

12-2000

# Mystery on the Docks

Bethany Marie Gruenenfelder  
*Southern Illinois University Carbondale*

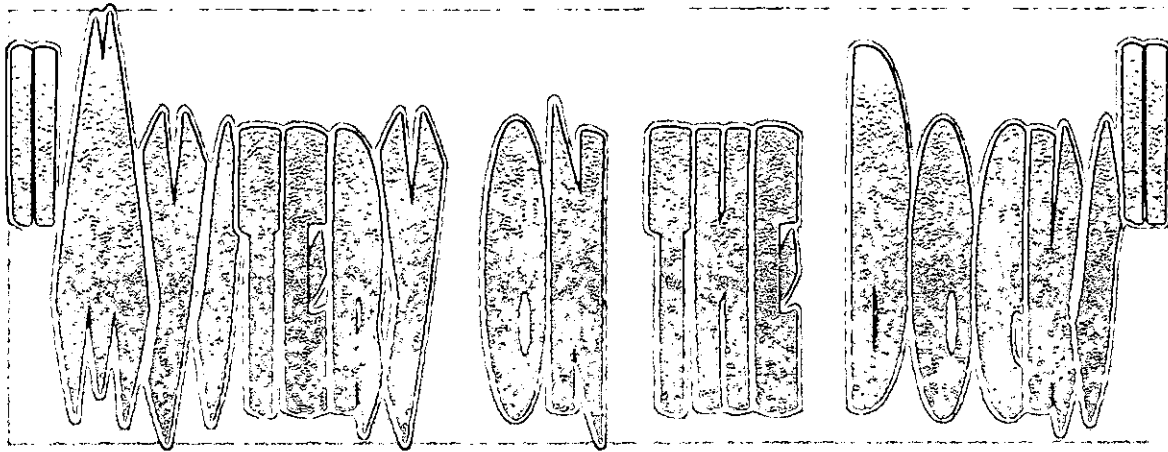
Follow this and additional works at: [http://opensiuc.lib.siu.edu/uhp\\_theses](http://opensiuc.lib.siu.edu/uhp_theses)

---

## Recommended Citation

Gruenenfelder, Bethany Marie, "Mystery on the Docks" (2000). *Honors Theses*. Paper 127.

This Dissertation/Thesis is brought to you for free and open access by the University Honors Program at OpenSIUC. It has been accepted for inclusion in Honors Theses by an authorized administrator of OpenSIUC. For more information, please contact [opensiuc@lib.siu.edu](mailto:opensiuc@lib.siu.edu).



