest memories... No that’s silly. Stupid. It’s just a slump. Yes. I know things haven’t been the greatest. But it’s conditional. We can turn it around. Yes. Hey. Hey! We’re fine. There’s nothing wrong with us. It’s just a slump. Okay?! That’s it. Nothing wrong. Well obviously something’s wrong. What? You don’t like it when I contradict myself? It’s just a little hard to keep everything straight right now, what with you acting so insane. Just crazy really. I didn’t mean that. Look, we’ve both said some things we didn’t mean. Or maybe we did? No. no. You can’t keep backing me into a corner like that. Stop! Hey. Hey! It will get better. I promise. I promise. Why can’t I promise that? I know it hasn’t been better... I know! What do you want? Just say it? Say it! Great. You’re really a great help. You could say something nice. Or not. This summer? It’ll be fine. We’ll do exactly what we planned. Okay? We’ll work. Save. For the future. We’ll love. What do you mean you don’t love me? No. No. Shut up. Stop. Stop! You are not doing this. Not today. Come on. Nine months. We’ve got nine months going for us. Nine long months. What’s not worth it? You can’t just walk away!

There are a couple key things that would help connect the story further if this monologue was included. First off, the repetitive “Hey. Hey!” is used later on, not in the seductive manner of track #9, “Hey Baby, Hey,” but in the calming attempts of track #13, “Let’s Make the Music.”
To sacrifice this connection meant leaving the audience to link the “Hey” in “Let’s Make the Music” to the “Hey” in “Hey Baby, Hey,” and I could live with that, as it was still a reasonable connection. The other element lost by not including the monologue is the statement of a “nine month” relationship coming before the next song, track #6, “2 3 2 2.” “2 3 2 2” does have the lyric “That’s what nine months means” in it, so the numerical connection of adding up 2+3+2+2 can still be made by the keenly attentive audience member; I can live with this element being hidden, as it is not essential to the story.

I ultimately decided not to include the monologue and keep the entire breakup illustrated by the raw dissonance of the guitar. While this has more of an indie concept behind it, the use of solo instruments is something I wanted to work on incorporating into American Musical Theatre. Bands like Stars and Broken Social Scene often have entire tracks that are purely instrumental. In this case, the entire struggle in the breakup is driven into the guitar playing.

6. “2 3 2 2”

“Dissent From Heaven” carries over with it’s final chord hitting the bottom E-string (Gb-string on Capo III) into the starting notes of “2 3 2 2.” “2 3 2 2” then begins in a similar manner to “Everyone Feels Soft” with slow plucking of the coming chords. The plucked rhythm picks up and is soon filled out with chords. The main motion of the Eb chords for this song illustrate the pacing mind the protagonist has and how every thought ultimately keeps leading to a painful Gm. This emotional struggle is exploited further with the Ab to Ab M7 #11th w5 shift, showing how quickly everything can crumble down. The only steadily major chord, a Bb, is brought in
with the emotional release on the final “Let’s throw the pillows on the floor!” This helps illustrate what the protagonist wants back from Claire.

The song begins with the protagonist looking down, discovering a scuff on his shoe. He soon realizes it is connected to Claire. Everything around him is connected to Claire, and he is having a hard time letting go of even the smallest things. He begins to count things he still has two of (three in the case of towels, because Claire, as a girl, uses two; one for her hair) and gets hung up on these two luffas, three towels, two toothbrushes, and two pillows (2+3+2+2=9... like nine months, the amount of time they were in a relationship). The protagonist lists off all the small things they have given and shared with each other, focusing on what is around him in an attempt to ease the pain. It is no help, as all he can see are elements of Claire. He returns to the scuff on his shoe, and decides not to do anything about it, because he is not ready to let go.

7. “GET YOUR OWN TONIGHT”

Beginning with the spoken line “Aw, screw it,” the protagonist decides to drown his pain in round after round of drink. Taking the capo completely off again, we return briefly to the moment of deep love in track #4, “Sleep Now,” this time however to illustrate the protagonist’s inability to escape from his true feelings, even with the assistance of alcohol. As he goes through round after round of drink, screaming to the world that he does not care about Claire anymore, he gets progressively more intoxicated. This progression is illustrated musically with the lengthening of the downward-sliding riffs in between the lyrics. As the protagonist sounds
more sluggish and slurry, the musical phrase gets bolder towards the end and final “You can get your own tonight!” He finally ends with the spoken declaration “So we’re through...”

8. “WHEN YOUR HEART GOES”

The final statement from “Get Your Own Tonight” ties right in with the first spoken line of this song, “...yeah... no.” The relationship with Claire is not over. The capo is changed back to III, where we find our protagonist sleeping with Claire again. Claire, however, is expressing doubt in the existence of love. The protagonist falls instantly back where he was before, an intentionally sharp change from his opinions expressed in the previous song. He attempts to turn Claire back to his side. This song is partially sporadic in style to show the struggle and desperation of trying to turn an old lover new again.

For the first time, we learn that Claire is involved in theatre. While the position of the protagonist is left open until “Let’s Make the Music,” where musical involvement could be inferred, what the characters actually do with their life is left open. The setting is never truly explored either. This is not the focus of ...and then, Claire; it is a story love, a relationship.

9. “HEY BABY, HEY”

“Hey Baby, Hey” streams directly from “When Your Heart Goes,” changing slightly in key and style to show a change in tactics the protagonist is using. He attempted the emotional arguments, but those failed to work. The only thing that remains is using sex as an argument.
The style of this song is a bluesy-rock that actually spends most of its time alternating between G and G 11th w3 chords. This seductive build only breaks with pure major Bb, F, and Eb chords when the protagonist begins to express that he wants more and is talking about more than just sex. He hides this fact time and again, though, by reverting back to the more seductive G and G 11th w3 pattern. In the end, he gets what he wants, finishing with the spoken words, “And we’re doing it again: I am...”

10. “WHAT IT MEANS TO BE A MAN”

At this point, the audience should expect something along the lines of “...sleeping with Claire” or at least an excited “...dating her!” Instead, reality gets thrown right back into the protagonist’s face, resulting in an unenthusiastic “...back in a relationship with Claire.” “What It Means To Be a Man” shifts to Capo IV, an entirely new place that is also being discovered by the protagonist. He begins to struggle more in understanding what exactly Claire wants from him.

Over a repeatedly pulsating C# add9 sus4 chord, the protagonist repeats back what Claire just ended saying: “...what it means to be a man.” Speaking, he then list off all the contradictions Claire presents in what she asks of him and how she behaves. This drives into singing as the frustration becomes unbearable and the chord modulates to E add9. The protagonist gains control of himself, something that is becoming easier to do, and returns to speaking, because Claire refuses to acknowledge her contradictions. It builds again, and this time the protagonist gives in to the feelings he has been holding back as the music shifts to an F# add9 sus4 chord.
This crumbles quickly though to C# 7th and returns back to the beginning C# add9 sus4 chord for the final statement: “What it means to be a man is to shut your feelings away/Because you don’t want to know how I really feel/If you did.../you’d listen.”

