

Recent(ish) Musicals Packet

*Note to Players: this packet was written in May 2023 and covers musicals of the last 15 years*

*Description acceptable.* In a soliloquy interspersed with performances of this action, a character bemoans wanting someone to do this action, claiming that “a tax attorney would’ve been better.” The first beat of a song named for this action features a descending glissando on a synth patch imitating the Arabic qanun. In the end credits of a musical, the cast quotes the closing number with “work your body line” before breaking off and performing this action to announce the presentation of the two leads. Because one character can’t tell another how to perform this action, the latter suggests “a game of charades” with the reply “yes let’s play it!” In a song titled for this action, a character who performs a “fake cartwheel” after burning a suicide note is pushed off a roof for claiming he’s B-F-F-F’s forever with the one living character who can see him. For 10 points, Lydia Deetz performs what action three times in a 2018 musical to summon the titular demon?

ANSWER: saying **Beetlejuice**'s name [accept doing so three times; prompt on saying a name with “whose name?”; prompt on summoning Beetlejuice/Betelgeuse with “what action produces that effect?”]

A prominent vamp played by this instrument starts with a call of three marcato B-flats, followed by four high B-flats that fall pentatonically back down, which is answered by a similar phrase reaching high D-flat. This instrument was played by Emily Fredrickson on tour and Brian Drye on Broadway and is the first to get a shoutout by a character originated by Amber Gray in the opening number of a show’s second act. At the top of that musical’s first act, a character unbuttons his jacket to reveal a sequined vest and begins a call-and-response on the word “a’ight” that leads into a solo for this instrument. Another solo for this instrument is played while dancing with the cast in the number “Livin’ it Up on Top.” The narrator describes an “old song” that they’re “gonna sing again” over a solo for this instrument in the number “Road to Hell.” For 10 points, name this instrument often played in *Hadestown* with a plunger mute.

ANSWER: slide **trombone**

This color titles a number in which requests to open a door are answered “Oh no, oh no no no.” After a character wearing this color asks “If everybody jumped off a bridge, young lady, would you?” they receive the barely intelligible answer of “Probably.” A character dressed primarily in this color rhymes “story” with “more” in a number about sending a goodbye letter; that character was originated by Maiya Quansah-Breed. A ceramic mug and dim light are used to explain why one character might not notice this color. The number “You’re Welcome” replaced a song titled for this color due in part to its comedic treatment of two thwarted rapists. Carrie Hope Fletcher originated the West End version of a character who fends off a gun with a croquet mallet of this color and sings the number “Dead Girl Walking” with her homicidal boyfriend J.D. For 10 points, name this primary color palette of Catherine Parr in *Six* and Victoria Sawyer in *Heathers*.

ANSWER: **blue**

During the climax of this musical, six doors meander around the stage as the whole cast engages in a Scooby-Doo style chase sequence. As he is dragged away, this musical’s villain declares “One last thing: you are all wonderful dancers!” Unlike *Juliet*’s Justin David Sullivan, this musical’s nonbinary lead did enter consideration for the Best Leading Actor Tony. This musical’s substitution of Florida for California is explained by Sue’s remark to “look at me” at the idea of traveling to the South. A character in this musical sings “You Coulda Knocked Me Over With a Feather” to come out to her co-lead after a night in Mexico where the diegetic number “Fly, Mariposa, Fly” is sung by millionaire Osgood Fielding III. For 10 points, name this musical based on a 1959 film of the same name about cross-dressing jazz musicians on the run from the mob.

ANSWER: ***Some Like it Hot***

In 2021, The New Musicals Lab produced a musical with this characteristic whose title consists of a punctuation mark repeated five times. One number in a musical with this characteristic is sung by a character driving a jeep being chased by police in helicopters who eventually give up the assault to join in the last verse. A musical with this characteristic is set in Murkmere, “The Best Worst City In the World.” A busker in a musical with this characteristic decides to go to business school before immediately changing his mind. In a musical with this characteristic, a character realizes he’s gay after singing about how much he likes Atticus Finch. One musical with this characteristic features the numbers “I’m a Professional” and “Ticket to Nowhere.” Musicals defined by this characteristic include West End’s *Showstopper*, *We Object to Fear*, and *Welcome to Mountport*. For 10 points, identify this characteristic shared by musicals produced by the Off Book podcast and Dropout’s *Play it by Ear*.

