

A Little Bit of Everything
The Many Voices of Meg Palermo

Margaret Palermo
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University Honors
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Abstract:

Meg Palermo performed a recital on April 14th in completion of her honors capstone in which she sang pieces in multiple genres that she studied during her time here at AU. The recital presented a varied program that included art song, golden age and contemporary musical theater, pop, and jazz. Meg showcased her versatility and demonstrated both the vocal work and acting work that she has developed, finding a balance between excellent and healthy vocal production and strong acting choices. She worked with her voice teacher Dr. Stacey Mastrian to maintain a free, supported, and focused vocal quality. She also worked closely with professors Sariva Goetz and Dr. Karl Kippola to develop her acting choices, completing written work for each character to further explore the relationship, conflict, and motivation of each song. Meg also completed a pre-recital jury where she performed several pieces in front of a panel of professors including Nancy Snider, head of the music department, Dr. Linda Allison, head of voice, and Dr. Karl Kippola, the honors advisor for the Department of the Performing Arts. She collaborated with several other artists in this recital including Andrew Welch, pianist, Kevin Eikenberg, percussionist, and Sophie Schulman, soprano. The performance demonstrated Meg's vocal and acting improvements during her four years at AU.

Meg Palermo
Honors Capstone Recital Reflection
Advisor: Professor Sariva Goetz

Throughout the process of creating this recital I've learned a great many things about myself as a performer and a person. Watching the video of the recital without cringing and with a sense of pride made me realize just how far I've come and how much the professors of this university have pushed me to grow. In this recital the work of Stacey Mastrian and Sariva Goetz is clearly evident. My breath was released and I was not plagued by my usual cramped nervousness; my sound was free and open; my acting was natural and driven, for the most part. The balance between portraying a character while maintaining breath support was much more equal, and the vocal quality was much more consistent than it has been in the past. Although I've come a long way, I am an artist and the artist's work is never done. I cannot step back from this experience but instead must use it as an opportunity to identify the challenges still remaining and push forward to the next level.

Something I have always struggled with is physicality and movement. If I am free with my movement, it is all over the place and unstable. If I am consciously still, then I look bound and tense. I think it has to do with a lack of confidence. I don't trust that I can be interesting without moving. I also think that I personally am not still very often and stillness does not come to me naturally. In any case, this struggle was evident from the very first number. I felt that in "I'll Follow My Secret Heart" my movement was less constricted, but that also resulted in a less stable support. In the opposite case, in "When He is Here" I felt that I was so concerned with maintaining vocal support that I never found the freedom of melodramatic movement to match the style. In "He Plays the Violin" I felt very physically free and loose and swaying which came naturally to the character I created, but I feel that it might have been slightly distracting for the

audience. In “Just You Wait” I was able to be physically engaged, committed, and specific throughout the entire song without losing much vocal support, although I was definitely breathing heavily at the end of that number. In the beginning of “Unusual Way” I had found a nice stillness that was convincing, but I destroyed it within the first verse because I didn’t trust it. Comic physicality comes to me much more naturally as I was also able to embody Gertrude in “Notice Me Horton” in a clear and committed way. Lastly in “Day In, Day Out” I felt that I had more physical freedom and playfulness than I had had in the past, but I still felt I did not quite capture the spirit of the song and realized while watching the video that I simply cannot be sexy, a sad realization. While the number of meaningless and half-committed gestures has significantly diminished even from the beginning of this process, they still crept into nearly every song and remain one of my biggest challenges to work on in the future.

Another thing that I worked on quite a bit with Stacey and Sariva was making clear changes between beats and reacting to my scene partner. I felt that I made a nice shift in “I’ll Follow My Secret Heart” between the verses and the refrain, during which I tell him that I love him. Unfortunately most of “When He is Here” was lost on the video tape, but I remember feeling like I made clear and effective changes between her joy and her woe. In “Just You Wait” I transitioned through the sections easily both vocally and acting-wise. This piece was very committed and varied. In “Notice Me Horton” we worked on the shift into the middle section and motivated it with a change in his response, which I felt worked very nicely in the recital and was clear that something had changed. Also in the intro to this song we worked on having specific thoughts and I thought that was clear as well. I think one song where I could have used more specificity and more clear reactions was in “Why Don’t We Run Away.” While I felt very connected to my scene partner and I think there were some nice moments of reaction, I think a

few of this beat changes were a tad forced or muddled. The more I work on my craft, the more I realize the incredible level of specificity necessary to be genuine and interesting.