11. “PUSHING IT ONTO ME”

“Pushing It Onto Me” drops down to Capo I; a place that once held insecurity is beginning to find strength. The keys have progressively shifted up from Eb to E, and now to F as “...and then all the truths start to come out, and suddenly I see things I never saw before” is said over a similar strum pattern of “What It Means To Be a Man” with an alternating F add4 and F chord pattern. This represents the shift away from blinding hormones of infatuation (adrenaline, dopamine, norepinephrine, phenylthylamine...) towards the protagonist holding a more rational view of Claire.

After not hearing from Claire for a couple days, the protagonist receives another late-night text from her at 2:15 AM. After seeing the text, he goes into an ever-distancing stream-of-conscious rant about Claire. As the relationship begins to dwindle and shift into everything that is not a relationship, it becomes nothing but late-night, drunken booty-calls. This causes the protagonist to finally release himself from Claire’s hold with “you know what fuck it.” I considered using the word “fuck” before track #7, “Get Your Own Tonight” with “Aw, fuck it,” but decided to use “Aw, screw it” there and save “fuck” for the moment of truly breaking away.

While the protagonist has broken away from Claire at this point, he still hates to see her fade away into the trashed, partying lifestyle she has picked up and is trying to push onto him.
He does not want to go down that path though, making the “you know what fuck it” directed not at giving up on life and getting drunk as in “Aw, screw it,” but at continuing to let Claire push him down a path leading to a cliff. The first line of “Pushing It Onto Me” is repeated, this time ending before the fast banter takes off with, “Funny how you only text me when you’re drunk or high/I don’t even know why/I bother.”

12. “BUT THAT WAS THEN”

Moving to Capo VII, the guitar shifts to a higher key of D, which allows the voice to come off with a sensitive touch. The song is made active by beginning with the spoken “Claire, oh Claire... look.” The chords in “But That Was Then” are simple, as are the lyrics, but this is to illustrate and alleviate the pain that comes with the final cut at the end. The song explores the balance of promises that were made by each character at some point. After going through what they each said and promised, the protagonist ends it with the title, “But that was then.”

13. “LET’S MAKE THE MUSIC/EVERYONE FEELS SOFT (REPRISE)”

Capo I is returned to, as is the spoken line, “Love is such a strange thing/And then you’re alone,” hinting that the story might end exactly where it began. The downward-sliding riff mentioned in track #5, “Dissent From Heaven,” is filled out with Ebm 7th, Fm 11th, Eb -9 aug5 sus4 w5, and Eb chords. For a moment, the protagonist drifts back into old habits of thought. Even though he said things with Claire are done, he wonders if some things ever truly end. As
the chords rise through Eb sus4 6th and Bb add 4, he gets an idea. Shifting from Eb add4 to Db add9, he urges Claire to embrace a friendship of artistic cooperation, one based in love and respect. When that time ends, they will just move on to the next thing life has.

With a quick rock hit of Cm aug5 #9 w3 w5, Bb 11th w3, and G -9 aug5 w5, “Everyone Feels Soft (Reprise)” takes over on an Ab chord. The Gb M7 pattern picks back up, but this time the lyrics are changed to reflect little lessons learned. In the end the protagonist is still waiting, but he has learned a valuable lesson.

14. “TOMORROW IS A NEW DAY”

Shifting the Capo from I to III while still strumming and using it to bend the pitch creates a nonstop transition between the end of “Everyone Feels Soft (Reprise)” and the beginning of “Tomorrow Is A New Day.” The rhythm used in bending the pitch with the capo is picked up by hammering and building notes of the coming chord. This pulsating rhythm is smoothed-out into the strum pattern of “Tomorrow Is A New Day.” This song alternates between three strum patterns: the Bb 13th w3 no 5 is accented on dotted-quarter beats over three-four bars; the Bb 13th no5 chord is hit on each downbeat of four-four bars to illustrate life moving on to the coming of tomorrow; and the Eb maj7, C sus2, and Gm aug5 w5 chords are strummed smoothly to show a peaceful arrival at tomorrow. In this final song, the protagonist expresses his newly learned lesson that “Tomorrow Is A New Day;” one that sits and will always sit on Capo III, Claire’s Capo.
DISCUSSION

My ultimate vision of integrating the Independent Music Scene into American Musical Theatre goes further than the indie-rock monologue. It is possible to create a successful, full-length, interdisciplinary musical, as shown by Stew’s *Passing Strange*, Crossley’s *Life Support*, and The Lisps’ *Futurity*.

There are several elements that are essential to make an indie-rock musical. The book must come first. On 13 February 2011, I had the pleasure of hearing Broken Social Scene perform their album *Forgiveness Rock Record* live in concert at Firestone Live Orlando. After listening to the album for countless hours prior to the concert, I had grown accustomed to the order of the songs. Even though there was no over-arching storyline, the album-order of songs had a certain feel. In concert, however, Broken Social Scene mixed up the order of songs and threw in songs from past albums as well. While common in rock concerts, this is something that could never happen with a musical; it would be like starting out with the Giant in act two of Stephen Sondheim’s *Into the Woods* and randomly mixing in songs from *Company*. The story must be the main focus. Along with the story comes the personal nature of indie works. While this is not always the case, take *Futurity* for example, and is not necessary, Stew, Crossley, and my own work all take root in some sort of personal experience.

As far as staging a complete indie-rock musical, there must be some presence of the band. *Passing Strange* was highly creative by having the band lowered beneath the stage and then raised up to create various feelings throughout the musical; at some points it felt like a rock
concert and others a regularly staged musical. Stew’s story was luckily that of a musician, which gave actors a reason to have instruments themselves. The same goes for Crossley’s actors playing a band in *Life Support*. If music is not an essential component to the story, it would be hard to find reason for the band’s presence, other than the desire to create the feeling of being at a rock concert. If this does not serve the story, however, the band should probably only exist in the pit, as expected in a typical musical.

The presence of microphones is also debatable. In a rock concert, everyone usually utilizes a handheld microphone like an SM-58. In musical theatre, actors most often have headset microphones. In order for a musical to be staged, headset microphones would be expected. *Futurity* has actors standing in place using handhelds or microphones on stands. *Passing Strange* used a combination of headset microphones for the actors that moved, while Stew, acting as narrator, and the band stood/sat at microphone stands. If dance were incorporated, headset microphones would be necessary, especially if actors are dancing while playing an instrument. This idea may seem a bit far-fetched, but Lindsey Stirling does so with her violin ([LindseyStirlingViolin.com](http://LindseyStirlingViolin.com)).

