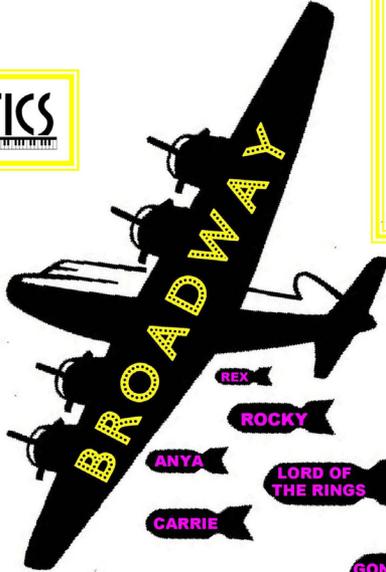


**SAMANTICS**

**BOMBS  
AWAY!**



**APRIL 11, 2015 - BERKELEY**  
ST. CLEMENT'S EPISCOPAL CHURCH

**APRIL 17 - VACAVILLE**  
PERFORMING ARTS THEATRE

**APRIL 18 - SACRAMENTO**  
FIRST UNITED METHODIST CHURCH

The old maxim about not being able to take your eyes off a freeway accident has application in many areas of life. Witness, for example YouTube, which wouldn't be the success it is without the postings of would-be celebrities, whose lack of achievement is equaled only by their lack of self-awareness. While not the most noble form of entertainment, their calamities certainly bring great joy to aficionados of real-life freeway accidents.

Of much more value, for some of us, is the world of Broadway flops, a place where the stakes are higher and the falls greater than in the bedrooms where most of YouTube's unwitting performance failures are created. Talented stars and highly respected writers have all had their share of disastrous, fully professional productions—not to mention the millions of dollars lost by hopeful producers.

Why does a Broadway musical fail? The answers are as varied as the source material for many an ill-advised musical adaptation. A few of the more prevalent reasons are: starting with a bad idea, mismatching composer, lyricist and bookwriter (with each other or with the material), a director run amok, a miscast major star. Many show failures can tally several of those problems. And then there are the surprises and whims of life, such as weather, union problems and changing public tastes, to which all forms of entertainment can fall prey.

Why focus on Broadway flops? The easy answer is the entertaining delight provided by massive failure. The more honorable answer is that somewhere along the way, someone had a good idea or the project would never have got off the ground, let alone made it to Broadway. It seems to me that, for the vast majority of failed shows, the good idea is almost always a song or two buried somewhere in a score that doesn't work as a whole. And that is our focus in this performance: the great, or near-great, song in danger of being lost forever under the baggage of its show's bad reputation. Well, okay, and this being a Samantics show, we'll also give you some of the worst songs to have appeared on Broadway, demonstrating perfectly why their original showcase bombed.

Whittling the choices to a manageable number for a concert is not easy. There is a vast library of such material from the last 100 years that could keep freeway-watchers entertained for many a concert. I hope the selection we have for you tonight may whet your appetite to dig out a cast album you've had for years and never listened to. And you may be surprised to find how many moments from Broadway flops have been preserved for us ... on YouTube!

## BROADWAY BOMBERS

**DOROTHY BENCH**

**ONALEE CASTELAN**

**SYDNEY CHRISTOFFERSEN**

**SUSAN COX**

**PAT DILLOW**

**ANNE HENLY**

**EMMA KROUSE**

**GARY LEVY**

**TRELLA MALATO**

**TERESA MORA**

**CHRISTINE NICHOLSON**

**ROBERT RENNICKS**

**RYAN RITTER**

**JOHN REILLY SAUNDERS**

**LISA SINGH**

**AYANA SMITH**

**QUIN SMITH**

**SARA SMITH**

**JAN STAPLES**

**MATT VAN ZANDT**

**ORLANA VAN ZANDT**

**QUINTEN VOYCE**

**EDDIE VOYCE**

**JOAN WADE**

**JILL WAGONER**

**MADELEINE WIELAND**

**JACKIE ZIPP**



## CRY-BABY

"The Anti-Polio Picnic" Jill Wagoner  
 "I'm Infected" Madeleine Wieland, Ryan Ritter

Music & Lyrics: Adam Schlesinger & David Javerbaum  
 Book: Thomas Meehan & Mark O'Donnell  
 Opened: April 24, 2008 Closed: June 22  
 Previews/Performances: 45/68 Loss: \$10 million

USA Today: "Lyrics and book are both more inventively crass and less snarky than those of other contemporary musical winkfests; you get the sense that these writers share Waters' affection for his goofy subjects."