The thing I was most proud of in this recital was conquering my nerves. When I'm in a show I don't usually get too nervous because it's not me up there, it's the character and I have other people up there to support me. When it is just me being me, I get nervous. Usually I tense up, my breathing goes shallow, and my legs start shaking. But this time I felt like a truly conquered my nerves. My breathing was released and I wasn't afraid to take the time I needed to prepare each song (for example I was a bit out of breath after "Just You Wait" and took an extra moment or two to breath). The first song I was certainly a bit nervous and after that first song I was a bit shaky, but after that I let it go and enjoyed that time sharing my work with my friends. I especially noticed this lack of nerves on "The Way I Am." In the past, when I play the guitar for people I get doubly nervous, mess up the strum pattern, and then also lose my breath support. At my recital I just enjoyed singing the song, which meant at times I could have supported more, but I was grateful that I took that time to connect to the audience and share my joy with them.

This entire process has been an incredible joy for me. Narrowing down a long list of options, working through the chosen ones vocally, coaching with Sariva, working with AJ, performing at the high school, collaborating with dear friends, and sharing all of this with an audience of loved ones was on the whole one of my favorite projects in life. I have learned so much from this and have so much to treasure. I cannot thank Sariva and Stacey enough for their help in my recital preparation. It would not have been half as interesting with Sariva's guidance and insistence on commitment and urgency. It certainly would not have sounded half as beautiful and consistent without Stacey's persistent demand for supported sound with released breath. I pride myself on my versatility and my wide array of passions and interests. This recital

showed that off in a way that was delightful to listen to and fun to watch. I can only hope the audience received a small portion of the joy I received from working on this recital by watching it.

COACHING QUESTIONS- I'll Follow My Secret Heart

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to Paul, a man slightly older and above me in status. I am a poor girl that Paul is passing off as his ward to marry to a rich man and make a profit so that both himself and I can have a better life. Trouble is I am in love with Paul. He is my hero, my friend, and my secret love.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want him to forget about the plot and the scheme and the money and just love me. I'd rather have him than the biggest fortune.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

He doesn't know that I love him and I'm not sure if he loves me. I want to please him by marrying Edward, but I also cannot bear the thought of being married to someone other than Paul. I am trying to confess my feelings without scaring him into thinking I will destroy everything. I don't want to destroy everything but I also don't want to follow through with the plan.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I question his logic. I expose the unfairness of his scheming. I flirt with him and tease him by threatening to ruin his plan. I assure him that I won't betray him, but urge him to consider that I have my own dreams that I need to follow. I remind him that there is no price for love and that it's worth the misfortune.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

He tells me to be conscious of how I act towards Edward and convince him that I'm in love with him at least until we're married. "Now don't be flirting with other men or you will mess up the whole plan."

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

A discreet heart- a heart that shows only what it wants to show
Marriage- the arranged marriage between Edward and me
Sweetheart so sweet- I'm actually talking about Paul
My wayward heart- I have been with many men in the past, I have a roaming heart
Then we shall have to go away- we would have to leave because I would have ruined the plan and disgraced us both
Even your schemes- Paul has schemed to pretend I am his ward and marry me off to a rich man to improve both of our lives
My dreams- true love, Paul, marrying someone that I love and enjoy being around
All I owe to you is paid-when she has paid him back for watching taking her in
I still have something of my own, a little prize that's mine alone- I still have some ownership of my life and some sense of happiness
My secret heart-my love for him, I will let that guide me and forget about any future fortunes

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

You ask me to have a discreet heart
How can I hide my feelings
Until marriage is out of the way
Until I'm stuck with the him
But what if I meet with a sweetheart so sweet
When I've already met someone I actually love
That my wayward heart cannot obey a single word that you may say
And what happens if I don't obey you?
Then we shall have to go away
Well we wouldn't be able to stay here
No, for there is no where we could go
But no matter how far we ran
Where we could hide from what we know is true.
We couldn't escape our love for each other

Don't be afraid I'll betray you
Stop being ridiculous, I'm not going to screw this up
And destroy all the plans you have made
And make a huge mess for us
But even your schemes must leave room for my dreams
But it's not fair! Aren't I allowed any say in it?
So when all I owe to you is paid I still have something of my own
I need something that belongs to me
A little prize that's mine alone
A secret longing that I have
I'll follow my secret heart my whole life through
I need to follow my true feelings even if I keep them a secret
I'll keep all my dreams apart til one comes true
I will wait for you to come to me
No matter what price is paid, what stars may fade above,
I don't care if we're poor, or if we lose a fortune
I'll follow my secret heart til I find love
I'm in love with you and I won't give that up

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS –Au bord de l'eau

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to a man named Pierre whom I grew up with. He is 26, tall and very handsome with wavy dark brown hair. We have been friends for years as we were neighbors in a French village. When we were little we used to go on adventures in the country and chase each other in the meadows. While we have known each other for a long time, we only became a couple 6 months ago. Pierre has dated other girls, but I've always known we were meant to be together.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want Pierre to propose to me. I know that I love him and always will and I want to have him as my own forever. Also my father is sick and dying, so if we don't get married soon he won't be there for my wedding.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

We have only been dating for 6 months, which is not a very long time to propose to someone. Some members of his family don't approve of me and feel that Pierre could find a girl from a more wealthy background. Pierre is afraid of long term commitment, he values his freedom and has always been afraid of being tied down.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