Rock-band concerts usually have an opening act to warm up the crowd. The indie-rock musical could also have an opening act like a musical version of a Pixar short before *Toy Story*. This could be a useful devise to ease the audience into the style of the work and warm up the crowd as if they were at a rock concert.

Part of the purpose of writing *...and then, Claire* was to create a work that could serve in different types of venues. It could be performed on a stage in front of a seated audience or at an indie coffeehouse/bar. The other option would be to combine the typical Independent Music
Scene venue with aspects of a theater. This concept has already been tested with another genre of music, electronic pop. In creating “a musical immersion experience,” David Reiser’s *Walker in Babylon* combines elements of a classic Broadway musical with the atmosphere of a dance club. The venue for such a project is rightly a cross between a theater and a dance club. While actors perform on stages and patrons stand beneath, the opening song to *Walker in Babylon* introduces the audience to the uniqueness of what they are about to experience and encourages them to participate by dancing, singing, and drinking like a night out at the club (*NewMakeDo.com*). If the show were to go on tour, encouraging the audience to drink would also help with marketing. The article “Indie Insider: A Guide to Touring” encourages bands to “try to think from a venue owner’s perspective – all you are in the end is drink sales” (Gallant 10). If an indie-rock musical were to tour, both rock and musical venues could be exploited.

In the early stages of my project, I was working with a story as the basis of my music, but I had not figured out how exactly to classify my work. Labeling the entire work as a concept album did not seem sufficient enough, because I created *...and then, Claire* with more in mind than just an album. Concept albums are usually only unified with an over arching theme, and even if that theme is based in a unified story, I was pushing the content of *...and then, Claire* to have actable lyrics that could be performed on a stage. The concept album did not fit my model.

I first saw Jonathan Larson’s *tick, tick... BOOM!* in the spring of 2011. Larson called his work, a collection of actable songs with a thru-line, a “rock monologue” (*tick, tick... BOOM!*). That summer, while recording for *...and then, Claire*, it hit me: why not use the same title, but adapt to the style that is being incorporated. It was here I landed at *...and then Claire*: an indie-rock monologue.
In researching this phrase, “indie-rock monologue,” I came across two other people who had used those same words in that order. The first one came on 24 May 2010 on a blog titled “brian’s blue chair” on blogspot.com: in discussing the TV show Scrubs, the blogger stated, “The finale of the series ended gloriously with it’s use of unknown-indie-rock-monologue in J.D. saying...” (Brian). The blogger went on to quote the final monologue delivered by the show’s main character, J.D. J.D. does not sing this ending, so this use of “indie-rock monologue” was most likely in reference to an unknown indie-rock song playing in the background of J.D.’s monologue. Later on 19 July 2011, Amazon.com user “E. A Solinas ‘ea_solinas’ from Maryland used “indie-rock monologue” in reviewing an alternative EP, It’s Complicated Being a Wizard, by Portugal, The Man. Describing the lead-singer’s voice, the user stated, “Gourley's voice is pretty unique, but you can hardly hear it as is in this album – he tries out creepy falsetto, a ghostly lament, a mournful indie-rock monologue, and all sorts of other vocal styles” (E. A Solinas “ea_solinas”). In this case it appears the user was saying “indie-rock monologue” to describe a spoken style of voice had by the band’s singer. Also, the band mentioned above, Portugal, The Man, is not an indie band; they currently record under Atlantic Records, whose parent company is Warner Music Group (PortugaltheMan.com).

After analyzing the use of the phrase in the cases above, I believe I am the first person to use and label a work as an “indie-rock monologue” in a scholarly manner. When asked on facebook.com “What is an indie-rock monologue?” I boiled it down to this: an indie-rock monologue is the marrying of American Musical Theatre and the Independent Music Scene. In the musical theatre sense, it is like Jonathan Larson's tick, tick... BOOM!, a rock monologue. In the indie sense, it is like The Mountain Goats' Tallahassee, an indie song cycle with a story
connecting the songs. I have taken elements from both styles to further integrate the story
element of musical theatre with the musical styles of indie-rock into an actable, one-man stage show.

When Jason Robert Brown was working on The Last Five Years, which was based on his relationship with his ex-wife, Theresa O’Neill, O’Neill filed a lawsuit while the show was in try outs, arguing that the show breached the terms outlined in their divorce agreement. Here we encounter the dangerous nature of using extremely personal material as is so often done in indie works and the already existing theatre crossovers of artists like Doug Crossley and Stew. Brown eventually had to change his show to make the character Cathy noticeably different from O’Neill just before the show premiered in New York (Vogel). That said, ...and then, Claire is not about anyone else but myself. I recognize the story as being personal; all art is personal in one-way or another: art is life and life is art. The songs of ...and then, Claire are not about any one person in particular. I wanted to tell a story of love, a relationship. Of course I drew upon my own life experience to do so, but most of these songs, even though they appear to be directed toward someone else (the illusion of the monologue) are probably autobiographical; perhaps I am singing about myself. Ultimately, I wrote with every word and note to serve the book. Maybe this is how theatrical composers are able to distance themselves somewhat from their work but at the same time hold a connection.

Art mirrors life and life mirrors art. We artists use that which we were, are, and maybe will be to inform everything we do. It comes with the territory. It is also what grounds us and makes us human. We have momentary swells of feelings that drive us to create. These are moments. Moments that are there, and then they are gone. The overall point of view expressed
by the protagonist in *and then, Claire* does not exist in a single moment; it is not something that disappears as quickly as it came.

Similarly, now the indie-rock monologue is here to stay, if only on these pages. *and then, Claire* is only a small notch in the stick of potential integrations between the Independent Music Scene and American Musical Theatre, but it is a cut I made.
APPENDIX A: ...and then, Claire LIBRETTO
Love is such a strange thing.
And then you’re alone.

1. Everyone Feels Soft When Alone on a Dock

Thursday night to Friday morning:
clear your calendar to 5 AM.
Watch the circles grow under your eyes.
Know nothing of the tricks and bribes that fools make
on a dock you’ll sit out waiting...
waiting for hope of feeling
numbed in silence.
Everyone feels soft when alone on a dock;
you wish upon the stars, the moon, the... wrinkled water.
Everyone feels soft when alone on a dock;
you wait and wait and wait and wait and
wait and... wait and wait and wait and...
wait and... wait and wait and wait...
Sell your body to a lover another, another, another, another time –
hope you feel good tonight!
Cut, cut, cut real deep:
seep the water in to your pores –
God you’re such a whore.
Leaking out it’s own smell...
You attract the wolves to fight.
It’s tragic beauty.
Everyone feels soft when alone on a dock;
you wish upon the stars, the moon, the... wrinkled water.
Everyone feels soft when alone on a dock;
you wait and wait and wait and wait and
wait and... wait and wait and wait and...
wait and... wait and wait and wait...