NY Sun: "The songs themselves are as generic as the lyrics are pointed: It's the first time I can recall forgetting a show's melodies before they were even finished."

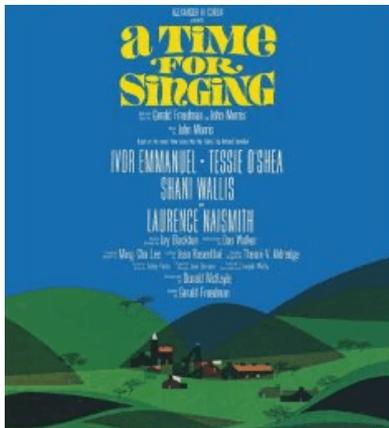
## A TIME FOR SINGING

"How Green Was My Valley"

Robert Rennicks

Music: John Morris  
 Lyrics: Gerald Freedman and John Morris  
 Book: Gerald Freedman and John Morris  
 Opened: May 21, 1966 Closed: June 25  
 Previews/Performances: 10/41

Herald Tribune: "A TIME FOR SINGING spends too much of its time singing. Just as a scene threatens to become verbally interesting, they go walloping off into a bleat that neither satisfies the scene nor justifies itself independently. The entertainment has too much drama to be a good musical and too much music to be a good drama."



## ERNEST IN LOVE

"Ernest in Love"

Music: Lee Pockriss  
 Lyrics and Book: Anne Crosswell  
 Opened Off-Broadway: May 4, 1960  
 Performances: 103

NY Times: "Everything has been done in the most impeccable taste ... Lee Pockriss's music is deft and droll. Ann Crosswell's book and lyrics are clever ... the whole performance radiates sly good nature."



## THE YEARLING

“Why Did I Choose You?” Gina Blair

Music: Michael Leonard

Lyrics: Herbert Martin

Book:

Herbert Martin & Lore Noto

Opened: December 10, 1965

Closed: December 11

Previews/Performances: 11/3

Loss: \$375,000

NYTimes: “THE YEARLING is desperately undernourished. It lacks a spine for its book, a pulse for its songs and vitamins for its production. The only thing it has in suberabundance is corn, which is not particularly nutritious for a stage work.”

## JUNO

“We’re Alive”

Music and Lyrics:

Marc Blitzstein

Book:

Joseph Stein

Opened: March 9, 1959

Closed: March 21

Previews/Performances: 16

NYTimes: “JUNO is more earthbound than JUNO AND THE PAYCOCK. As a musical work, it does not have the drive, the scorn, and the fury of the play.”



## THE BODY BEAUTIFUL

“Gloria” John Reilly Saunders

Music:

Jerry Bock

Lyrics:

Sheldon Harnick

Book:

Joseph Stein & Will Glickman

Opened: Feb. 23, 1958

Closed: March 15

Previews/Performances: 60

NYTimes: “Using a book and score that are generally mediocre, a typical mob of Broadway actors goes through the motions of providing a good time.”