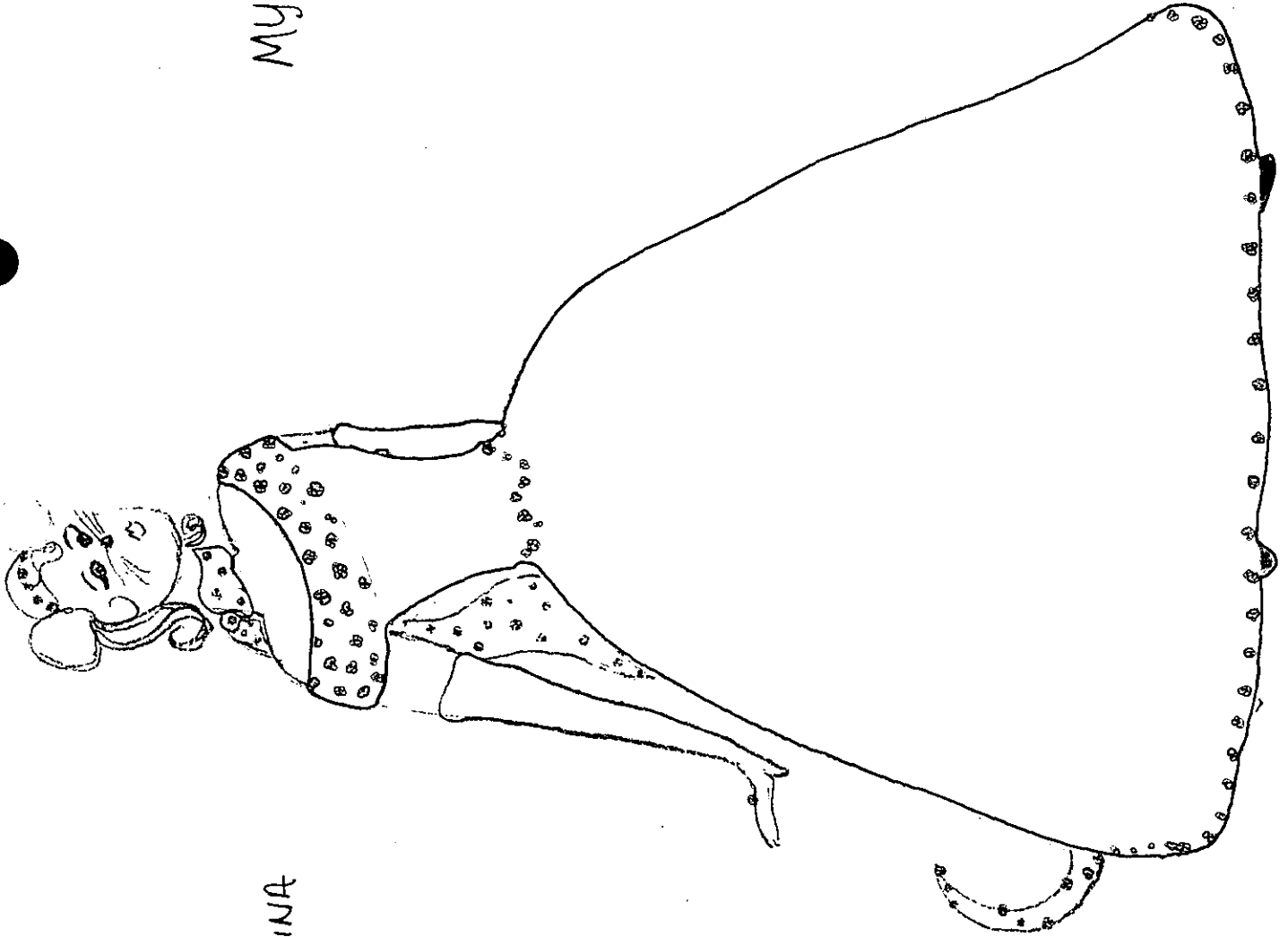
COSTUME DESIGN  
BETHANY GRUENENFELDER

# ● **"MYSTERY ON THE DOCKS" BIBLE**

● **THE COSTUME DESIGNER'S BIBLE IS THE BOOK IN WHICH ALL OF THE INFORMATION IN PROGRESS IS KEPT FOR THE SHOW.**

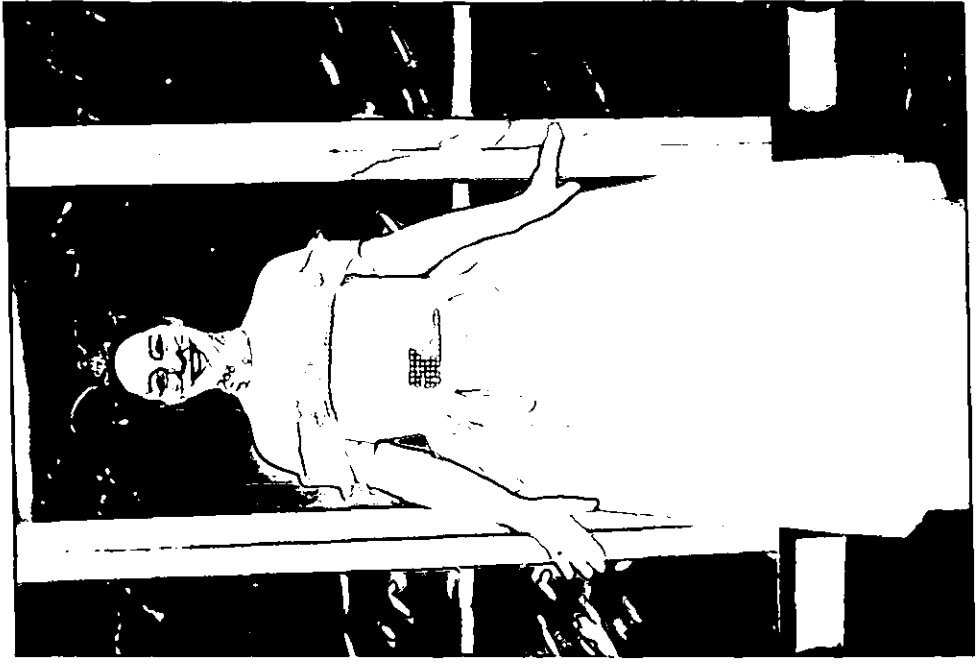