ANSWER: **improvised** [reader should improvise the rest of this answerline]

When a group leaves this location, they “could hear a pin drop” and sing about the “darkness...all around us” while a man asks where they are going in Swahili. A musical set primarily in this specific location describes it as “the farthest place you can get from Disneyland.” Terry speculates that “you’ve never heard of [this location] before” before remarking “well that’s it in the rearview mirror.” After her miscarriage in this location, Unga’s first baby is named for this location by the Columbus Zoo. This location names a “Commander” mascot who entertains ninety Wish kids. Curiously, this town is named exactly 38 times in a musical set primarily here. At the start of that musical, this town’s mayor Claude introduces it as being next to the former largest airport in North America. For 10 points, name this Newfoundland town that took in seven thousand people in the wake of September 11th, as depicted in *Come from Away*.

ANSWER: **Gander**, Newfoundland and Labrador [accept specific locations such as the **Gander** International Airport or **Gander** Academy; prompt on Newfoundland or the Rock or Canada before mentioned]

*Description or performance acceptable.* Joshua Buscher-West referenced this musical motif during his spoken solo as Six in a Broadway Backwards rendition of “Cell Block Tango.” For a Tony Awards gag, this motif was surreally produced at the dressing rooms of Ricky Martin, Cynthia Nixon, and James Earl Jones. After the introduction of instrumental accompaniment, this motif is lengthened into the fourth change of the Westminster Quarters. Following several instances of this motif, one character produces a blatantly different version and flubs the following lines, leading to the response “no, no...that’s not how we do it.” Between statements of this motif, characters ask “are these your kids?” and try to leave something for you “to just peruse,” assuring that “this is not a scam.” When still told no, those characters respond with “that’s fine” and “have fun in hell.” For 10 points, name or perform this two-note motif that accompanies the conversion efforts of proselytizing elders and is echoed by the word “Hello!”

ANSWER: the **doorbell** motif from *The Book of Mormon* [accept similar descriptions like the **hello** motif or **opening** motif; accept performances of a two-note doorbell sound]

After a character trips and causes all lights to cut out in one musical, a guitar riff accompanies flashing red silhouettes of these objects before the reappearance of a lead character initiates the closing number. A character originated by Annaleigh Ashford has these objects on her hands while singing her solo number up through the first chorus. When a child character is called to look at some of these objects, he runs behind an industrial rack and emerges as an adult. The cast passes around two of these objects during an extended dance break featuring conveyor belts at the end of Act 1 of one musical. In an opening number, a young Simon is shown playing with these objects, which are called an “ism” and “the most beautiful thing in the world.” Sex is said to be in part of these objects by the drag queen Lola. For 10 points, name these objects manufactured by Price & Son, the company inherited by Charlie in *Kinky Boots*.

ANSWER: **shoes** [accept specific types of shoes like **stilettos** or kinky **boots** before the end; prompt on heel with “what objects are being referred to?”]

This character is told “you gotta hustle hard, you gotta muscle through” by a character who saves a show choir “two years of heartache” by announcing their sexual orientations. This character is repeatedly perplexed at the mentions of “what happened in Secaucus.” This character declares “I’m going to bed” after listening to a USPS collection box being dragged down the stairs by her aunt Debra, who lived in a library after a coyote set fire to her tent. In one number, this character’s love interest brainstorms anagrams of her name, eventually landing on one that uses the title adjective. This character asks for a monkey and a treehouse in a number framed as a letter to the Make-A-Wish Foundation. Victoria Clark was nominated for (and will probably win) a Tony for her performance as this character, who in the number “Better” has a birthday party at Skater Planet. For 10 points, name this rapidly-aging title character of a musical titled for her “Akimbo.”

ANSWER: **Kimberly Levaco** [accept either underlined portion; accept **Kimberly** Akimbo; prompt on **Akimbo**]

A Jesse Green review of one of this composer’s musicals claims “The Title Warned Us” and opens “First: bring earplugs.” A phrase consisting of three A’s, long C, C, A, answered by the same notes with a substituted C-sharp, comprise “a song in my head” in a musical by this composer. In one musical, a chorus repeatedly chants “doomed” after the defacement of an award to transition into this composer’s “It Has To Be Her.” Characters in another of this composer’s musicals boot up Guitar Hero to play “Variation 7” in a reference to their rock-classical fusion album *Variations*. A recent musical by this composer had a disastrous transition from West End to Broadway after adding the word “Bad” to its title, while a sequel musical by this composer saw success in a reworked Australian production after bombing in London. For 10 points, name this composer of *School of Rock*, *Bad Cinderella*, and *Love Never Dies*.

