

Musical Visual Packet

A tournament by the Purdue University Quiz Bowl Team

Questions by Drew Benner, John Petrovich, Patrick Quion, Andrew Schingel, Lalit Maharjan, Pranav Veluri, and Ben Dahl

ROUND 7: Finale

1) In a musical production choreographed by John Heginbotham, this scene introduces an electric guitar to the acoustic score and during it, boots fall from the rafters one by one. Gabrielle Hamilton stars in this scene in a revival that has it performed by a single dancer, barefoot, in a modern style. The film version of this scene has a tornado roaring in the background, while Susan Stroman's choreography for this scene has the main cast perform it themselves, instead of having trained dancers play (*) avatars of them. This sequence occurs after a character consumes the "Elixir of Egypt," and it begins with a cheerful wedding that changes tone when the bride realizes two men have suddenly switched characters. Originally choreographed by Agnes de Mille, this revolutionary scene is regarded as the first dance sequence in a musical to incorporate plot. For ten points, name this fantasy sequence from a Rodgers and Hammerstein musical, where Laurey struggles choosing between Jud and Curly after taking a sleeping drug.

ANS: the **dream ballet** from **Oklahoma!** (prompt on partial, ask for "from what musical" if just **dream ballet** is given) <Musicals | Quion>

2) For one show, this composer created polyphonic chants in the fictional Zentraedi language and songs for the pop star Sharon Apple. Sound engineer Rudy Van Gelder, famous for recording albums like Coltrane's *A Love Supreme*, recorded this composer's tracks for their most famous show. In an opening theme by this composer, a walking bass line kicks in after the alto-sax riff opens with a quick short-long rhythm of a repeated E followed by an ascending G, G#. With the Warsaw Philharmonic, this composer created an operatic variation of Schubert's "Ave Maria" used for an opera-house scene in the episode "Ballad of Fallen (*) Angels." This composer of *Macross Plus* and *Wolf's Rain* created the piece "The Real Folk Blues," which ends almost every "session" of a show. With her band, Seatbelts, this woman created the hard bop, bongo-filled track, "Tank!," that introduces its sax theme after its vocals declare "I think it's time we blow this scene [...] 3-2-1 let's jam." For ten points, name this woman who composed the music for the anime *Cowboy Bebop*.

ANS: Yoko **Kanno** <TV | Quion>

3) The subject of a multimedia opera from this country was not able to attend its Toronto premiere because of past criminal convictions. An opera company from this country won the Chorus of the Year award at the inaugural International Opera Awards, and members of that chorus were later involved in a labor dispute after appearing in a controversial *Così Fan Tutte* production. An adaptation of *The Magic Flute* from this country replaces the sounds of the title instrument with a jazzy trumpet and also features loads of marimbas. That production was made by this country's Isango Ensemble, which also made the operatic film (*) *U-Carmen eKhayelitsha*. This country's most famous figure is depicted in *Madiba: The African Opera*, which unfortunately closed after just three performances, and another opera begins with that person's wife appearing before this country's Truth and Reconciliation Commission. *Winnie: The Opera* is from, for ten points, what country home to the Cape Town Opera company.

ANS: **South Africa** <Opera | Schingel>

4) A short film by this director featuring nude dancers painted white begins with voices reciting the alphabet and getting abruptly cut off at the letter “M.” That film by this director features music by Louis Andriessen, for whom this director has also written two opera libretti. The final scene of a film by this director makes use of the fifth movement of a piece originally written to commemorate the deaths of 39 fans at the 1985 European Cup final. The song “Time Lapse” appears throughout a film by this director which features many time lapses of (*) decaying animals. The title character of one of this director’s films agrees to draw 12 pictures of an estate in exchange for sexual liaisons with the wife of the estate’s owner. Another film by this frequent collaborator of Michael Nyman ends with a woman saying “cannibal” after shooting her husband, whom she had forced to eat some of her murdered lover’s cooked body. For ten points, name this English director of *A Zed & Two Noughts*, *The Draughtsman’s Contract*, and *The Cook, the Thief, His Wife, & Her Lover*.

ANS: Peter Greenaway <Film | Schingel>

5) Ethnomusicologist Hankus Netsky’s scholarship on this genre helped preserve a unique Philadelphian variant of a dance, which traditionally resembles a square dance and is named after the word for “scissors”. To prevent competitors like Dave Tarras from stealing his fingerings, an eccentric “king” of this musical genre, Naftule Brandwein, would perform with his back to the audience. A non-traditional dance to this genre inspired Jerome Robbins’ choreography for a Broadway musical in which one drags their (*) knees on the floor while balancing a bottle atop their hat. Krekhts are a “wailing” technique in this genre to emulate crying usually done on the violin and later, the popular clarinet. Performed to this genre or related folk songs like “Hava Nagila”, a celebratory circle dance called the hora often includes lifting a person up in a chair. For ten points, name this traditionally Eastern European genre that you might hear at a Ashkenazi wedding.