And then there’s you, Claire.

2. TNT

The next time I see you,
I’ll ask you to come
‘round the corner for a second;
there’s something I need to say
without words, without sound.
The next time I see you,
I’ll press you against those
stucco-walls and savor your touch.
The next time I see you,
I’ll do exactly what I did the last time, the last time, the last time...
The last time I saw you,
we were at a party, whoring,
we were smashed, boring,
but I met you: alive!
The last time I saw you,
we pressed our lips, our hearts together
over and over again – Yeah!
The last time I saw you,
my mouth bled as I followed you home,
but it felt so good –
took a wrong turn;
I was gone, you were gone, we were gone...
The next time I see you
I’ll surprise you without words,
without a song, and without hope.
Open your arms, ‘cause I’m coming in.
Naw, I can’t wait to do this all again,
‘cause I’m looking at you... right now.

And then you go away for a summer.
It doesn’t matter; Claire, it’s you.

3. It’s You
As all great fairy tales, this one begins with that simple, “Once upon a time...”
Once upon a time,
there lived a knight
who had to fight
a battle
with nothing
but words.
You see his maiden
lived across the land
of sinking sand
and crumbling cliffs...
You get the picture? (No)
His sword was pointless,
arrow pointless,
mind was pointless,
everything pointless,
pointless, pointless,
pointless world.
But he had his heart
and that’s,
well, that’s the point you see.
That was all he needed.
Every night he’d shout to the moon
and try to swoon the sky
to tell
his girl...
Tell her,
“It’s you.
It’s you.
It’s you.
Well it’s you!
It’s you.
It’s you.
Well it’s you!
“It’s you that keeps me up all night.
I’m trying to fight
miles and minutes,
but it’s you that keeps me goin’ strong,
fightin’ on
through right and wrong.
It’s you that keeps me up all night.
I’m trying to fight
miles and minutes,
but it’s you that keeps me going strong.
It’s you.
It’s you.
Well it’s you!”

But this isn’t a fairy tale, and it isn’t “once upon a time...” It’s now.
It’s only now that I am here,
and you are there –
we’re fighting this battle
with nothing
but words.
All I have to fight the sands of time
is my hold fast heart
and a little rhyme,
but that is all that I need.
See every night I shout to the moon
and try to swoon the sky,
well, to tell you...
  Tell you,
  “It’s you.
  It’s you.
  It’s you.
Well it’s you!
  It’s you.
It’s you.
Well it’s you!
“It’s you that keeps me up all night.
  I’m trying to fight
miles and minutes,
but it’s you that keeps me goin’ strong,
  fightin’ on
  through right and wrong.
It’s you that keeps me up all night.
  I’m trying to fight
miles and minutes,
but it’s you that keeps me going strong.
  It’s you.
  It’s you.
Well it’s you that keeps me up all night.
  I’m trying to fight
miles and minutes,
but it’s you that keeps me goin’ strong,
  fightin’ on
  through right and wrong.
It’s you that keeps me up all night.
  I’m trying to fight
miles and minutes,
but it’s you that keeps me going strong.
  It’s you.
  It’s you.
Well it’s you!”

And then one night while you’re lying in a swarm of testosterone and estrogen, something changes. It feels... different. I’m attached.

4. Sleep Now
  Sleep now.
  Sleep now.
  Sleep now.
Don’t you worry.
Don’t you worry:
I'll still be here in the morning.
   But, sleep now.
Don’t you worry:
   I’m right here,
wrapped around you;
   I’ll protect you now.
I can feel the way you breath as you drift off,
   a slight twitch as you drift off,
   a shiver.
Don’t you worry.
   I’ll soon be there too.
Imagine all the things we’ll see, 
imagine all the things we’ll dream, 
imagine all the things we won’t remember.
   But, sleep now.
   Sleep now.
Don’t you worry.
   Are you awake?
There’s something I’ve been meaning to say.
   Are you awake?
   That’s alright now, 
   but you can never say I never told you; 
   not my fault you went first.
   You see I have a little secret:
On these nights when I talk you down...
   I go on for hours.
   Then it hits me:
You’re not listening to a single word, 
   but that’s alright now.
I’ve just been wanting to say...
No, I need to say.
   I love you.
   I love you.
   I love you.
   But, sleep now.
   Sleep now.
   Sleep now.
   Don’t you worry.
   Don’t you worry:
I’ll still be here in the morning.

...and then, Claire.

5. Dissent From Heaven
6. 2322

I have a scuff on my shoe.
It makes me so sick.
I wonder where it came from.
It must have been from you.
Yeah I have a scuff on my shoe.
It’s a flake of perfection.
I need to get my polish,
but it’s a part of you.
And 2 luffas in the shower.
3 towels on the door.
2 toothbrushes on the counter.
2 pillows on the floor.
Imprints on me.
Imprints on me.
Imprints in me.
That’s what nine months means.
And 2 luffas in the shower.
3 towels on the door.
2 toothbrushes on the counter.
2 pillows on the floor.
And yes I eat Flat Earth Chips,
and yes you listen to Stars.
You know I still use a luffa,
and I know where all your shelves are.
I may never again kiss your lips –
you may go hit up the bar.
Rooms may seem empty for a while,
but I still have keys to your car.
And... 2 luffas in the shower.
3 towels on the door.
2 toothbrushes on the counter.
2 pillows on the floor.
2 luffas in the shower.
3 towels on the door.
2 toothbrushes on the counter.
Let’s throw the pillows on the floor.
I have a scuff on my shoe.
It’s a flake of perfection.
I need to get my polish.
Yeah I need to get my polish.
...my polish.
But it’s a part of you.
Aw, screw it.

7. You Can Get Your Own Tonight

Well I’ve got two bottles in front of me –
one’s for me and the other’s for me.
You can get your own tonight.
Well I’ve got two more bottles in front of me –
one’s for me and the other’s for me.
You can get your own tonight.
Well I’ve got two glasses in front of me –
one’s for me and the other’s for me.
You can get your own tonight.
Well I’ve got two more glasses in front of me –
one’s for me and the other’s for me.
You can get your own tonight.
Well I’ve got two shots in front of me –
one’s for me and the other is for me.
You can get your own tonight.
Well I’ve got two more shots in front of me –
one’s for me and the other is for me.
You can get your own tonight.

So we’re through. Yeah... no.

8. When Your Heart Goes

Waking up next to you
I could see there was only one place for me:
In your arms and you in mine;
the only way for us to be.
But you say you don’t believe!
Well I will make you see...