ANSWER: Andrew **Lloyd Webber**

Some of this musical’s “textbook Broadway” choreography can be described with a narrative of a scared bunny as well as the sequence “change a lightbulb,” “danger, danger,” and “the floor is lava.” A vowel is repeatedly removed from the name of one character in this musical, evoking the name of a capital city. Anecdotes from the life of this musical’s lead actress are suspiciously similar to the plots of *Our Town* and *A Doll’s House*. Reality star Max Van Horn originates the role of Craig in this musical. This musical changes one letter in its title just prior to opening to reflect a change in the protagonist. A marquee sign announcing this musical and its lead actress crashes after a surprise kiss, leaving only the word “Doom,” at the end of Act I. For 10 points, name this musical-within-a-musical starring Dorothy Michaels, the cross-dressing persona of Michael Dorsey in *Tootsie*.

ANSWER: **Juliet’s Nurse** [accept **Juliet’s Curse**; prompt on *Tootsie* before mentioned]

A role originated by this actress describes “everything” as “dark, obscure, and terrible” in a number titled for that character “Lost.” Rolling syncopated piano fifths and fourths open a solo number for a role originated off-Broadway by this actress, in which she sings an ascending fifth accompanied by a tritone from the orchestra on the words “the moon.” This actress is currently starring as Guenevere in the 2023 Broadway revival of Camelot after leaving the role of Cinderella in *Into the Woods*, yet somehow wasn’t nominated for a Tony this year. Most of Denée Benton’s Broadway roles have been as replacements for this actress, including one role that features the harmonically turbulent waltz “No One Else.” A role originated by this actress declares that “The world has no right to my heart...they don’t get to know what I said” in the number “Burn.” For 10 points, name this actress who originated the roles of Natasha in *The Great Comet* and Eliza in *Hamilton*.

ANSWER: Phillipa **Soo** [accept Pippa **Soo** or Phillipa Anne **Soo**; prompt on **Pippa**]

After two failures and a shouted “who’s next?” in this location, a brief conference leads to a decision declared “fantastic!” and “super cool!” In this location, you are reminded to “ignore your fear and you’ll be fine” so that they can “turn this [four] into a nine.” Caveats like “we cannot guarantee that you’ll still walk at forty” and “the makeup contains lead poison” appear in a song named for this location critiquing feminine beauty standards. In the chorus of that song about this location, the band nods aggressively each beat while the cast wears glow-in-the-dark sunglasses and ruffs. This location is analogized to a dating app in a scene where Christina and Amalia are swiped left on before a swipe right on Anna of Cleves. For 10 points, name this partially metaphorical location that titles the middle ensemble number of *Six* and is the home of a German court painter to Henry VIII.

ANSWER: the **haus** of **Holbein**

In one musical, an analogy claims that if these things were books, the main character’s would be Shakespeare’s letters. A love poem quoting the Declaration of Independence inspires one of these things named for “the pursuit of happiness.” After taking one of these things, a nurse is sent away to reweigh Mrs. Morrissey. A character who “forgot how much I love buses” describes one of these things as “biblically good.” After a character announces their date with user OKCWithABullet, the protagonist makes one of these things called “Meet Your Dream” for Becky. In the brief number “Dear Baby,” a character tearfully scraps plans to go to a contest for making these things in Springfield. That baby is eventually named Lulu, a name she lends to a shop for these things after the protagonist inherits Joe’s Diner. For 10 points, name these signature foodstuffs baked by Jenna Hunterton in *Waitress*.

ANSWER: **pies**

This family considers one of their members as having been “led astray by a climbing conniving Castilian.” A visit by a member of this family is explained as “some business about selling her brother’s horse.” A character briefly conducts along while singing a line about this family after learning of a member named Chauncey. One member of this family falls backward onto a swing while warding off a swarm of bees, and another survives a rebellion in Egypt, malaria in India, and cannibals in Africa. During the number “Foolish to Think,” the Reverend Ezekiel of this family falls to his death from a bell tower after drunkenly balancing with one leg on its edge and being denied a hand. Jefferson Mays received a Tony nomination for playing nine different members of this family. For 10 points, name this family whose line of succession is systematically eliminated by Monty Navarro in *A Gentleman’s Guide to Love and Murder*.