ANS: klezmer <Other | Quion>

6) Andrea de Carlo has led a recent revival of a composer with this *first* name, releasing in 2017 the first recording of that composer’s opera *La Doriclea*. The aria “Cara tomba del mio diletto” is sung in one opera by a composer with this first name after a character receives an urn supposedly containing her dead brother’s ashes. After François-Joseph Fétis claimed his “Pietà, Signore” was written by a composer with this first name, interest in that composer mounted, leading to operas about him by Friedrich von Flotow and Louis Niedermeyer. In his book on the “life and works” of one composer with this first name, Edward J. Dent described comic duets in that composer’s *Il Trionfo* (*) *dell’Onore* as looking “as far forward as Rossini,” and in another opera by that composer the title Mitridate Eupatore retakes the throne of Pontus. For ten points, give this first name of a Neapolitan school composer, the father of prolific harpsichord sonata composer Domenico Scarlatti.

ANS: Alessandro (accept Alessandro Stradella or Alessandro Scarlatti) (The non-Scarlatti clues are on baroque bad boy Alessandro Stradella) <Opera | Schingel>

7) During a medley sung for Comic Relief in 1999, Alan Partridge mimed stepping into one of these objects by erotically lifting a leg while also singing “oh ho ho.” In one music video set in some woods, the singer lowers her left hand in front of her face every time she sings about one of these objects. A different music video for the same song does not keep that hand motion when these objects are sung about and also features the singer wearing a white dress in a dark misty room. A scene from a 1967 BBC miniseries in which a hand reaches through one of these objects provided the initial inspiration for a (*) 1978 debut single. In the music video for that song, the singer wears an iconic red dress and shivers while singing, “I’m so cold,” before miming placing her hands on one of these objects. For ten points, name this type of object which Kate Bush sings about Heathcliff letting Cathy “in through” in “Wuthering Heights.”

ANS: window <Music Videos | Schingel>

8) In this game, violins and violas play an eerie B-minor call-and-response melody during an encounter with a peaceful serpent that flies due to buoyant air sacs on its belly. Violins and trumpets triumphantly blare the notes (read slowly) “A, (pause) up to D, E, (pause) up to A, G, (pause) down to F-sharp, E, (pause) D” in this game’s song “Revived Power.” This game’s song “A Messenger from Behind” is used during a boss battle against a snake with enormous eyes, during which the player must perform a Parthian shot. Music in this game only plays during cutscenes and battles with its (*) title creatures, which are found in various spots of a huge open world by holding the player’s sword to the light and seeing where rays converge. The god Dormin is enlisted in this game to revive the sacrificed maiden Mono. Just before reaching this game’s final boss, Wander’s horse, Agro, falls into a pit when a bridge crumbles under it. For ten points, name this game in which you must slay 16 of the enormous, majestic title creatures.

ANS: *Shadow of the Colossus* <Video Games | Benner>

9) A ballerina with this surname inspired Johann Strauss II to write three polkas, one of them named after her and each done by sampling the music from ballets she danced in. A pair of ballet shoes worn by another ballerina with this surname was purchased by a group of 35 fans who legendarily cooked the shoes with a white sauce and ate them. Though sometimes attributed to Jean Coralli, ballet blanc, or all white costuming, was introduced by a choreographer with this surname, who utilized it in the *Ballet of the Nuns*. The protege of a dancer with this surname, (*) Emma Livry, tragically died from wounds inflicted by her costume catching fire. A ballet first choreographed by a man with this surname is generally given as the starting point of Romantic ballet and is also credited as the first use of tutus. That ballet was designed to showcase the talents of a dancer with this surname often credited as the first to dance truly en pointe. The ballet *La Sylphide* showcased the talents of, for ten points, what influential ballet family, which included the choreographer Filippo and dancer Marie?

ANS: Taglioni (also accept Filippo Taglioni and Marie Taglioni) <Ballet | Quion>

10) Bob Dylan refused to let a director use his cover of a song titled for this object because Dylan had recently converted to Christianity and didn’t want to be associated with an R-rated film. A song titled for this object plays during an opening credits sequence depicting a hilly English landscape and which ends with two hitchhikers getting out of a sheep truck. A doo-wop cover of the same song titled for this object plays during the end credits of that film after a hard cut from a naked man’s (*) bullet ridden body. A man yells, “Jesus Christ” and throws a book out of his hands as he falls to the floor at the beginning of a sequence set to a song titled for this object that helped Rick Baker win his first Academy Award for Best Makeup. After being told to “keep clear off the moors,” two men at the Slaughtered Lamb are also told to “beware [this object].” *An American Werewolf in London* features several songs about, for ten points, what object, a “full” one of which causes someone to transform into a werewolf.