# **COSTUME RENDERINGS**

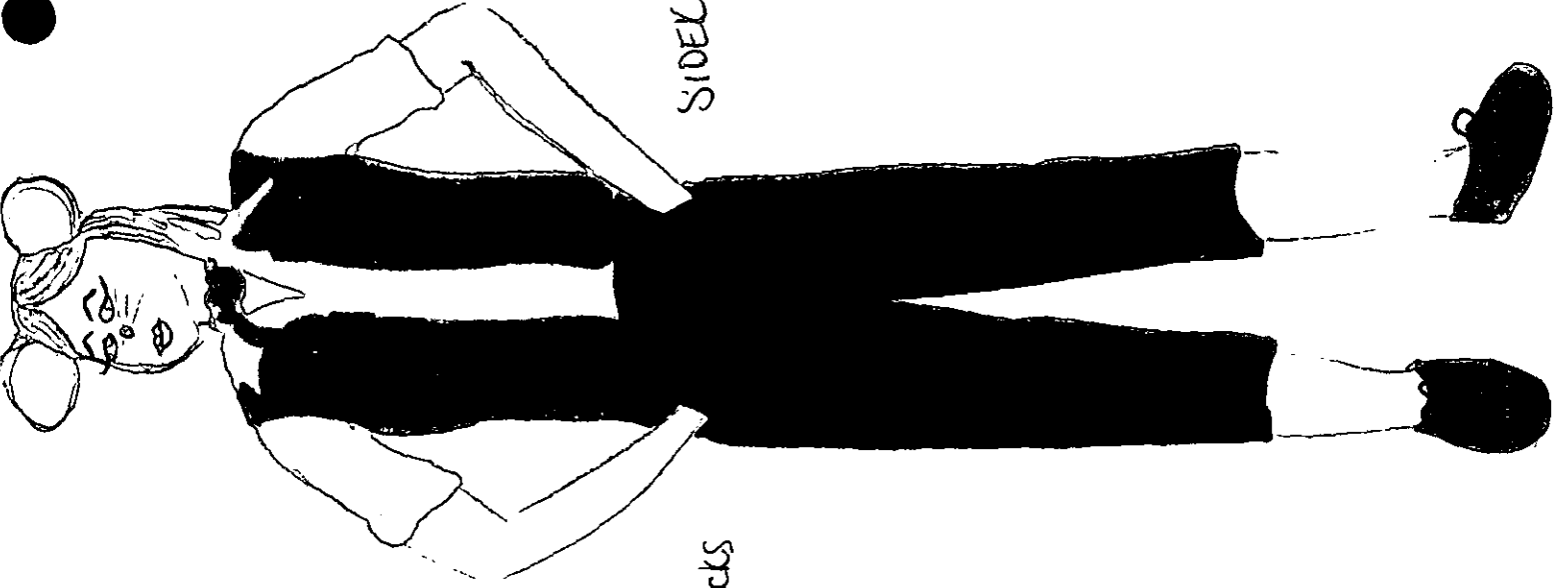
**THE COSTUME RENDERINGS CONSIST OF THE FINISHED COSTUME AND MAKEUP SKETCHES. THE COSTUME DESIGNS ILLUSTRATE THE FINISHED COSTUME LOOKS IN WHICH THE COSTUME TECHNICIANS WILL BE ATTEMPTING TO ACHIEVE. THE MAKEUP SCHEMATICS AID THE ACTORS WITH THEIR MAKEUP APPLICATION.**