ANSWER: the **D’Ysquith** family

A character created by a playwright with this name receives a voicemail from his dad with Scott Rudin’s phone number and works at a production of *The Lion King*. In one musical, Alejandro and Rachel interview a character with this name whose portrayal won Myles Frost a Tony. The recent musical *White Girl in Danger* is by a composer with this name, another of which names a musical with book by Lynn Nottage. In a musical by a composer with this name, an ostinato on “Usher Usher” opens the “Intermission Song.” A Douglas Hofstadter term titles that musical by a composer with this name about a black queer man writing a musical about a black queer man. That playwright with this full name won the 2022 Pulitzer Prize for Drama for the musical *A Strange Loop*. For 10 points, identify the first and last names of the protagonist of *MJ The Musical*.

ANSWER: **Michael Jackson** [accept **Michael R. Jackson**; prompt on partial; anti-prompt on **Usher** before mentioned with “I need the name of a real playwright”]

Two characters in this musical commiserate over a professor's Jungian interpretation of *The Sun Also Rises*, leading to the sentiment that "people are not as smart as you want them to be." This musical's opening motif consists of three oboe arpeggios on G major, A minor, back to G major triads, with the final D sustained. One number in this musical is in the form of "take seven hundred million billion thousand" of a commercial. A character designated the "medium" version of this musical's protagonist sings in their underwear about how they "feel like Hercules" while standing over a character "tangled up in my bed sheet." Attributes of a delivery woman such as "your swagger" and "your bearing" are admired by this musical's protagonist in "Ring of Keys." For 10 points, name this musical about a lesbian cartoonist reflecting on her childhood in the title location, based on a graphic memoir by Alison Bechdel.

ANSWER: **Fun Home**

In one appearance, this actor shakes a shake weight on a stationary bike while reading Sondheim's *Finishing the Hat*. While having a panic attack, a character asks "what would [this actor] do? He'd show panache!" This actor confirms that "you didn't kill that guy, right?" in an appearance as a hallucinatory guru searching for a chorus member's fursona in the number *Big Cat*. In retribution against Jonathan Groff, this actor sang "Let it Go" for MCC Theater's Miscast. This actor originated a lead role opposite Laura Osnes as a "farm boy from Telico" who sings "see you soon, sugar" in the duet "The World Will Remember Us." Along with Davey and the chorus, another stage role originated by this actor sings "Seize the Day." For 10 points, name this actor who originated the Broadway roles of Clyde Barrow in *Bonnie & Clyde* and Jack Kelly in *Newsies*.

ANSWER: Jeremy **Jordan** (the early clues are from *A Killer Party: A Murder Mystery Musical*, which you should go and watch right now)

It's not *Memphis*, but in a "test" scene, one of this musical's actors introduced understudy Betsy Struxness to sing one of his segments. Last Friday, a project run by the cast of this musical returned to do a special mashup with *Sweeney Todd*. The *Game of Thrones* theme song heralds an announcer for the fifth actor to play one role in this musical. A melodica accompanied a duet between this musical's star and Lea Solonga singing "A Whole New World." Lea Michele discussed this musical with one of its stars while in bed in a "pillow talk" video. In one concert, three actors who've played the same role in this musical lip sync while wearing crowns. A digital short by this musical's cast features a completely spoken version of one of its numbers performed in the White House. For 10 points, name this musical whose famed lottery promotion concerts produced *West Wing Cabinet Battle* and *The Schuyler Georges*.

ANSWER: **Hamilton** [accept **#Ham4Ham**]

After leaving the stage in disguise, this character immediately reenters while whistling and remarks "what a complete and utter coincidence." This character proclaims that "the Nazis are such good men" who will help make war against the Puerto Ricans. In a number featuring this character, the chorus asks "can't you see how your love's affecting our reality?" In one scene, this character descends into nonsense while blowing on a feather and asking it to "share your secrets with me," but is interrupted by a report from a half-blind spy. This character argues with his wife in the number "I Want it That Way," and in another musical, describes the "terrible fear that I might be losing it" in a number about how "it's sexy but it's hard" to be this character. In that musical, the Bottom brothers sing "God, I Hate [this character]" before being advised by Nostradamus's nephew to steal this character's "greatest hit," the musical *Omelet*. For 10 points, *Something Rotten!* satirizes what author who is convinced to rewrite one of his plays in *Juliet*?

ANSWER: William **Shakespeare** [accept the **Bard** or other nicknames; accept **Toby Belch**]