First I try **to calm** him down and **sooth** him so that we can continue to enjoy our picnic and I can ease back into the subject. Then I try **to cheer** him by pointing out the beautiful landscape. I then **lure** him by calling attention to the sound of the willow tree and **remind** him of our dreams. I then **seduce** and **reassure** Pierre and **adore** him. I then **cherish** the love we have that is unending. Lastly I **entice** him to propose to me by restating that the love we feel will never pass, even as everything around us passes.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I mentioned the prospect of getting married and Pierre freaked out, saying that was absurd to even think about. I was hurt that he would think the idea was absurd and an argument began. There has been a long awkward post-argument pause before the song.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

S'asseoir tous deux au bord du flot qui passe, le voir passer	To lie by a stream that is silently flowing, and watch it flow	Calm down, forget about the argument
Tous deux s'il glisse un nuage en l'espace, le voir glisser.	Together, if cloud in the distance is blowing, to watch it blow	We are together and everything will be okay, don't be cross with me
A l'horizon s'il fume un toit de chaume, le voir fumer	If far off thatch on a cottage is fuming, to watch the fume	We could watch anything and it would be beautiful because we are together
Aux alentours si quelque fleur embaume, s'en embaumer	And, close at hand if a flower is blooming, to breath the bloom	Breath in that bloom with a nice deep breath and forget all about the fight
Entendre au pied du saule où l'eau murmure, l'eau murmurer	When through the willow roots, water is sighing, to hear is sigh	We don't have to fight like this
Ne pas sentir tant que ce rêve dure, le temps durer	And not to feel, while this dream is undying, that time will die	Remember the dreams we had? They are not dead
Mais n'apportant de passion profonde, qu'à s'adorer, sans nul souci des querelles du monde, les ignorer	But with no passionate preoccupation, except to adore, and with no care for the world's irritation, except to ignore	Just adore me, just hold me, and stop caring about the world and it's problems
Et seuls tous deux devant tout ce qui lasse, sans se	To watch, we two, before all that is wearying,	We're doing this together, and there is no weariness,

lasser,	weariness pass	we're not tired of eachother. Don't leave me.
Sentir l'amour devant tout ce qui passe, ne point passer	And feel that love before all that is passing, will never pass.	I will love you forever
Sentir l'amour devant tout ce qui passe, ne point passer	And feel that love before all that is passing, will never pass.	This isn't going to fade away so why can't we just commit to it?

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS- When He is Here

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I am singing to my mother. As my father has not been very present in my life, my mother and I are very close. I share my deepest secret with her and she does what she thinks is best for me, even when that involves being brutally honest.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want my mother to help me marry Mr. Daly.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

I'm afraid my mother will judge me or laugh at me or tell me that it's impossible because he is an older, wealthier man. I also think she may not believe that my feelings are real and not simply young foolish love. Also it is a secret that I am not sure that I am ready to share yet and I'm nervous she will spill it.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I **defend** my feelings for Mr. Daly by confessing the impact he has on my emotions. I **plead** my case by polarizing my emotions. I acknowledge counterargument by confessing that he does not seem to care about me at all. I also **whine, beg, guilt, bemoan, badger, and dramatize**.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

After blurting out that I love Mr. Daly, my mother responds telling me that that is very foolish and that I had better abandon those ridiculous and false feelings just as soon as I had admitted them.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why

that are given to you in the actual lyric.

When he is here- the he is Mr. Daly, an older, richer, more sophisticated man that is merely an acquaintance. He held the door for me on a few occasions and once bought me a candy out of pure gentleman-ness.

“pleasure”- the way my heart starts pounding and my mind starts racing every time I seen him even across the street and I melt into a grin

Grief- the emptiness I feel when I think he is waving at me but I look behind me and there is the man he is actually waving at

My hopeless fear- the fear that he should marry a girl with money.

When he is cold- once he was in a hurry in the post office and I tried to strike up a conversation about the price of stamps and he rushed out without even acknowledging me.

When he is kind- that one time he bought me that candy and I didn’t even bite it because I wanted to savor it as long as I could

Knows no tomorrow- this agony will never end

No solace- no comforting

No alloy- balm to sooth this grief

His solemn voice- he is a lawyer and I have heard him speak in the court room. He is so eloquent and majestic.