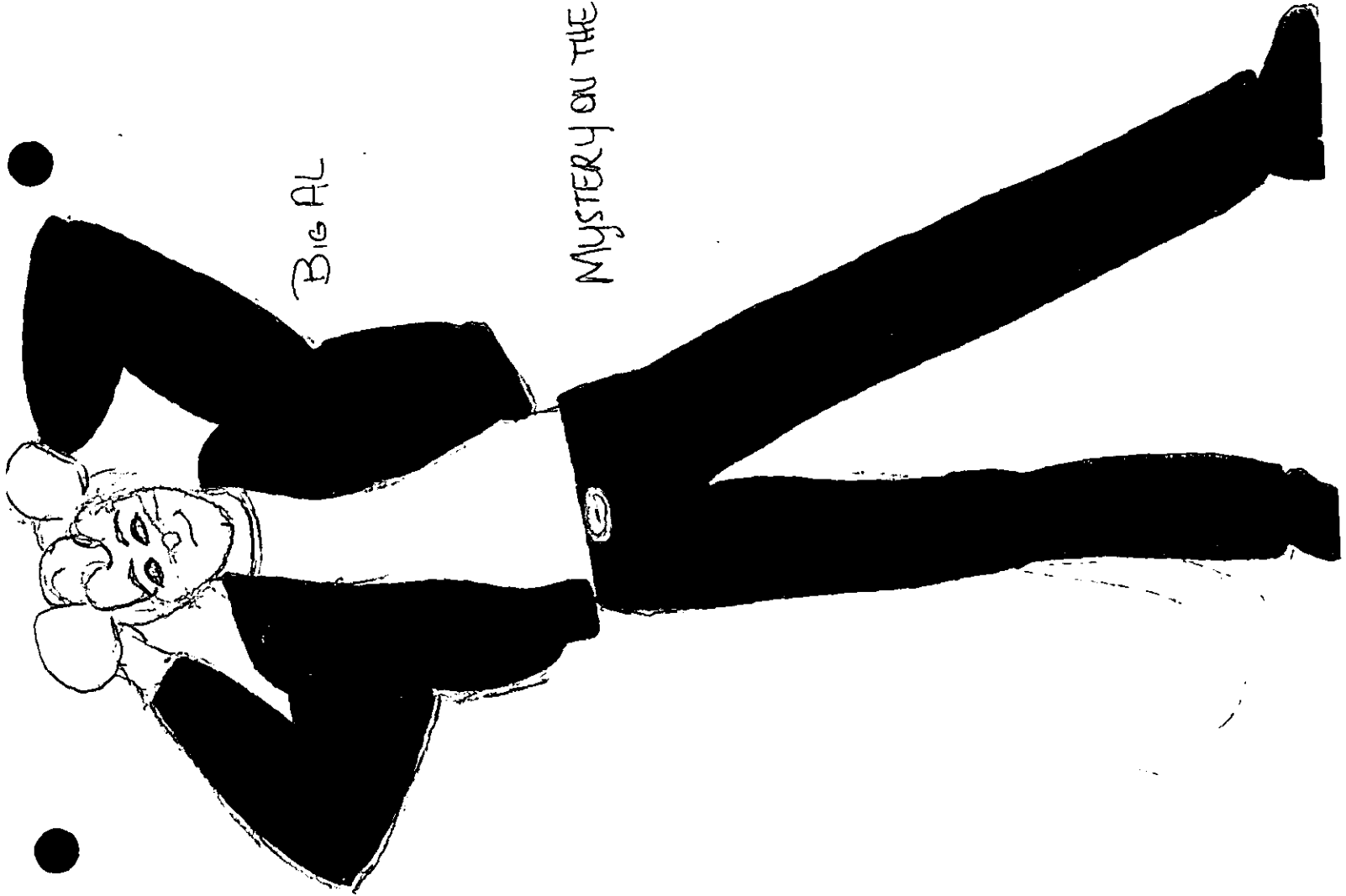
Edwina

MYSTERY ON THE DOCKS



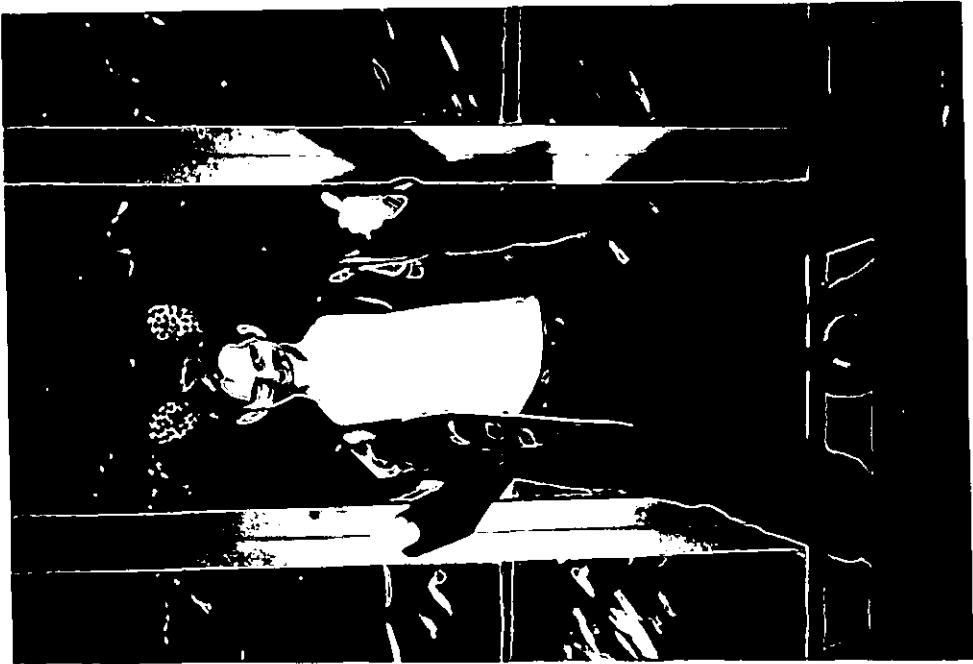


SIDEKICK



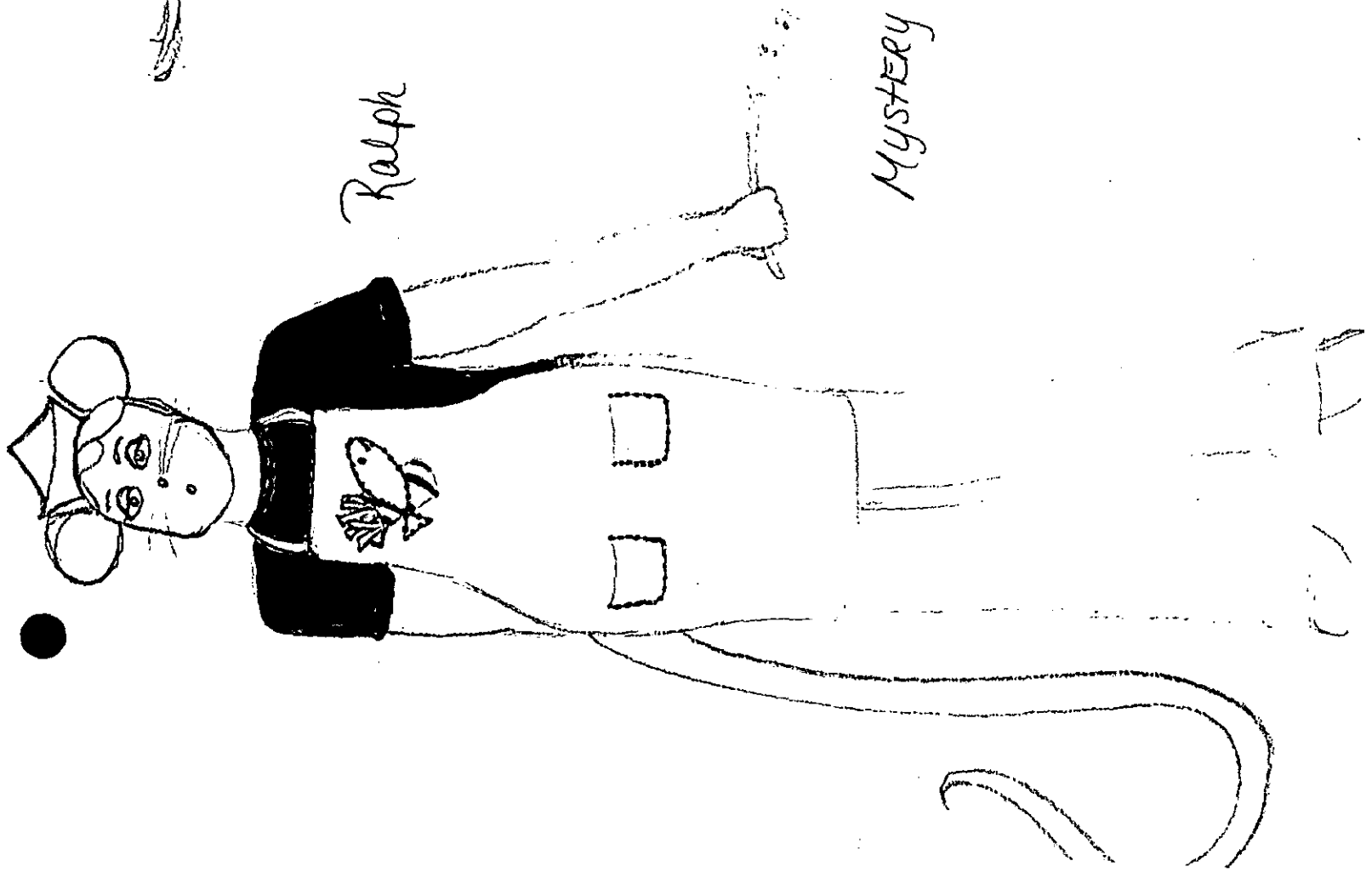