What it feels like when your heart goes:
“Na, na, na-na, na, na, na-na-na, na, na, na-na-na-na!”
“Na, na, na-na, na, na, na-na-na, na, na, na-na-na-na!”
You are so passionate
about plays and songs...
your story and dance –
and your biggest passion is
to spread that love to others.
I love that!
But the irony is
you can’t have passion for people
without finding’ love for me.
Trust me, and I will make you see...
What it feels like when your heart goes:
“Na, na, na-na, na, na, na-na-na-
na, na, na-na-na-na!”
“Na, na, na-na, na, na, na-na-na-
na, na, na-na-na-na!”
Oh!
Oh! No, no, no...
Stop tryin’ to fight and argue with me.
A feeling’s real if you want it to be –
You said it yourself you can change your mind!
We’re all human;
we’ll find it in time.
Then our hearts will go like,
“Na, na, na-na, na, na, na-na-na-
na, na, na-na-na-na!”
My heart goes, “Na, na, na-na, na, na, na-na-na-
na, na, na-na-na-na!”
Your heart will go, “Na, na, na-na, na, na, na-na-na-
a, na, na-na-na-na!”
Together now, “Na, na, na-na, na, na, na-na-na-
a, na, na-na-na-na!”
Oh!
Oh!

9. Hey Baby, Hey
Hey Baby, Hey I think I know what I’m sayin’.
I say, Hey Baby, Hey I think I know what you’re sayin’.
I say, hey baby, hey I think I know what we’re sayin’.
Hey Baby, Hey do you know what we’re saying right here?
Oh yeah.
Hey Baby, Hey I think we want the same,
we’re just sayin’ what we want with a different name.
Hey Baby, Hey let’s stop this sayin’,
and move a little closer to that sensual swayin’.
Here, come closer to me.
Hey Baby. Hey, Hey,
Hey Baby. Hey, Hey,
Hey Baby. Hey, Hey
Baby come closer to me.
We can make each other agree
that everything will work out perfectly,
and this is exactly what we need.
Hey Baby, Hey can we do it again?
I say, Hey Baby, Hey do you want to do it again?
I say, Hey Baby, Hey let’s do it again.
Come on Baby, Hey let’s do this all again.
Oh please!
Hey Baby? Hey, Hey,
Hey Baby?
Hey Baby, Hey we’re gonna do it again.
This time will be better –
we learned the sin.
I say, Hey Baby, Hey let’s stop this sayin’,
and move a little closer to that sensual swayin’.
Here, come closer to me.
Hey Baby. Hey, Hey,
Hey Baby. Hey, Hey,
Hey Baby. Hey, Hey
Baby come closer to me.
We can make each other agree
that everything will work out perfectly,
and this is exactly what we need.
Hey Baby. Hey, Hey,
Hey Baby. Hey, Hey,
Hey Baby. Hey, Hey,
Baby, Baby, Baby, Baby, Baby
Hey...

And we’re doing it again: I am... back in a relationship with Claire.

10. What It Means To Be A Man

What it means to be a man?
You want me to be there all the time,
but not be there some times.
You want me to care like you’re the only one in the world,
but act like I don’t give a damn.
You want me to talk and share and open up,
and then you just walk away.
You want to know who I am?

Then you slam the door?
You can’t have it both ways.
You can’t have it both ways.
No, you can’t have it both ways.
You can’t have it both ways.

You yell at me and push me aside,
and then wonder why I run.
You shut yourself off and just don’t talk to me,
and then wonder why you feel like shit.
You want me to be a man?
You don’t know the first thing about being a woman.
You want me to stay away,

\[
\begin{align*}
\text{and then you fall in my arms.} \\
\text{You can’t have it both ways.} \\
\text{You can’t have it both ways.} \\
\text{No, you can’t have it both ways.} \\
\text{You can’t have it both ways.} \\
\text{And at night you give in:} \\
\text{your conscious goes away; you know what you really want.} \\
\text{You want me wrapped around you.} \\
\text{I want to protect you.} \\
\text{I want to stay beside you.} \\
\text{I want you to want me to be that man.} \\
\text{But that’s what I want.} \\
\text{What do you want?} \\
\text{Just tell me what.} \\
\text{No.} \\
\text{No, you can’t have it both ways.} \\
\text{You can’t have it both ways.} \\
\text{No, you can’t have it both ways.} \\
\text{You can’t have it both ways.}
\end{align*}
\]

What it means to be a man is to shut your feelings away.
Because you don’t want to know how I really feel.
If you did...
you’d listen.

...and then all the truths start to come out, and suddenly I see things I never saw before.

\textbf{11. Pushing It Onto Me}

\textit{Funny how you only text me when you’re drunk or high –}
\textit{I don’t even know why I bother to respond when you’re not there.}
\textit{I mean I know you’re there,}
\textit{but not really, not really...}
\textit{anywhere, and everywhere you go when you have the choice,}
\textit{it’s away from this, away from me.}
\textit{So why come back to me at two fifteen in the morning when I’m asleep?}
\textit{Yeah, that’s right.}
\textit{I sleep.}
\textit{It’s what grownups do when you have a job –}
you know what fuck it—

* have a life.

Something better than that.

Thought you were smarter than that,

* smarter than that.

But you’re no better,

* and there’s no hope,

* and dreams are smashed when you tie your rope.

Not my dreams,

* but your own.

So stop pushing it on to me.

You’re pushing it onto me.

You are pushing it onto me.

You’re pushing it onto me.

You are pushing it onto me.

And it’s funny how you say that you “want to be friends,”

* but you just pretend, and I’m thinking that’s all you are,

‘cause you don’t seem real.

* Yeah, you’re not real—

You’re just some person who has the wrong

* number looking for someone who’s not there,

* but I’m right here,

* but you’re making me someone I don’t want to be.

* Pushin’ it onto me,

* onto me.

You’re pushing it onto me.

You are pushing it onto me.

You’re pushing it onto me.

You are pushing it onto me,

* onto me, onto me,

* onto me, onto me, onto me.

And I know you could fly away...

* Fly, fly far from this shit man...

* ‘Cause I’ve seen you there before

* back when you cared.

Whatever happened to that?

Whatever happened to that?

Whatever happened to that?

* Funny how you only text me when you’re drunk or high.

* I don’t even know why

* I bother.

Claire, oh Claire... look,
12. But That Was Then
I said I would follow you ‘til the end,
and I meant every word.
I said I would stand by you ‘til we part...
I meant every word.
I said I would love you ‘til I die.
And I will.
And I said I’d be there ‘til this is done.
And you said you would follow me ‘til the end,
and you meant every word.
You said you would stand by me ‘til we part...
you meant every word.
And you said you would love me ‘til you die...
I hope you will.
And you said you’d be there ‘til this is done.
That time has come.
We knew we would work out,
but that was then.