## ANYA

“That Song,” “Something Beautiful”

Lisa Singh

Music & Lyrics: Robert Wright & George Forrest,  
based on themes by Sergei Rachmaninoff

Book: George Abbott & Guy Bolton

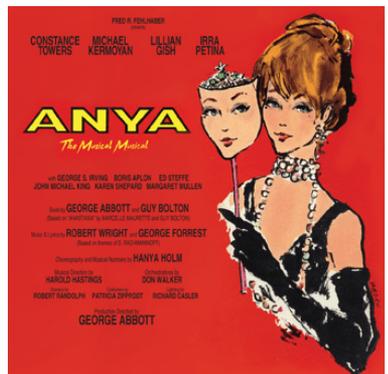
Opened: Nov. 29, 1965

Closed: Dec. 11

Previews/Performances: 16/16 Loss: \$415,000

Journal-American: “The whole thing is large and lavish, and they have fine voices going for them, but it seemed to me extremely dated.”

NYTimes: “The Rachmaninoff tunes are the most distinguished aspect of ANYA.”



## DRAT! THE CAT!

"A Pox upon the Traitor's Brow" Quin Smith  
 "He Touched Me" Orlana Van Zandt

Music: Milton Shafer  
 Lyrics & Book: Ira Levin  
 Opened: October 10, 1965 Closed: Oct. 23  
 Previews/Performances: 11/8 Loss: \$500,000

NYTimes: "There's not much new, pussycat, in DRAT! THE CAT! The musical that rumbled into the Martin Beck Theatre Sunday night is broader and more obvious than the Keystone Kops and nowhere near so funny."

Herald Tribune: "I am going to promise you, here and now, that Miss Warren looks exactly like the poster. Exactly. Makes you wonder what you ever had against cats."

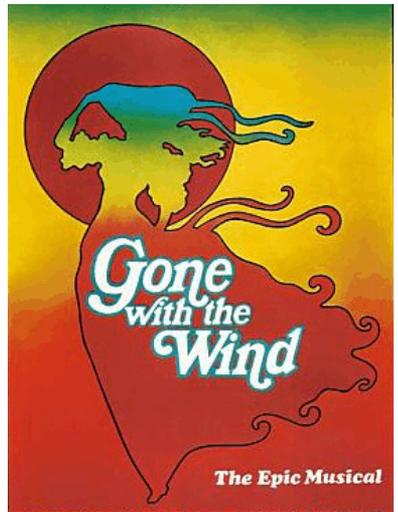


## GONE WITH THE WIND

"If Only"

Music & Lyrics: Harold Rome  
 Book: Horton Foote  
 January 1970 (Japan) May 1972 (London)  
 August 1973 (Los Angeles)

NYTimes: "It takes some adjusting to the idiom of a cardboard Tara, with the pantalleted belles of Clayton County cakewalking on the lawn. But once the green floorcloth is hoisted to reveal a giant Confederate flag, on its reverse, the story starts to grip.... As you'd expect of the composer of PINS AND NEEDLES, CALL ME MISTER and FANNY, it is exceedingly competent show music, but seldom memorable."



## OH, CAPTAIN!

"Love Is Hell" Christine Nicholson  
 and the Ladies of the Ensemble

Music & Lyrics: Jay Livingston & Ray Evans  
 Book: Al Morgan & José Ferrer  
 Opened: Feb. 4, 1958 Closed: July 19  
 Performances: 192 Loss: \$300,000

Herald Tribune: "Perhaps they should try making Broadway musicals out of bad movies. They're still having trouble making them out of good ones."

NYTimes: "The standards of OH, CAPTAIN! are common. It has everything except taste."



**REX**  
 “Te Deum”

Music: Richard Rodgers  
 Lyrics: Sheldon Harnick  
 Book: Sherman Yellen  
 Opened: April 25, 1976 Closed: June 5  
 Previews/Performances: 14/49

NYTimes: *“One of the most interminable musicals in years. Mr. Rodgers’ new musical REX, which opened, or at least began, last night, has almost nothing going for it. We don’t even get to see--or even hear about--a decent beheading.”*



**I REMEMBER MAMA**  
 “Ev’ry Day (Comes Something Beautiful)”



Music: Richard Rodgers  
 Lyrics: Martin Charnin, Raymond Jessel  
 Book: Thomas Meehan  
 Opened: May 31, 1979 Closed: September 2  
 Previews/Performances: 40/108 Loss: \$1.25 million