BIG AL

MYSTERY ON THE DOCKS

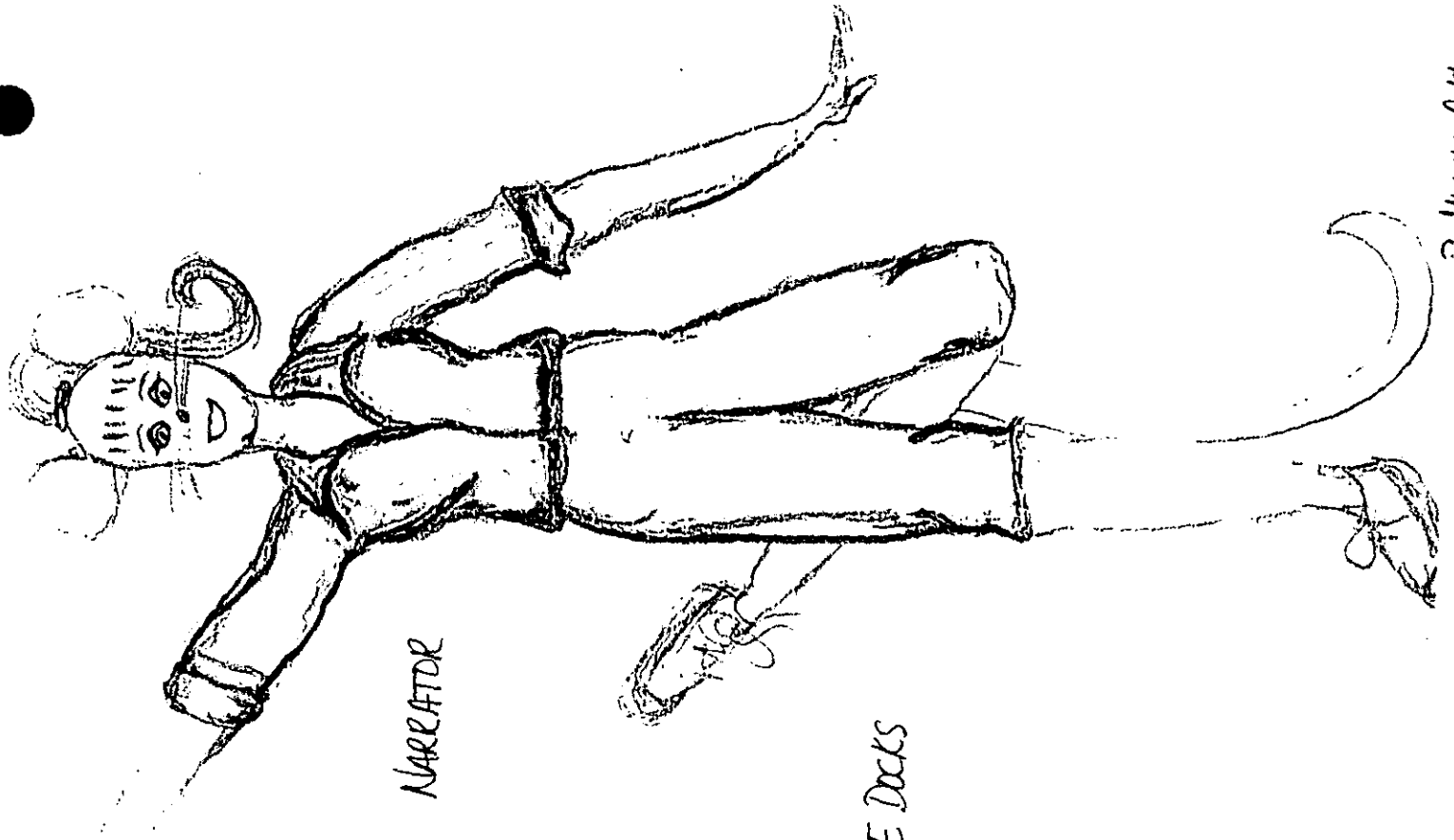


1950-1951

William B. Thomas



Ralph



NARRATOR

MYSTERY ON THE DOCKS





7-11-68

James C. ...