With folly fond to him I hasten- with a foolish and mad love I chase after him

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

When he is here I sigh with pleasure

I love him! When I’m around him I melt

When he is gone I sigh with grief

And when I’m not I feel absolutely empty

My hopeless fear no soul can measure

You can't even imagine how awful it is to feel so hopeless
His love alone can give me aching heart relief
I will never love anyone else, forget grandchildren Mother!
Can give my aching heart relief
I will always have a broken heart
When he is cold I weep for sorrow
I weep when he brushes me off
When he is kind I weep for joy
And I weep when he is kind, I weep all the time!
My grief untold knows no tomorrow
This agony is never-ending
My grief untold knows no tomorrow
IT WILL NOT END
My woe can find no hope, no solace, no alloy
NOTHING can sooth this
No hope, no hope, no solace, no alloy
Woe is me, no there is no hope!, you can't comfort me, I'm doomed
When I rejoice he shows no pleasure
He doesn't even care if I'm happy
When I am sad it grieves him not
Nor when I'm sad—he doesn't care at all.
His solemn voice has tones I treasure
But his voice is so beautiful
My heart they glad, they solace my unhappy lot
It is the only thing to comfort my poor situation
They solace my unhappy lot
His voice really does comfort me
When I despond my woe they chasten
When I'm upset it calms me
When I take heart my hope they cheer
And when I dare to hope it encourages it
With folly fond to him I hasten
I will foolishly follow him
With folly fond to him I hasten
HE is the one I am madly in love with
From him apart my life is very sad and drear
I cannot live without him
My life, my life is very sad and drear.
My life is ruined without him.

COACHING QUESTIONS- He Plays the Violin

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to Kim, my best friend who I share everything with. We've been friends from a young age. She is very opinionated and free spirited and has never wanted to be tied down by a man.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want Kim to approve of the man I am going to marry.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

I am engaged to this guy, Tom, and Kim doesn't understand what I see in him. She thinks he is very quiet and dull, and so I am trying to explain why I love him. Around other people Tom is very quiet and introspective, so I can't really argue with that.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I **defend** Tom, admitting his quietness. I **tease** Kim about her own talkative lover. I **boast**, saying that it isn't Tom's words that make me love him. I **brag**, I **revel**, I **charm**, I **beguile**, and I **proclaim** my undying love for Tom and my eternal happiness with him.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I told Kim of my engagement to Tom and she started arguing with me over whether this is what I really want. I start singing after she says "You are really going to marry this man? He is so dull! He hasn't said 15 words in all the time I've known him!"

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

Heigh Heigh Heigh- this mean various things, from simple acts of kindness and commitment to much more intimate acts.

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

Oh he never speaks his passions, he never speaks his views. Where as other men speak volumes, the man I love is mute.	True, he doesn't speak much about his opinions, unlike your lover. But I love him.
In truth I can't recall, being wooed with words at all even now.	I love him for reasons other than words....if you catch my drift.
He Plays the Violin, he tucks it right under his chin. And he bows, oh he bows. For he knows, yes he knows that it's hi-hi-hi-diddle diddle. 'Twixt my heart, Tom and his fiddle. My strings are unstrung Hi-hi-hi-hi. I am undone	He is a virtuosic violin player and he puts all of his emotion into that music and I can't resist it. His music is a huge turn on.
I hear his violin and I get that feeling within. And I sigh, oh I sigh, he draws near, very near, and it's hi hi hi diddle diddle and goodbye to the fiddle my strings are unstrung. Hi hi hi hi I'm always undone.	And then.....he stops playing the violin and starts playing around with other things if you know what I mean. He is beyond incredible in bed.
When Heaven calls to me sing me no sad elegy. Say I died loving bride. Loving wife, loving life! For it twas hi hi hi diddle diddle 'twixt my heart Tom and his fiddle and ever twill be hi hi hi hi til eternity.	So don't pity me! I am the happiest bride there has ever been! I loved him the first moment I heard him play, and I will love him forever.

IMPORTANCE - All choices should be urgent, life or death, full of conflict. Don't make the task easy.

COACHING QUESTIONS- “Just You Wait”

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to my mind's image of Henry Higgins. He has been trying to teach me to speak proper English, but he is very harsh on me. I desperately want to please him, but I physically cannot do what he is asking of me try as I do. I grew up speaking with a cockney accent as hearing everyone around me speak with a cockney accent and years of reinforcement don't change overnight. Mr. Higgins is very impatient with me and gets angry and frustrated with me when I don't speak the way he speaks. I often give him sass back because I was raised in a family where every spoke their mind and we had no problem arguing with each other. My mother always stood up to my father and in the same way I always stand up to Henry Higgins.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want him to apologize and regret all the awful things he has done to me. I want him to appreciate and respect me as a person, because I deserve it.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

One obstacle is that I don't have the courage to say this to his face and am only saying it to how I imagine him in my mind's eye. Also his pretentiousness would never allow him to respect me or acknowledge me as an equal human being. My class and upbringing is also an obstacle.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I threaten and mock and fantasize different ways to carry out my revenge. I create visions where I have more power than him and denounce him. I revel and enjoy the idea of shunning him. I shut him down and threaten to kill him.

5. MOMENT BEFORE - what happens immediately before the song that

triggers me to sing?