Daily News: *“I REMEMBER MAMA is like a faded picture postcard: the outlines are inviting, bu the color is missing. It is like a musical Rodgers & Hammerstein might have considered writing together but didn’t, and probably with good reason.”*

**ANKLES AWEIGH**  
 “Nothing Can Replace a Man”  
 Jill Wagoner

Music: Sammy Fain  
 Lyrics: Dan Shapiro  
 Book: Guy Bolton & Eddie Davis  
 Opened: April 18, 1955 Closed: Sept. 17  
 Performances: 176 Loss: \$340,000

NYTIMES: *“Sammy Fain has written a score destitute of originality. Dan Shapiro’s lyrics are equally mechanical.... As things go on Broadway, it is difficult to find a show that contains no talent. But ANKLES AWEIGH has a certain fascination in that respect.”*

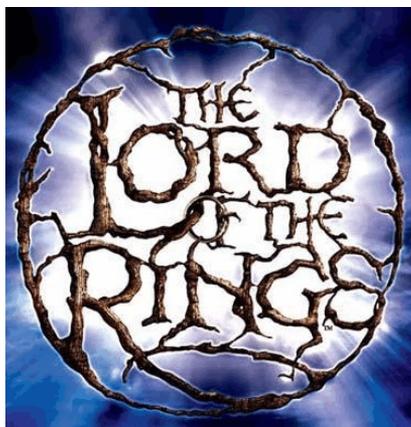


# LORD OF THE RINGS

"Fellowship" Christine Nicholson

"The Cat and the Moon"

"Now and For Always" Eddie Voyle, Quinten Voyle



Music: A.R. Rahman, Värttinä, C. Nightingale  
 Lyrics & Book: M. Warchus & S. McKenna  
 Opened: February 4, 2006, TORONTO  
 June 19, 2007, LONDON  
 Performances: 492 Loss: \$25 million

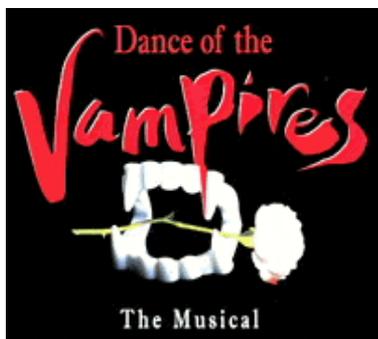
Financial Times: "As for Finnish folk group Varttina's score, even with two makeovers by (Bollywood composer) A.R. Rahman and now (musical supervisor) Christopher Nightingale, it cannot muster a single memorable tune."

## DANCE OF THE VAMPIRES

"Garlic"

Music: Jim Steinman  
 Lyrics & Book: Michael Kunze & Jim Steinman  
 Opened: Dec 9, 2002 Closed: Jan 25, 2003  
 Previews/Performances: 61/56 Loss: \$12 million

NYTimes: "Theater disaster cultists, a breed that makes Vlad the Impaler look small-time, have had their fangs at the ready ever since the early buzz began on VAMPIRES, which features songs by the rock composer Jim Steinman and was first presented in Vienna with a book and lyrics in German by Michael Kunze. Hopes were high that this musical might be in the league of platinum-plated flops like CARRIE and MOOSE MURDERS. And it's true that there are moments that climb into the stratosphere of legendary badness."



## 70, GIRLS, 70

"Boom Ditty Boom"

Music: John Kander  
 Lyrics: Fred Ebb  
 Book: Fred Ebb & Norman L. Martin  
 Opened: April 15, 1971 Closed: May 15  
 Previews/Performances: 9/35 Loss: \$600,000

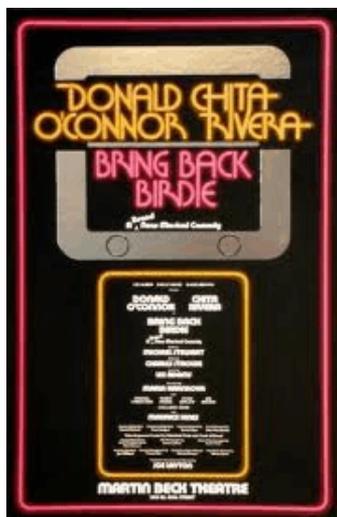
Daily News: "About as enlivening an affair as a New Year's Eve party thrown by the members of a St. Petersburg shuffleboard club."