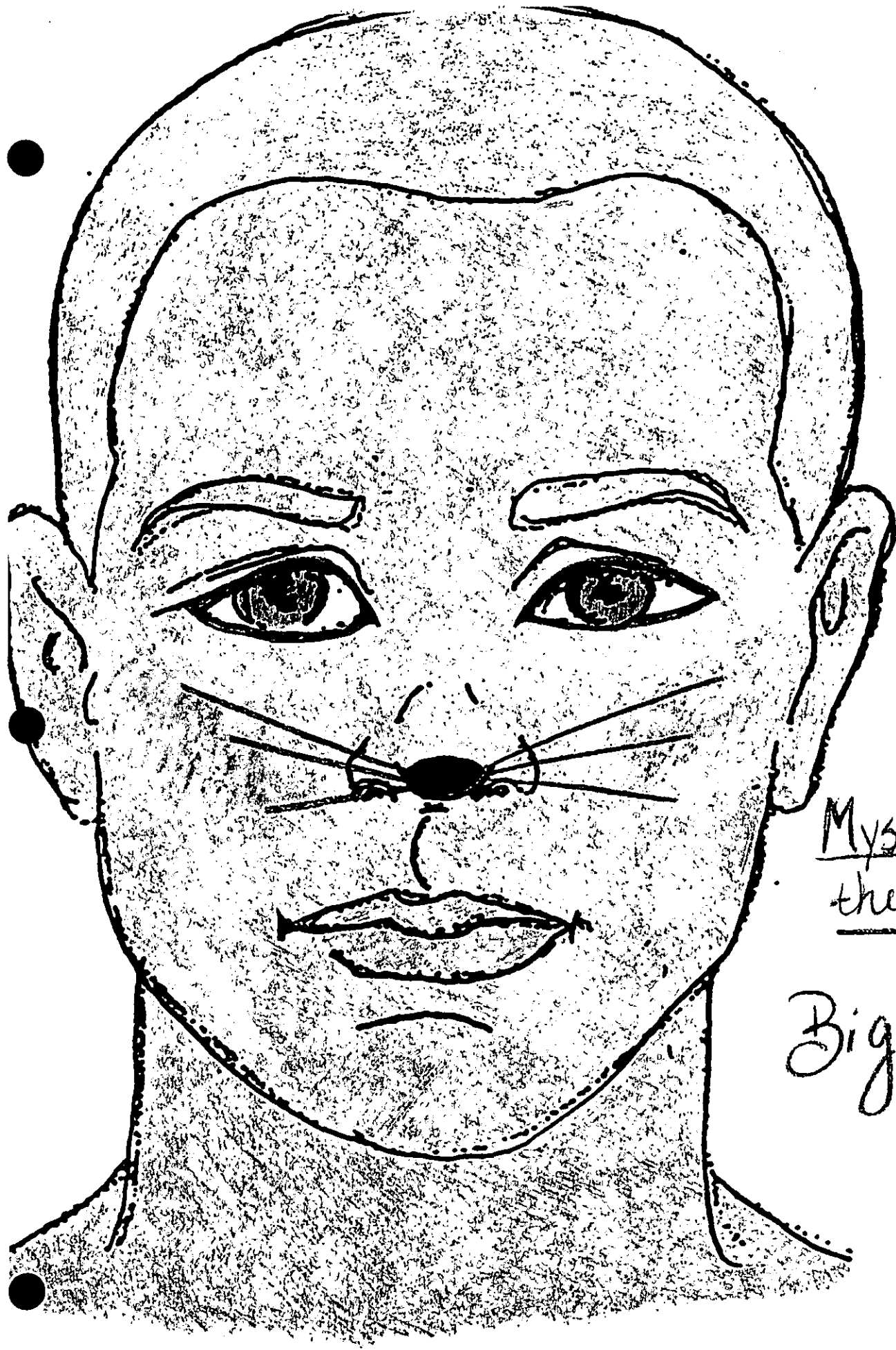




Mystery on the Docks

Edwina

B. Gussner Kelder



Mystery on  
the Docks

Big Al

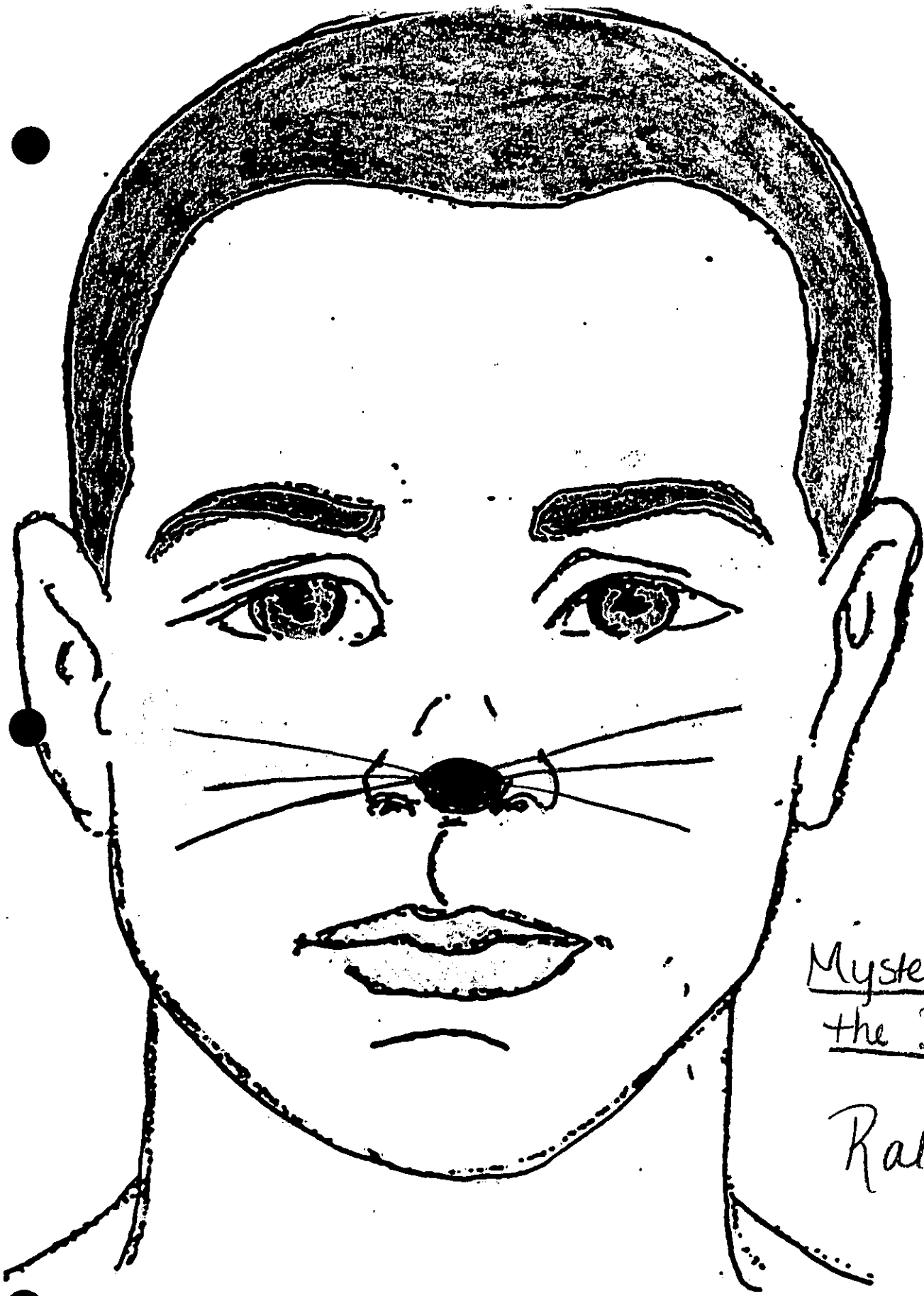
B. Greenwood



Mystery on the Docks

Sidekick

*[Handwritten signature]*



Mystery On  
the Docks

Ralph

B. Rosenfeld



Mystery on the Docks

Narrator

Z. Kriemhild

# **CAST LIST**

**THE CAST LIST IS THE LIST OF WHICH ACTOR PLAYS WHICH PART.**



# **MYSTERY ON THE DOCKS**

## **OPERA ON WHEELS 2001**

Scott Gust, Director / Music Director

Tyson Deaton, Piano

### **CAST LIST**

Ralph      Caleb Varns

Edwina     Jamie Yates

Big Al      Michael Coale

Narrator   Jennifer MacMurdo

Rat/Cop/  
Child Wrangler      Kathleen Coleman

***Please initial next to your name to indicate acceptance of this role. Rehearsals begin Monday, 28 August 7-10:00pm (location tba).***

***Scores can be picked up from the music office after 2:30pm today. Rehearsal schedules will be handed out Monday.***

***Opera on Wheels will open their season 7-8 October, tour Illinois 2-6 April, 2001 and conclude with on -campus performances 10-11 April.***

***THANK YOU*** to everyone who auditioned --- this was a difficult decision for me to make. You should all be very proud of your performances. Please watch the call board and be ready for the next round of auditions!!!