ANS: the moon (also accept answers like “full moon” and “blue moon”) <Film | Schingel>

11) A 6 8 time duet in this opera begins with violins and violas playing C-sharp minor arpeggios before the singers enter on E and G-sharp and descend to A and C-sharp respectively. This opera’s first act features a trio in which a character expresses his desire to die in a convent and calls his friends’ insistence on marriage “matrimoniomania.” A music master in this opera admonishes an out of tune oboist prior to rehearsing an “Épithalame grotesque” which takes the form of a pompous double fugue, and he later leads a group of revelers in a drinking song that praises the wine (*) of Syracuse. This opera’s first act ends with the tender duet-nocturne “Nuit paisible et sereine,” and the second title character of this opera changes his views on marriage after overhearing that another character is in love with him. This opera ends with those two title characters singing a “scherzo-duettino” after signing a marriage contract they dub a “truce” alongside the newlyweds Héro and Claudio. For ten points, name this final opera of Hector Berlioz, an adaptation of *Much Ado About Nothing*.

ANS: *Béatrice et Bénédicte* (or *Beatrice and Benedick* or *Beatrice and Benedict*) <Opera | Schingel>

12) The spoken-word intro to this work is interrupted by a drummer, who gently taps a high-hat and whispers the name of its title character. In this work, a black curtain rises to reveal a blood-red background as its unusual second-person narrative moves into “a small cottage with a light on.” Backing vocals from the Gay Men’s Chorus of Los Angeles can be heard in this work as a male dancer dips his female counterpart, lifts her leg in the air, and stops just short of (*) biting into her thigh. This work was performed live for an audience consisting only of its real-life title figure, who gave it a standing ovation. As the chorus sings about “fighting for your life” and “wrestling a knife” from this work’s title actor, four shirtless dancers appear wearing paperform sculptures of his head. For ten points, name this production of a Rob Cantor song which calls a certain actor an “Actual Cannibal.”

ANS: (the live/stage version of) *Actual Cannibal* Shia LaBeouf <Other | Benner>

Note to players: description acceptable

13) In an alternate version of this sequence, characters “slalom on their rear ends” and “scale a drift that is 80 feet high.” In one shot from this sequence, a boy holds a fishing pole to move an octopus puppet’s tentacle in front of an outer-space backdrop for a home-video shoot. A number mentioned in this sequence was chosen by doubling the amount of episodes the show’s creator thought the series would last. In an episode subtitled “The Musical!”, this sequence is referenced with the usual elephant replaced with a (*) giant floating baby head. A young boy conducts a band of penguins in this sequence as they play a rising melody on trumpets followed by descending chords on electric guitars. Other animals in this sequence include a dodo bird and a turtle unicorn representing “something that doesn’t exist.” Set to a performance by Bowling For Soup, this sequence’s “annual problem” is solved with suggestions to fight a mummy, paint a continent, and climb the Eiffel Tower. For ten points, name this sequence that ends with Candace busting her two titular brothers for making it.

ANS: the Phineas and Ferb title sequence (accept the intro, opening, theme song, or reasonable equivalents as long as Phineas and Ferb is mentioned. Prompt on partial) <TV | Quion>

14) One song about this character ends with the repeated phrase “You are lost! You can never go home” and was sung by Emiliana Torrini for a film’s soundtrack. A theme named for this character’s “menace,” which prominently features the cimbalom, plays as this character descends some rocks head first in order to attack two sleeping characters. At the beginning of a film, the sound of a heartbeat grows faster and faster as this character (*) strangles his friend. This character sings, “naughty little fly, why does it cry,” as he taunts a character, and in another scene sings, “our only wish, to catch a fish, so juicy sweet,” while in the Forbidden Pool. This character’s main theme is frequently combined with the theme of the title object of a film series to represent his deep connection with and corruption by it. For ten points, name this character from *The Lord of the Rings* whose split personality is represented by the use of the “stinker” and “slinker” themes.

ANS: Sméagol (also accept Gollum) <Film | Schingel>

15) Dale Chihuly created glass sculptures such as “Crystal Clubs” and “Red Reeds” for a minimalist representation of this location he made for the Seattle Symphony. Robert Lepage depicted this place as a corridor in forced perspective with a large wall on stage right and a pool on the front of the stage from which some characters later emerge. A 1963 film adaption for West German TV featured set designs for this location by Hein Heckroth, who had previously worked with that adaption’s director on *The Tales of Hoffmann*. That adaption by (*) Michael Powell sees an opera’s central couple lie on a purple bed in this location before they enter a room full of spikes. A massive C major chord accompanies the flow of light into this location, which also “sighs” throughout the opera it appears in. A torture chamber, a lake of tears, and a room with three dead wives are all part of, for ten points, what location, which titles Béla Bartók’s only opera?