Henry Higgins chides me for not being able to say my vowels correctly and makes me record them into the machine, plays them back and makes me feel very inferior.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

You'll be broke and I'll have money- the opposite of what the situation is now

Oooh- a squeal of delight

Get dressed and go to town- she imagines herself in a long evening dress attending an important ball

Saint James- a cathedral in London that is large and lofty and all the important people go to

King- King James the II

All the people- ALL the people of England

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

Just you wait Henry Higgins just you wait

I hate you.....I despise you

You'll be sorry but your tears'll be too late

I will get revenge on you!

You'll be broke and I'll have money, will I help you don't be funny

Someday I will be better off than you and will flaunt it like nobody's business

Just you wait Henry Higgins, Just you wait

You don't even know what's coming

Just you wait Henry Higgins till you're sick, and you scream to fetch a doctor double quick.

One day you're gonna be sick and need my help and I ain't gonna be there!

I'll be off a second later and go straight to the theater

Guess where I'm going- yes the theAAter

Oh ho ho Henry Higgins just you wait
One day your rudeness is gonna bite you in the arse!
Ooooh Henry Higgins just you wait until we're swimming in the sea
Oh this is brilliant! We're gonna be swimming
Ooooooh Henry Higgins and you get a cramp a little ways from me
Hahahaha and you'll get a cramp
When you yell you're gonna drown I'll get dressed and go to town
But am I going to help you? ABSOLUTELY NOT!
Oh ho ho Henry Higgins oh ho ho Henry Higgins Just you wait
It's going to happen!
One day I'll be famous I'll be proper and prim
When I'm famous and refined
Go to St. James so often I will call it Saint Jim
And ooooh so clever and devout!
One evening the King will say, Oh Liza old thing
THE KING will come to ME and tell me
I want all of England your praises to sing
That he wants the whole damned country to adore me
Next week on the twentieth of May I proclaim Liza Doolittle Day
I'll get a day in my honor! How'd you like that!
All the people will celebrate the glory of you
Everybody will be KIND and RESPECTFUL of me
And whatever you wish and want I gladly will do
And the KING will grant me anything I want
Thanks a lot King says I in a manner well bred.
I will speak well no thanks to YOU!
But all I want is Henry Higgins head.
And the only thing I'd want in the world is for you to be dead.
Done says the King with a stroke, guards run and bring in the bloke
And the King would do it! There would be guards and rifles
And they'll march you Henry Higgins to the wall
And they'd bring you in and you wouldn't even have a chance to plead your case,
no questions asked
And the King will tell me Liza sound the call
I'd get to tell them to fire those rifles at you!
As they raise their rifles higher I'll shout ready aim FIRE!
I wouldn't hesitate for a second!
Oh ho ho Henry Higgins, down you'll go Henry Higgins!
Serves you right you bloody arsehole!
Just you wait!

I will have my revenge!

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS- There Won't Be Trumpets

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I am singing to my inner self. This is a person I've known for a long time. I often disagree with this person and this person plays many roles in my life. Sometimes she is the voice of confidence and sometimes she is the voice of doubt, more frequently the voice of doubt. Sometimes she backs up my actions and sometimes she tells me that I'm wrong. Often she makes me work to convince her or justify to her what I'm doing and how I'm feeling. I am singing to the voice of doubt telling me that I will never find love.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want to convince myself that everything will be okay and the right man will come sometime and it doesn't matter how he comes or what he looks like but I'll know it when it's true love. I want this person to give me the confidence that he will come someday and that it won't have to be a big spectacle for it to be love.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

I have been waiting forever. It seems so impossible that anyone will actually come along who loves me for who I am. I want the trumpets, I want the fanfare, I want the romantic spectacle of being in love and letting go of that is hard, especially because I'm not sure if I'll know if it's true love without those spectacles.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I admit that there aren't going to be bolts of fire or trumpets to announce when my hero comes. I'm honest with myself. I convince myself that I could be just as happy with an ordinary man as with a fairytale prince. I mock my delusions of grandeur. I assure myself that he will come in due time. I belittle the idea of trumpets and whistles and bells. I boost my confidence by saying that I'll know

when I see him. I delight in not knowing when or where and free myself from caring about it. I revel in the idea of the moment I meet him and the simplicity of it all because the simplicity makes it seem more real.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

The guy that seemed perfect with the perfect romantic set-up, turned out to be awful. He just broke it off. My inner self says, "If even the perfect guy doesn't work out then it will never work out."