## BRING BACK BIRDIE

“Middle Age Blues”

Robert Rennicks



Music: Charles Strouse

Lyrics: Lee Adams

Book:

Michael Stewart

Opened: March 4, 1981

Closed: March 7

Previews/Performances: 31/4

NYTimes: “BRING BACK BIRDIE is not only far inferior to its predecessor, but it also is woefully tired—as if everyone involved had abandoned hope.”

NYPPost: “The kind of show that teaches one to be grateful for small mercies. Such as the final curtain.”

## GREENWILLOW

“He Died Good”

Matt Van Zandt, Orlanda Van Zandt

Music & Lyrics:

Frank Loesser

Book:

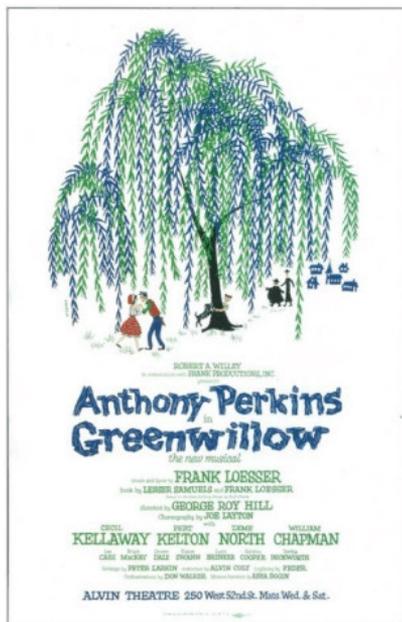
Lesser Samuels & Frank Loesser

Opened: March 8, 1960

Closed: May 28

Performances: 97

Herald Tribune: “‘Tis a fine day in Greenwillow ‘til Gramma Briggs discovers riddle-weed growin’ on the ground and everyone is quickly skeered because riddle-weed bodes trouble, and even if all the folks can still go on eating plum fritters and rowdy buns, it’s likely that one boy and one girl will have to give up their walkin’-love promise and perhaps put off the marryin’ day.”



## A FAMILY AFFAIR

“Harmony”

Music:

John Kander

Lyrics:

James Goldman & John Kander

Book:

James Goldman & William Goldman

Opened: January 27, 1962

Closed: March 25

Previews/Performances: 5/65

Loss: \$350,000

NYTimes: “Although A FAMILY AFFAIR is a musical of normal length, it seems to go on forever. Its single fragile idea splashes endlessly in a sticky sea of sentimentality and vulgarity.”





## SUBWAYS ARE FOR SLEEPING

"I Was a Shoo-In"

Gina Blair

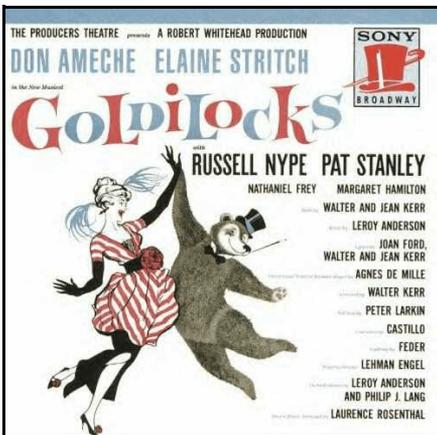
Music: Jule Styne  
 Lyrics & Book: Betty Comden & Adolph Green  
 Opened: Dec. 27, 1961 Closed: June 23, 1962  
 Previews/Performances: 2/205

NYTimes: "If it weren't for disturbances on the stage and in the pit, *SUBWAYS ARE FOR SLEEPING* would be. The new musical stumbles as if suffering from somnambulism. Its book is dull and vapid, and its characters barely breathe. Occasionally it gives off a burst of energy, like a man struggling to stay awake, but the effort is not sustained."