Love is such a strange thing.
And then you’re alone.

13. a. Let’s Make The Music
Slide, slide down the hole.
I think I’m back to where I was before.
But what are we to do...
with what’s left of me and you?
And if we are done,
it seems silly just to run.
So this is the end?
Yeah, I think we’ll just stay “friends.”
Hey.
Hey.
Hey!
Let’s make the music
and sing it out now.
Let’s make the music
and sing it out,
sing it out until we’re done.
‘Cause that’d be fun?
Wouldn’t it?
Let’s make the music
and sing it out now.
Let’s make the music
and sing it out,
sing it out until we’re done.
And let’s keep goin’ on!

13. b. Everyone Feels Soft Reprise

Wednesday night to Thursday morning:
clear your calendar to 12 AM.
Watch the smile form in her eyes.
Know everything of the tricks and bribes that fools make
on a dock you sit out waiting,
waiting for the feeling
all through the silence.
Everyone feels soft when alone on a dock;
you wish upon the stars, the moon, the... wrinkled water.
Everyone feels soft when alone on a dock;
you wait and wait and wait and wait and
wait and... wait and wait and wait and...
wait and... wait and wait and wait...

13. c. Reprise Interlude to Tomorrow

14. Tomorrow Is A New Day

There is one thing I know,
one thing I know
that has always made it better,
and that is life goes on,
life goes on until a new day.
There is one thing I hold,
one thing I hold
that has always made me happy,
and that is life moves on,
life moves on until a new day shines though.
And it will shine,
it will shine,
it will shine.
It will shine,
it will shine,
it will shine.
Yes, it will shine,
it will shine,
it will shine.
It will shine,
it will shine,
it will shine.
unless the sun explodes.
What? I have to be honest...

There is one thing I keep,
one thing I keep
that has always made me smile,
and that is life goes on,
life goes on until a new day.
If there is one thing to know,
only one thing
that should always make you happy,
that is life moves on,
life goes on,
life will always keep pushin’ on and on,
and tomorrow is another new day.
And it will shine,
it will shine,
it will shine.
It will shine,
it will shine,
it will shine.
So, let it shine,
let it shine,
let it shine.
‘Cause it will shine,
it will shine,
until the sun explodes,
and we all go out together...
APPENDIX B: ...and then, Claire CHORD LIBRARY
1. Everyone Feels Soft When Alone on a Dock – Db
   (Capo I)
   Gb M7 – 1 4 4 3 2 1 (F M7 – 0 3 3 2 1 0) : F Db Gb Bb Db F
   Gb M7 #11th w5 – 1 4 4 3 1 1 (F M7 #11th w5 – 0 3 3 2 0 0) : F Db Gb Bb C F
   Ab - 4 3 1 1 4 4 (G – 3 2 0 0 3 3) : Ab C Eb Ab Eb Ab
   Db - 1 4 3 1 2 1 (C – 0 3 2 0 1 0) : F Db F Ab Db F
   F – 1 3 3 2 1 1 (E – 0 2 2 1 0 0) : F C F A C F
   Gb - 2 4 4 3 2 2 (F – 1 3 3 2 1 1) : Gb Db Gb Bb Db Gb
   Bbm – 1 1 3 3 2 1 (Am – 0 0 0 2 1 0) : F Bb F Bb Db F

2. Next Time I See You – Bb
   (Capo III)
   Bb – 6 5 3 3 6 6 (G – 3 2 0 0 3 3) : Bb D F Bb F Bb
   Bb M9 no3 – 5 3 3 3 6 6 (G M9 no3 – 2 0 0 0 3 3) : A C F Bb F Bb
   Bb add9 6th no 3 – 3 3 3 3 6 6 (G add9 6th no3 – 0 0 0 0 3 3) : G C F Bb F Bb
   Gm – 3 5 5 3 3 3 (Em – 0 2 2 0 0 0) : G D G Bb D G
   C – 3 3 5 5 5 3 (A – 0 0 2 2 2 0) : G C G C E G
   C sus4 – 3 3 5 5 6 3 (A sus4 – 0 0 2 2 3 0) : G C G C F G
   C sus2 – 3 3 5 5 3 3 (A sus2 – 0 0 2 2 0 0) : G C G C D G

3. It’s You – Bb
   (Capo III)
   Eb 6th – 3 3 5 3 4 3 (C 6th – 0 0 2 0 1 0) : G C G Bb Eb G
   Eb – 3 6 5 3 4 3 (C – 0 3 2 0 1 0) : G Eb G Bb Eb G
   Bb – 6 5 3 3 6 6 (G – 3 2 0 0 3 3) : Bb D F Bb F Bb
   Bb* - 6 5 3 3 3 6 (G* - 3 2 0 0 0 3) : Bb D F Bb D Bb
   Ab – 4 6 6 5 4 4 (F – 1 3 3 2 1 1) : Ab Eb Ab C Eb Ab
   Gm – 3 5 5 3 3 3 (Em – 0 2 2 0 0 0) : G D G Bb D G
   C sus2 – 3 3 5 5 3 3 (A sus2 – 0 0 2 2 0 0) : G C G C D G
Cm – 3 3 5 5 4 3 (Am – 0 0 2 2 1 0) : G C G C Eb C

4. Sleep Now – D
D – X 0 0 11 X X : A D F#
D sus4 – X 0 0 12 X X : A D G
D 5 – X 0 0 14 X X : A D A

5. Dissent From Heaven – Bb
(Capo III)
See tab in score

6. 2 3 2 2 – Eb
(Capo III)
Eb – 6 6 5 3 4 3 (C- 3 3 2 0 1 0) : Bb Eb G Bb Eb G
Eb M7 – 6 6 5 3 3 3 (C M7 – 3 3 2 0 0 0) : Bb Eb G Bb D G
Eb add9 – 6 6 3 3 4 3 (C add9 – 3 3 0 0 1 0) : Bb Eb F Bb Eb G
Gm 7th – 6 5 3 3 3 3 (Em 7th – 3 2 0 0 0 0) : Bb D F Bb D G
Gm – 6 5 5 3 3 3 (Em – 3 2 2 0 0 0) : Bb D G Bb D G
Ab – 4 6 6 5 4 4 (E – 0 2 2 1 0 0) : Ab Eb Ab C Eb Ab
Ab M7 #11th w5 – 3 6 6 5 3 3 (F M7 #11th w5 – 0 3 3 2 0 0) : G Eb Ab C D G
Bb 7th – 6 5 3 3 3 4 (G 7th – 3 2 0 0 1 0) : Bb D F Bb D Ab
Bb – 6 5 3 3 3 6 (G – 3 2 0 0 3) : Bb D F Bb D Bb