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

Trumpets- a symbol of "fate" telling me when it is the right guy, a trumpet fanfare
Bolts of fire- the "sparks" that supposedly fly when it is the right one
No roman candles- no big displays of fireworks
No angels' choir- the heavens won't open singing the theme of the Messiah
No sound of distant drumming- you won't hear it in the distant marching out of the sunrise
Cavalier- the strapping image of prince charming
Lightning flashing-a night sky with a crack of lightning rushing across it
Shining armor-medieval knight armor that is silver and shining indicating a hero of great bravery
Whistles tooting-I imagine slide whistles tooting at a parade
He-the right man, he will show up unannounced and you won't need the trumpets and fanfare and fantasy and fate to tell you it's the right one, you'll just know

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

There won't be trumpets or bolts of fire to say he's coming
There should be trumpets and fire!
No Roman candles, no angels' choir, no sound of distant drumming
Wouldn't it be nice to have candles and angels!
He may not be the cavalier, tall and graceful, fair and strong
He may not be my prince charming, but wouldn't it be lovely if he was
Doesn't matter just as long as he comes along
You know it'd be better to have someone that wasn't my prince than no one
But not with trumpets or lightning flashing or shining armor
Yeah, yeah my hero might not be so flashy, he doesn't need that

He may be daring, he may be dashing, or maybe he's a farmer
It'd be nice if he was daring or dashing, but just as nice if he was just a normal hardworking guy
I can wait, what's another day, he has lots of hills to climb
I can do this! I've waited this long!
And a hero doesn't come til the nick of time
He isn't going to come until I need him, but he will come!
But not with trumpets or whistles tooting to guarantee him
He won't need all that crap to announce him!
There won't be trumpets but sure as shooting you'll know him when you see him
I'll know it, I will know love and it'll be great and it will be real and simple
Don't know when, don't know where, and I can't even say that I care
I don't know when it will happen or where it will happen but that's the glory of it
All I know is the minute you turn and he's suddenly there
He is coming and it will be perfect.
There won't be trumpets.
It's not going to be a big fanfare.
There are no trumpets.
That doesn't exist in real life.
Who needs trumpets.
I don't need or even want the spectacle

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS- Unusual Way

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I am singing to Guido Contini, a film producer that has made me famous and that I have also had a love affair with. I was deeply in love with him even though he is married. It was a very love hate relationship. While he drove me crazy, at the same time his charm and passion was irresistible. The only way I could get over him was to cut myself off. It needed to end. I found a very respectable and loving man, though dull and made a life for myself that was based in reality rather than illusions. Guido has cajoled me into meeting with him about this film and just seeing him has sent me into a tizzy of emotion. I always feel slightly confused around Guido and nothing seems clear around him. (Personal Connection: Matt)

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want so many things from him, but mostly I want him to understand how much he messes with me and apologize for constantly putting me in a place of confusion. I want him to stop pretending that this will work and allow me to move on.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

I am still attracted to him. He doesn't want to live in reality; Guido never does. He is trying to weave this illusion as if the hurt never happened and we can be "together" again and everything will be lovely because he "loves" me. He refuses to acknowledge that this can't work and he refuses to let me go.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I lay it out there. I have reached a point where there is no point in beating around the bush or pretending. I profess my love for him and guilt him by also exposing

how much it hurts me. I accuse him of hurting me in ways he doesn't even know. I attack him by exposing how I hate loving him so much and how I hate how important he is to me.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

He says that he loves me.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

One time I needed you-I was dependent on you for my career and my stability, I could not get by without you
You were my friend- I trusted you and confided in you
I want to cry-you always make me feel full and empty all at the same time
Something inside me goes weak, something inside me surrenders-I put up this shell to protect me from you because you hurt me so badly last time, but when I'm around you it just crumbles and falls away
What you do to me-you make me confused and vulnerable and weak and defenseless
What it's like to be me looking at you-when I look at you I want you so badly but I also burn with the anger and the fear and the hatred for the things you've done to me
I owe what I am to you-you made me the star that I am
Special to me in my life since the first day that I met you-you were never just a boss or just a director to me, there was something between us from the first second I saw you
You've made me whole-when I'm not with you I'm not my whole self, my best self, you've completed who I am and yet I can't be with you. I'm doomed to being a mere shell of who I could be.

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

In a very unusual way one time I needed you
I used to need you
In a very unusual way you were my friend

I trusted you.
Maybe it lasted a day, maybe it lasted an hour
It could have been just a moment
But somehow it will never end.
But, you are killing me
In a very unusual way I think I'm in love with you.
God damn it I still love you.
In a very unusual way I want to cry.
You have never felt the same way about me that I felt about you
Something inside me goes weak.
I'm a fool
Something inside me surrenders.
Don't you even care.
And you're the reason why, you're the reason why
This is your fault!
You don't know what you do to me
You are oblivious to everything
You don't have a clue
You're an idiot
You can't tell what it's like to be me looking at you
You have no idea how much you hurt me
It scares me so that I can hardly speak
I'm terrified of what you do to me
In a very unusual way I owe what I am to you
In this weird way I'm still indebted to you
Though at times it appears I won't stay, I never go
And I can't bring myself to disappoint you
Special to me in my life since the first day that I met you
I've always cared about you
How could I ever forget you once you had touched my soul
How did I think I could move on?
In a very unusual way you've made me whole
You're a part of me.