## GOLDILOCKS

"Two Years in the Making"

Christine Nicholson, John Reilly Saunders



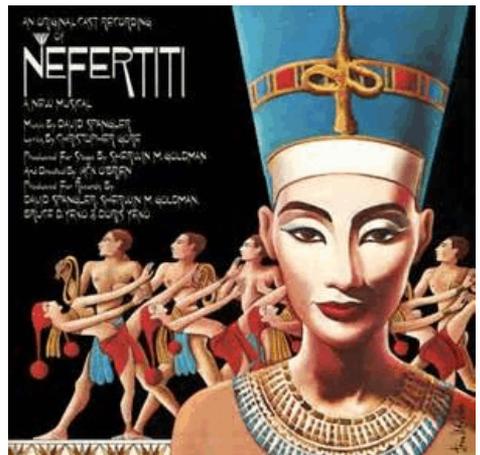
Music: Leroy Anderson  
 Lyrics: Jean & Walter Kerr, Joan Ford  
 Book: Jean & Walter Kerr  
 October 11, 1958 February 28, 1959  
 Performances: 161 Loss: \$360,000

NYTimes: "A bountiful, handsome musical comedy with an uninteresting book. The book undoes what the actors and collaborating artists accomplish, which is a pity. Some of the Agnes de Mille ballets are tender and charming, and Leroy Anderson has written a melodic score in civilized style."

## NEFERTITI

"Someone Was Here"

Music: David Spangler  
 Lyrics & Book: Christopher Gore  
 Opened, Chicago: Sept. 20, 1977  
 Closed: October 22, 1977  
 Performances: 44



## WHOOOP-UP

“Men”

Madeleine Wieland

Music: Moose Charlap

Lyrics: Norman Gimbel

Book:

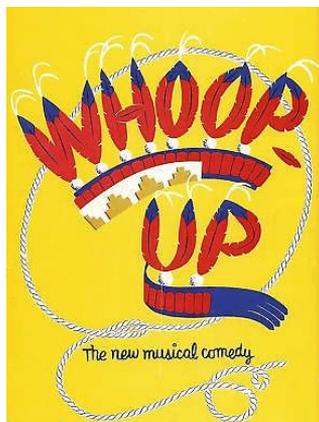
Cy Feuer & Ernest Martin

Opened: December 22, 1958

Closed: February 7

Previews/Performances: 56

Herald Tribune: “*WHOOOP-UP*, like the shiny red Cadillac in which its leering hero lives, has no motor to send it scooting across thos Jo Mielziner [designer] plains. The book coughs desperately, the lyrics spin and spin without generating any friction, and there’s nothing for the pretty girls to do but get out and walk. They walk nicely, to be sure, but it must be tiring.”



## ROCKY

“Ain’t Down Yet”

Music:

Stephen Flaherty

Lyrics:

Lynn Ahrens

Book:

Thomas Meehan

March 13, 2014

August 17

Previews/Performances: 28/188

Loss: \$16 million

NYTimes: “*The official curtain time for ROCKY, the new musical at the Winter Garden Theater, is 8 on most nights. But at the risk of promoting tardiness among theatergoers, I feel obliged to point out that the show doesn’t really get started until 10:10 or thereabouts. That’s when a production that has seemed to be down for the count since the opening bars of its overture suddenly acquires a pulse. And the audience wakes out of a couch potato stupor--the kind you experience when you have the television tuned to an infomercial station--to the startling tingle of adrenaline in its blood. Of course, by that point, it’s all over but the fighting.*”

## CARRIE

“Heaven”

Music: Michael Gore

Lyrics: Dean Pitchford

Book:

Lawrence D. Cohen

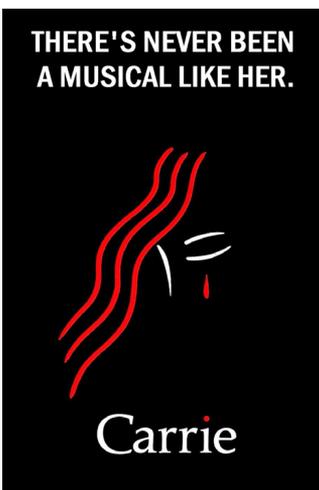
Opened: May 12, 1988

Closed: May 15

Previews/Performances: 16/5

Loss: \$8 million

NYTimes: “*Those who have the time and money to waste on only one Anglo-American musical wreck on Broadway this year might well choose CARRIE, the new Royal Shakespeare Company co-production at the Virginia Theater. When was the last time you saw a Broadway song and dance about the slaughtering of a pig? They’ve got one to open Act II, and no expense has been spared in bringing the audience some of the loudest oinking this side of Old McDonald’s Farm.*”



We are grateful to our **2014-2015 DONORS** for their ongoing support of our flop programming.

★ **GREGORY VASUTIN** ★

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P.O. Box 5418 ★ Vacaville, CA 95698  
**samanticschoir.org**

Samantics is a non-profit singing group that exists to build public appreciation for the widest possible range of vocal music through performance and education. Founded in 2009, the 30-person chorus hails from Sacramento, Natomas, Davis, Vacaville, Fairfield, Suisun, Benicia, Vallejo and Glen Ellen, and performs throughout the greater Sacramento Valley and Bay Area. For each concert, Samantics strives to provide an entertaining mixture of music ranging from classical to Vaudeville, ensuring that a Samantics concert is like no other.



**BIG DAY OF GIVING → MAY 5** From midnight to midnight on May 5th, go to **bigdayofgiving.org** and give to the nonprofits that lift up lives and make this the place we call home. **Give Local Now!**

**SAMANTICS is excited to be participating for the first time in the BIG DAY OF GIVING and we're hoping for your support!**

On May 5th throughout the region thousands of donors will have their donations to local nonprofit groups matched by millions from sponsoring donors.

All donations big and small are greatly appreciated and will go a long way to support SAMANTICS as we continue to bring a brand of music you won't find from other choirs and offer scholarships for music education.

Visit [bigdayofgiving.org](http://bigdayofgiving.org) on May 5th. Search for Samantics to donate.

**THANK YOU for your support!**



Follow "MUSIC OF SAMANTICS" on Facebook for updates and reminders on the day!

Coming soon! Samantics presents a rare California appearance of

# Kate Campbell

In Concert

Wednesday, April 29, 2015 • 7:30 p.m.

Arden Christian Church • 4300 Las Cruces Way • Sacramento

Since making her recording debut in 1995 with the heart-rending *Songs From The Levee*, singer/songwriter **KATE CAMPBELL** has put together a body of work matched by no one for its sheer display of broad-based, intimate artfulness. Her endearing, clear-water vocal delivery, eloquent gift for storytelling (which has drawn repeated comparisons to such bastions of the Southern writing tradition as Flannery O'Connor, Eudora Welty and William Faulkner) and easy command of a full-range of American music styles, have combined to earn Campbell recognition as a formidable talent by critics, musicians and a discerning public.



"Her literate songs artfully skirt the border between country and rock with a few blues twists ... simplicity, sincerity, and sophistication run rampant here." **BOSTON GLOBE**

"Possessed of the lyrical grasp of Lucinda Williams and the eloquent vocal timbre of Emmylou Harris, she is a major talent." **TIME OUT LONDON**

"Lauded by both the *Farm Journal* and NPR, Campbell's music perches comfortably between country and folk...a distinctive talent." **USA TODAY**

**SAMANTICS**

[www.samanticschoir.org](http://www.samanticschoir.org)

Wednesday, April 29, 2015 • 7:30 p.m.

Arden Christian Church

4300 Las Cruces Way • Sacramento

TICKETS \$20 at the door