7. You Can Get Your Own Tonight – E
E – 0 2 2 1 0 0 : E B E Ab B E
A 7th – 0 0 2 0 2 0 : E A E G C# E
A 7th* - 0 0 2 0 2 3 : E A E G C# G
A 7th** - 0 0 1 4 0 1 4 0 : E A E G C# E
Am b5 7th w5 – 0 0 13 0 13 0 : E A Eb G C E
A 11th – 0 0 12 0 12 0 : E A D G B E
Am 7th – 0 0 10 0 10 0 : E A C G A E
Em sus4 #9 w3 – 0 0 9 0 9 0 : E A B G Ab E
Em b5 sus4 – 0 0 8 0 8 0 : E A Bb G G E
Em sus4 no5 – 0 0 5 0 5 0 : E A G G E E
A 7th*** - 0 0 1 4 0 1 4 1 5 : E A E G C# G
A 7th**** - 0 0 1 4 0 1 4 1 7 : E A E G C# A

8. When Your Heart Goes – Bb
(Capo III)
Bb – 6 5 3 3 6 6 (G – 3 2 0 0 3 3) : Bb D F Bb F Bb
Bb M9 no3 – 5 3 3 3 6 6 (G M9 no3 – 2 0 0 0 3 3) : A C F Bb F Bb
Eb add9 – 3 6 3 3 6 6 (C add9 – 0 3 0 0 3 3) : G Eb F Bb F Bb
Eb add9* - 3 6 3 3 6 3 (C add9* - 0 3 0 0 3 0) : G Eb F Bb F G
G -9 aug5 sus4 w5 – 3 6 6 5 3 3 (E -9 aug5 sus4 w5 – 0 3 3 2 0 0) : G Eb Ab C D G
G – 3 5 5 4 3 3 (E – 0 2 2 1 0 0) : G D G B D G
G add2 add4 -5 3 5 4 3 3 (E add2 add4 – 2 0 2 1 0 0) : A C G B D G

9. Hey Baby, Hey – Eb
(Capo III)
G 11th w3 – 3 3 3 4 3 3 (E eleventh w3 – 0 0 0 1 0 0) : G C F B D G
G – 3 5 5 4 3 3 (E – 0 2 2 1 0 0) : G D G B D G
Gm 7th 11th #9 w3 no5 – 3 3 3 4 6 6 (Em 7th 11th #9 w3 no5 – 0 0 0 1 3 3) : G C F B F Bb
Bb – 6 5 3 3 6 6 (G – 3 2 0 0 3 3) : Bb D F Bb F Bb
F – X 3 3 5 6 5 (D – X 0 0 2 3 2) : C F C F A
Eb – 3 6 5 3 4 3 (C – 0 3 2 0 1 0) : G Eb G Bb Eb G

10. What It Means To Be A Man – E
(Capo IV)
C# add9 sus4 – 4 6 4 6 4 4 (E add9 sus4 – 0 2 0 2 0 0) : G# D# F# C# D# G#
E add9 – 4 7 4 4 5 4 (C add9 – 0 3 0 0 1 0) : G# E F# B E G#
F# add9 sus4 – 4 4 4 4 7 4 (D add9 sus4 – 0 0 0 0 3 0) : G# C# F# B F# G#
C# 7th – 4 4 6 4 6 4 (A 7th – 0 0 2 0 2 0) : G# C# G# B F G#
C# 7th* - 4 4 6 4 6 7 (A 7th* – 0 0 2 0 2 3) : G# C# G# B F B

11. Pushing It Onto Me – F
(Capo I)
F add4 – 1 1 3 2 1 1 (E add4 – 0 0 2 1 0 0) : F Bb F A C F
F – 1 3 3 2 1 1 (E – 0 2 2 1 0 0) : F C F A C F
Bb 7th – 1 1 3 1 3 1 (A 7th – 0 0 2 0 2 0) : F A# F G# D F
Bb add9 – 1 1 3 3 1 1 (A add9 – 0 0 2 2 0 0) : F Bb F Bb C F
Bb 7th* - 1 1 3 1 3 4 (A 7th* - 0 0 2 0 2 3) : F A# F G# D G#

12. Until We Cheated/That Was Then – D
(Capo VII)
D – 10 9 7 7 10 10 (G – 3 2 0 0 3 3) : D F# A F D A D
A add4 – 9 7 7 7 10 9 (D add4 – 2 0 0 0 3 2) : C# E A D A C#
A add2 add4 – 9 7 7 7 10 7 (D add2 add4 – 2 0 0 0 3 0) : C# E A D A B
G add9 – 7 10 9 7 10 7 (C add9 – 0 3 2 0 3 0) : B G B D A B
A – X 7 7 9 10 9 (D – X 0 0 2 3 2) : E A E A C#
A sus2 – X 7 7 9 10 7 (D sus2 – X 0 0 2 3 0) : E A E A B
D 6th – 7 9 7 7 10 7 (G 6th – 0 2 0 3 0) : B F# A D A B

13. a. Let’s Make The Music – Db, Ab
(Capo I)
Ebm 7th – X 1 1 6 7 6 (Dm 7th – X 0 0 5 6 5) : X Bb Eb Db Gb Bb
Fm 11th – X 1 1 5 6 4 (Em 11th – X 0 0 4 5 3) : X Bb Eb C F Ab
Eb -9 aug5 sus4 w5 – X 1 1 4 5 4 (D -9 aug5 sus4 w5 – X 0 0 3 4 3) :X Bb Eb B E Ab
Eb – X 1 1 3 4 3 (D – X 0 0 2 3 2) : X Bb Eb Bb Eb G
Eb sus4 6th – X 1 1 8 9 8 (D sus4 6th – X 0 0 7 8 7) : X Bb Eb Eb Ab C
Bb add4 – X 1 1 10 11 10 (A add4 – X 0 0 9 10 9) : X Bb Eb F Bb D
Eb add4 – 11 10 11 11 10 11 (D add4 – 10 9 0 0 10 10) : Eb G Eb Ab Bb Eb
Db add9 – 9 8 1 1 9 9 (C add9 – 8 7 0 0 8 8) : D F Eb Ab Ab Db
Cm aug5 #9 w3 w5 – 8 7 1 1 8 8 (Bm aug5 #9 w3 w5 – 7 6 0 0 7 7) : C E Eb Ab G C
Bb 11th w3 – 651166 (A 11th w3 – 540055) : Bb D Eb Ab F Bb
G -9 aug5 w5 – 321133 (Gb -9 aug5 w5 – 210022) : G B Eb Ab D G

13. b. Everyone Feels Soft (Reprise) - Db
(Capo I)
See 1. Everyone Feels Soft When Alone on a Dock

13. c. Reprise Interlude to Tomorrow – Db
See tab in score
(Capo I, Capo III)

14. Tomorrow Is A New Day - Eb
(Capo III)
Eb maj7 – 665333 (C maj7 – 332000) : Bb Eb G Bb D G
Bb 13th no5 – 636333 (G 13th no5 – 303000) : Bb C Ab Bb D G
Bb 13th w3 no5 – X66333 (G 13th w3 no5 – X33000) : X Eb Ab Bb D G
C sus2 – 335533 (A sus2 – 002200) : G C G C D G
Gm aug5 w5 – 365333 (Em aug5 w5 – 032000) : G Eb G Bb D G
Eb – 665343 (C – 332010) : Bb Eb G Bb Eb G
APPENDIX C: ...and then, Claire SCORE
The Next Time I See You

Music by: Mickey Bulis

Chorus:

"The Next Time I See You..."