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS- Notice Me, Horton

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to Horton. He is an elephant who is my new neighbor and who I am obsessed with. I don't know him very well. We are acquaintances but I can't help but notice his big heart.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want him to notice me. And then hopefully fall in love with me....but first just notice me.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

Horton is oblivious to me. He is obsessed with a clover where he found people and is so busy protecting them that he doesn't pay attention to much else. Also I'm terribly shy.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I brag, I swoon, I beg, I plead, I spin fantasies, I attribute a life change to him, I fawn, I scream, I demand, I woo.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I spot Horton in the distance in a field.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

I've now got a tail that is something to see: I went to a doctor who gave me a pill so that my pathetic one feather tail would grow into something more beautiful that I could impress Horton with.

I guess I'm a little confused by this question, most of the lyrics seem pretty straight forward, maybe we can talk about this tomorrow at the coaching. Thanks!

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

It's taken all my courage to approach you, not to mention all my stamina to follow you across the hills and deserts, but I feel as though I'm ready to confess to you the feelings that I've hidden with great diligence and labor.

I care about you so much I stalked you all the way here and this is not easy for me, but I have to tell you my feelings

Behind the façade of your odd little next door neighbor.

That I've been hiding.

My eyes are too small, I have very large feet

I know I'm not pretty.

And I'm not very proud of my pitiful tweet.

I'm not much of a catch

But I've now got a tail that is something to see.

But I have this one really pretty thing now! Look at it! Look at it!

Oh notice me Horton feather by feather this is your next door neighbor calling

Notice me! Me! Me! Me! I just want to get to know you!

Notice me Horton, Horton together we could be great.

If you just paid attention to me we could be such a great team! I can help you!

Oh notice me Horton put down the clover this is your next door neighbor calling

For one second stop thinking about the darn clover and look who has worked so hard to come find you and help you!

There's a new leaf you're neighbor's turned over

I'm changed, I'm different!

I was just a no one only yesterday

I've always been a nobody, I had no purpose.

You showed up and showed me something more

But you inspire me to be better

Now I've become a someone who has someone to believe in and to be there for

I feel like I have a reason to live now. I believe in you!

I will not give up hope. I was hooked from the start

I will keep pursuing you. I am determined!

When I noticed your kind and your powerful heart

You are so wonderful!

So notice me Horton, notice me Horton, notice me Horton the way I notice you.

Look at me! SEE ME DANGIT! Please just notice me.....and love me.

IMPORTANCE - All choices should be urgent, life or death, full of conflict.

Don't make the task easy.

COACHING QUESTIONS- Why Don't We Run Away

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I singing to Jeff, but I'm leaving a message on his answering machine. Jeff and I have a long history of being attracted to each other but never at the right time. We've tried to date but it ended for the wrong reasons. I broke his heart.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want him to run away with me.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

He is dating someone else now. I'm asking him to uproot everything. I have turned him down before. Why should he trust me?

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I blame myself, I plead, I blame the circumstances, I invite him, I entice him, I flatter him, I implore him, I blame the world, I beg him to escape with me, I glamorize. I beg forgiveness.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I discovered that he has a new girlfriend and realize my mistake.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

If we could only send the world away- when we tried to date, we were both too busy with school work and caught up in our lives to make time for it to work.

Everyone would leave us alone- our friends from home pressured it into happening too soon and then we didn't know how to start over

Our lives are not our own- we have expectations from our family and friends, and teachers and professors.

Don't try to think or use your reason- he's an engineering major—he thinks a lot.

The tension of the lives we lead- our busy lives trying to live up to expectations and both of our parents are divorced.

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

How often do I have to leave you to learn how much I care?

I'm an idiot for leaving you.

How many mornings much I reach for you and find that you're not there?

How did I go on for so long thinking you would just come back

I want so much for us to try again,

Please give me another chance

Cause we could have made a go of romance.

We're meant to be together

But we never had the chance

I won't mess it up this time

To talk enough, to love enough, to grow enough together

If we just took the time to work this out, we could be great.

Why don't we run away where no one can find us.

What if we just ran away?

We'll never look behind us,

We could be so happy together.

Why don't we run away you see, my love for you has run away with me.

Let's run away, because I'm in love with you.

Don't try to think or use your reason

Don't try to reason your way out of this

Listen to your heart

Just take a chance on me

It's just the tension of the lives we lead that's tearing us apart

It's not our fault the world pulled us apart

If we could only send the world away maybe everyone would leave us alone

If it was just the two of us, we'd be perfect

But our lives are not our own to talk enough, to love enough, to grow enough together.

We can't send the world away from us so instead

Why don't we run away where no one can find us.

Let's RUN AWAY!

We'll never look behind us,

You won't regret it.

Why don't we run away you see, my love for you has run away with me.

We can do this, I love you.

Why don't we run away where no one can find us.

I'm serious! Let's go. I know you think I'm crazy,

We'll never look behind us,

But we would never look back.