ANS: Bluebeard’s Castle <Opera | Schingel>

16) A woman in this film sings “I miss my dog; I kiss my dog” in a cemetery surrounded by ceramic cats and sock puppets that sing “heaven! heaven!” Earlier in this film, that woman vents to a TV repairman, who attempts to repair a TV while images of himself laughing, crying, and fingering a grapefruit are shown on the screen; as this happens, the woman jokes that “MTV” stands for “men touch vaginas.” A man struggles to eat grapes while in a vibrating band exercise machine as this film’s main character exercises and complains (*) “I ate all my vegetables!” Early in this film, its lead actor removes a hood resembling a caricature of her face to reveal that the right side of her real face is swollen and sagging. This film depicts a party in a mobile home where women eat pearls off of a man’s body while wearing hippo-themed visors. For ten points, name this film consisting of 60-second vignettes, set to the music from Tierra Whack’s debut album.

ANS: Whack World <Music Videos | Benner>

17) Whenever this group holds up a single finger during performances, it is in honor of late founding member Gary Kendall, nicknamed Gee-One. A performance by this group was titled “music,” spelled with period placements such that it would be pronounced “MUSE I SEE.” In reference to the martial arts philosophy created by Bruce Lee, one member of this group dubbed their eclectic style “Beat-Kun-Do.” This dance group, which is featured in DaBaby’s music video for (*) “BOP on Broadway,” rose to fame in 2008 after winning a reality TV show produced by Randy Jackson. This group has no leader and uses a distinct visual appearance to emphasize their collective style of b-boying and popping as a uniformed crew. The first season of *America’s Best Dance Crew* was won by, for ten points, what hip-hop dance group known for their expressionless white masks?

ANS: The Jabbawockeez <Other | Quion>

18) An author expressed confusion upon hearing this film’s sound designer use the term “rock ‘n’ roll” to describe its music, assuming that “the phrase has another meaning, which I am not cool enough to know.” This film’s director drew inspiration for how the title role should be played from the story of Annabella Lwin, the former lead singer of Bow Wow Wow, three of whose songs appear in this film’s soundtrack. This film’s title character cheats on her husband in a scene set to “Kings of the Wild Frontier” that begins with a shot of her lying naked and covering her breasts with a fan. “Natural’s Not in It” plays during this film’s opening credits, which briefly shows the title character licking (*) cake frosting off her finger as she tries on some shoes. This film’s title character and her husband silently eat dinner as the sounds of an angry mob can be heard outside, and later, she goes out on a balcony to address the mob, leaving them briefly silent as she bows to them. This film ends with the title character and her husband leaving their palace in a carriage before a shot of their ransacked bedroom. For ten points, name this 2006 Sofia Coppola film about the wife of Louis XVI.

ANS: Marie Antoinette (The author mentioned in the first line is Antonia Fraser, who wrote *Marie Antoinette: The Journey*, the primary source material for the film) <Film | Schingel>

19) Act one of Jason Robert Brown’s *Songs For A New World* ends with a wannabe basketball star singing about being nicknamed after one of these objects. Accompanied by a trombone vamp, the narrator imitates the sound of one of these objects during the opening number of one musical. That number describes a character “with a suitcase full of summertime” who uses one of these things. The longest running musical production in Germany centers on (*) Rusty, a singing one of these objects. The sound of one opens the song “Way Down Hadestown” and in another musical, the melody-less song, “Rock Island”, consists solely of men having a conversation that emulates the rhythm of one of these objects. In a musical by Andrew Lloyd Webber, “you can play no pranks” with a creature who can be found “sleeping in the luggage van” of one of these things. The musical-on-rollerblades, *Starlight Express*, centers on, for ten points, what vehicles attended by Skimbleshanks, “The Railway Cat”?

ANS: trains (accept “The Steam Train”, accept obvious equivalents such as locomotive) <Musicals | Quion>

20) Towards the end of an opera, a man stabs himself with the body parts of these creatures while repeatedly crying out “mercy!”. At the beginning of another opera, a chorus of these creatures sing “fade out the living, snap back the dead to life” as they take the setting back 800 years in the past. An ondes Martenot features prominently in a march-like intermezzo from an opera named for one of these creatures. Du Yun won a Pulitzer Prize for an opera named for the (*) “bone” of one of these creatures. Three of these creatures periodically narrate the action of an opera in which a woman is fed the heart of her murdered lover, George Benjamin’s *Written on Skin*. At the Met premiere of an opera named for one of these creatures, Audrey Luna sang an A above high C, the highest documented note ever sung at the Met. That opera titled for one of these creatures is based on a film in which some rich people are unable to leave a room. For ten points, name these creatures, an “exterminating” one of which titles a Thomas Adès opera.

ANS: angels (accept *Exterminating Angel* or *Angel's Bone* as well) <Opera | Schingel>