Bridge:

Bm7 Bm
E7
Bm7
Bm7
Bm7

Verse 1:

The next time I see you...

Bm7 Bm
E7
Bm7
Bm7
Bm7

End of song, guitar: mf

Bm7

Wait and wait and...
"INTERTOX"

The last time I saw you, we were at a party where we were smashed, but I met you: a-
up all night, I'm tryin' to fight miles and miles, but it's you that keeps me goin' strong. Right on through right and wrong.

It's you, It's you, It's you, (Intro) but this isn't a fairy tale, and it's only now that I am here, and you are.
Verse - we're fighting this battle with everything but words. All I have to fight the sand of time is up.

Hold fast now, not a little rhyme, but that is all that I need. See every night I chant to the moon and try to someone the sky to tell well to tell you... Tell your song.

Chorus: Chorus: Chorus: Reverse intro - end B+
But you can never say I never told you; not my fault you went first. You see I have a little secret:

On these nights when I talk you down I go on for hours. Then it helps me:

You're not listening to a single word, but that's all right now. I've just been wanting to say...

No, I need to say... I love you. I love you. I love you.
No. No. You can't keep backing me into a corner like that. Stop!

Hey. Hey! It will get better, I promise. I promise.

Why can't I promise that? I know it wasn't been better... I know!

What do you want? Just say it. Say it! Great. You're really a great
You could say something nice.

This summer? I'll be fine. We'll do exactly what we planned. Okay?

We'll work. Save. For the future. We'll live.

What do you mean you don't love me? No. No. Shut up.
Stop. Stop! You are not doing this. Not today.

Come on. Nine months. We've got nine months going for us. Nine long months. What's not

with it? You can't just walk away!
never again kiss your lips— you may go hit up the bar.


still have keys to your car. and...

3 toothbrushes on the counter.

2 pillows on the floor.

2 bars in the shower.

NB "2 3 2 2" 23
... my gal-lish,
But it's a part of you.

Will I've got two bottles in front of me—ours for me and the other's for me. You can get your own tonight.

Will I've got two more bottles in front of me—ours for me and the other's for me. You can
get your own tonight.

Will I've got two glasses in front of me—one's for me and the other's for me. You can get your own for me. You can get your own tonight.
Well I've got two shots in front of me — one's for me and the other is for me. You can get your own tonight. Well I've got two more shots in front of me — one's for me and the other is for me. You can get your own tonight.
"When Your Heart Goes" — Mickey Bolin

Verse:
I could see there was only one place for me: in your arms and you in mine.

Chorus:
It's the only way for us to be. But you say you don't believe. Will I make you see?

Bridge:
Won't it feel like when your heart goes like: I'm on, on, on, on, on, on, on, on, on, on, on, on, on.

Outro:
Baby, hey do you want to do it again? I say hey. Baby, hey I want to do it again. I say hey. Baby, hey can we do it again?

Good on Baby, hey let's do this all over again. Oh please! x3

Baby, hey we gonna do it again. This time it'll be better we behind the bar, I say hey.


Printed at www.blimpsheetmusic.net
"What It Means to be a Man" - Mickey Bolin

You want me to be there all the time, but not there sometimes. You want me to act like you're the only one in the world, but then and there I don't give a damn.

You want to talk a shore. open up -- and then you just walk a manger. You want to know what I want. Then

why'd you show me now? You can't have it both ways. You can't have it both ways.
No you can't have it both ways, you can't have it both ways, you.

You yell at me and push me aside and then wonder why I run. You shot yourself off and just don't talk to me.

and then wonder why you feel like shit. You want me to be a man? You don't know the first thing about being a woman. You want me to stay a way and then you fall into my arms — you can have!
and sing it out now. Let's make the music and sing it out, sing it out until we're done.

"Everyone Feels Soft (Reprise)" — Mickey Babie

And let's keep going 'til:

Wednesday night to Thursday morning chapel.

A: G7#5
B: Gm7

1. Cmaj7 5th
2. B11th
3. G-9

Printed at www.blanksheetmusic.net
"Reprise Introduction to Tomorrow" - Mickey Cohen

Guitar: A/E

Chords:
- C
- Vo.
- B
- C

Voice:

There is one thing I know, one thing I know
That has always made it better and that is

Life goes on, life goes on until a new day.
APPENDIX D: ...and then, Claire ALBUM ART
Figure 1. "...and then, Claire: album cover," July 2011
“...and then Claire: album cover” (Image 1) was obviously made following the painting “an indie-rock monologue” (Image 2). I began with the concept of illustrating the story of ...and then, Claire by taking a picture with my guitar in front of a canvas, where I would take the spot of one of the bodies. After outlining the size of my frame on a 26”x32” canvas, I laid down a base of traditional blue for male and pink for female. This base paint can only be seen in nicks and scratches made with a palette knife. The colors are abstract, used primarily to highlight the
overall feeling found in ...and then, Claire. While painting “an indie-rock monologue,” I used the jacket shown in “…and then, Claire: album cover” to wipe my brushes off. This helped bring myself into the painting in the image by connecting to the speckling of “an indie-rock monologue.”

Figure 3. "Every-one Feels Soft When Alone on a Dock," July 2011
“Every-one Feels Soft When Alone on a Dock” (Image 3) was created from the title track of ...and then, Claire. The story of the lyrics is illustrated in a cyclical pattern starting at the top and moving clockwise. The overall style of the art was inspired by paintings of Jean-Michel Basquiat, who frequently used written words and images on a variety of mediums. This particular work is set on an 8”x10” canvas framed by a 4.5’x6’ blanket. The main canvas has been pressed with 8”x10” printings of “Lake Claire Dock” (Image 4). This leaves a light green/pink outline of the image of a dock on the canvas. The canvas and the used printings are loosely stitched into the blanket and then painted over. The contrasting blanket and sharp, cutting style of painting is meant to illustrate the painfully soft feeling of loneliness.
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