Why don't we run away you see, my love for you has run away with me.

Because we'd just be so in love.

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS- The Way I Am

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to the audience and to my boyfriend, Brad. The audience is a coffee shop of people, some I know, some I don't, and my boyfriend is a swell guy that I can be myself around.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I'm singing this song to Brad to thank him and cheer him up a bit because he has had a hard week, and to the audience to entertain.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

The audience has not heard me perform before, so they could love me or they could hate me. And like I said, Brad had a hard week, he was laid off.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I offer services, I proclaim loyalty and love, I tease. I charm.

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I got onto stage and Brad gave me the thumbs up.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

Rogaine- a medication to stop male-hairloss, his dad is balding
Sew on patches to all you tear- he's clumsy

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

If you were falling, then I would catch you.
I'll always be here for you
You need a light, I'll find a match.
To be whatever you need me to be
Cause I love the way you say good morning.
Because every morning with you is a blessing.
And you take me the way I am.
And you understand me.

If you were chilly, here take my sweater.
I care more about your needs than my own.
Your head is aching, I'll make it better.
I'll do whatever I can for you
Cause I love the way you call me baby.
Because I'm yours
And you take me the way I am.
And you don't try to change me

I'll buy you Rogaine, when you start losing all your hair
Even when you get old, I'll be there for you
Sew on patches, to all you tear.
I can mend things for you.
Cause I love you more than I could ever promise
Cause I love you more than anything
And you take me the way I am.
And you love me for who I am.

COACHING QUESTIONS- Day In, Day Out

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm to a man across the bar. I have never seen him before tonight, but all night I have watched him and made eye contact with him. The audience is also a part of this world though so I am also singing to them.

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

I want him to come dance with me and ideally take me home with him and fall in love with me.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

A literal obstacle is the crowdedness of the bar, he is far away and there are many people in between us. Also he is here with a bunch of friends, one of which is a girl that keeps hanging on him, although he doesn't pay her much attention.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I seduce, I flatter, I tease, I lure, I flirt, I charm

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I make eye contact with him again from across the bar.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

Hoodoo- silly word for feelings for him and thoughts of him
I awaken with a tingle- titillated by the thought of him

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

Day in, day out, the same old hoodoo follows me about
Oh hello sir, I can't stop thinking about you
The same old pounding in my heart, whenever I think of you
You are really, really attractive,
And darling I think of you day in and day out.
and man oh man am I clever.
Day out, day in, I needn't tell you how my days begin
Yes sir, I'm talking to you. Get over here.
When I awake, I awaken with a tingle.
Just hold me
One possibility in view, that possibility of maybe seeing you.
The things I could do to you.....
Come rain, come shine, I meet you and to me that day is fine.
You could make everything perfect
Then I kiss your lips and the pounding becomes
Just come and kiss me!
The oceans roar, a thousand drums.
What a thrill you would be
Can't you see it's love, can there be any doubt
We're truly meant to be
When there is it, day in, day out.
I know you see it.

IMPORTANCE - All choices should be urgent, life or death, full of conflict.
Don't make the task easy.

COACHING QUESTIONS- A Dream is a Wish Your Heart Makes

A SONG is a SCENE that you create. Answer the following questions for EVERY song that you work on. Remember, the most important task for an actor is to MAKE A CHOICE.

1. PERSONALIZATION - Who am I singing to? What is my history with this person?

I'm singing to the audience

2. OBJECTIVE - What do I want from this person? What do I want this person to DO?

To cheer them up and reassure them.

3. CONFLICT/OBSTACLE - What is in my way? Make your person resistant to what you are saying.

Most people in the audience will either be graduating, or nervous about my graduating.

4. INTENTIONS/ACTIONS - What do I do to achieve my objective? Use active verbs when describing the different ways.

I reassure, I dream, I trust, I hope

5. MOMENT BEFORE - what happens immediately before the song that triggers me to sing?

I finished my recital.

6. FACTS OF THE LYRIC - Know the who, what, when, where and why that are given to you in the actual lyric.

My father- a man who has taught me many facts of life and has encouraged me on my journey.

Your rainbow- success at the end of the road, the pay off.

Heart is grieving- graduation, leaving school, the great unknown

7. SUBTEXT - What is my underlying thought or agenda behind each section or line of lyric?

When I was a little girl, my father used to say
Ever since I was little
If trouble ever troubles you, just dream your cares away.
I was a dreamer
A dream is a wish your heart makes, when you're fast asleep
I've been following this dream
In dreams you will lose your heartaches, whatever you wish for you keep
And I've held onto it despite heartaches
Have faith in your dreams, and someday your rainbow will come smiling through
If we just keep wishing and dreaming, someday they'll come true
No matter how your heart is grieving, if you keep on believing
Even though it is sad to leave, and I'll miss you all dearly,
The dream that you wish will come true.
I'm following that dream until it comes true.