*Opera on Wheels is supported by a grant from the Illinois Arts Council --- a state agency*

# September 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

*Prod. Meeting 8:30am. designs due*  
*7:00 Dinner*  
*Prod. Meeting 8:30am*

Mystery on the Docks Build Week 2:00-4:30pm  
 Build 2:00-5:30pm  
 Build 2:00-5:30pm  
 Build 2:00-5:30pm  
 Build 2:00-5:30pm

# October 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 <i>Tech week</i>	3	4	5	6 <i>Dress?</i> →	7 Mystery on the Docks Opens
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

# NOTES

**NOTES CONSIST OF THE COSTUME PLOT, DIRECTOR'S NOTES, AND PERSONAL REMINDERS. A COSTUME PLOT IS A LIST OF EVERY COSTUME PIECE THAT AN ACTOR WILL HAVE.**

"Mystery on the Docks"  
Costume Plot

Ralph

Red tee shirt ✓  
white apron ✓  
white paper cap ✓  
white work pants ✓  
white tennis shoes ✓  
ears ✓  
tail ✓

Big Al

Black leather jacket ✓  
Black denim jeans ✓  
Black biker boots ✓  
Black belt with silver latch ✓  
Black socks ✓  
White tee shirt ✓  
Ears ✓  
Tail ✓  
Sunglasses ?  
Sidekick  
Black capri pants ✓  
(Black) Men's shirt hot pink ✓  
socks Black ✓  
sneakers ✓  
bl. scarf ✓  
earrings ✓  
tail ✓  
undershirt ✓

Narrator

Pink men's shirt ✓  
Khaki capri pants ✓  
White keds ✓  
~~No socks or ankle socks~~ ✓  
Pink scarf for hair ✓  
ears ✓  
Tail ✓

Cop

Add billy club, hat, and badge ✓

Edwina

Maroon gown ✓  
White opera gloves ✓  
Black character shoes ✓  
scarf ✓  
Ears ✓  
Jeweled tail ✓  
Tiers ✓  
2 pr. pantyhose ✓  
1 ring ✓

Pianist

Red letterman's jacket ✓  
ears ✓  
tail ✓

- Mystery on the Docks
- 7-8 October Arts in Celebration (C'dale)
- 2-6 April Tour
- 10-11 April Arts Education (on campus)

Scott Gurt 549-3902 swg134@hotmail.com

CONCEPT: This opera will have a "50's" look reminiscent of GREASE or HAPPY DAYS.

- COSTUMES: "Rat" Gear for 6 adults + 6 kids

→ Eat & make up?

Edwina (the Diva) → think Maria Callas  
i.e. Oleg Cassini or Pucci-esque  
scarf, glasses, gloves, etc.  
+ tiara, apron & hat to match Ralph.

- Ralph (her biggest fan) → a short order cook.  
i.e. hat & apron... again  
HAPPY DAYS' 'Arnold'  
n.b. he'll need pockets.

COSTUMES p. 2.

- BIG AL → bad boy à la "the Fonz"  
(the leader of the rats) i.e. leather jacket,  
greased hair

Narrator → ingenue type.  
i.e. letterman sweater?  
poodle pusher?  
poodle skirt?

- Rat sidekick /  
Police Officer /  
Child Wrangler → not yet clear if this  
will be a man or a  
woman. Will need quick-  
change gear to become the  
police officer.

Pianist → ideas?

- Stock?  
Questions / Concerns?  
Will the majority of this be able to come from

9-12-00

- ✓ 1. pull measurement sheets
- ✓ 2. get meas sheets - blank
- ✓ 3. Check on material for dress - ordered
- ✓ 4. finish rendering
- ✓ 5. check on jacket
- ✓ 6. draw rendering for sidekick
- ✓ 7. pianist (costume) - measurements
- ✓ 8. start pulling
- ✓ 9. consider budget \$300.<sup>00</sup>
- ✓ 10. fittings?
- ✓ 11. ears & tail materials - hardware store
- ✓ 12. makeup schematics
- ✓ 13. police officer cost:



**PROBLEM SHEET**

Date \_\_\_\_\_

Please list full description of costume problem and show to your dresser

NAME	GARMENT	PROBLEM	Initials DONE
Ralph	Red tu?	- bought	BJ
	white apron	- pulled	BJ
	paper cap	- build	
?	work pants	- pulled?	BJ
?	shoes	- <del>pulled</del> bought	BJ
	waist tail	- build	BJ
Bigal	Bl. leather jacket	- ?	
	Bl. denim jeans	- pulled	BJ
	boots	- pulled	BJ
	- Bl. belt	- pulled	BJ
	- " socke	- pulled	BJ
	white tu	- pulled	BJ
	gaso & tail	- build	BJ
Sidekick	Bl. pants	- pulled	BJ
	hot pink shirt	- pulled	BJ
	black vest	- pulled	BJ
	shoes	- pulled	BJ
	Bl. socks	- pulled	BJ

narrator

pink shirt - pulled <sup>By</sup> police badge -

✓ capri pants - pulled <sup>By</sup> pulled

✓ keds - pulled <sup>By</sup> billy club -

✓ scarf - pulled <sup>By</sup> <sup>putty</sup>

✓ ears & tail - build <sup>By</sup>

✓ police hat - pulled <sup>By</sup>

Edwina

gown - build

opera gloves - pulled <sup>By</sup>

charac. shoes - bring <sup>By</sup>

scarf - build <sup>By</sup>

ears & tail - build <sup>By</sup>

? tiara - pull - buy <sup>By</sup>

# SCRIPT ANALYSIS

THE PLAYSCRIPT ANALYSIS AID THE DESIGNER IN UNDERSTANDING THE PLAY. IT CONSISTS OF WHERE THEY ARE, WHEN THEY ARE, WHO THEY ARE, THE CHARACTER'S FUNCTION, THE DIALOGUE MODE, THE THEME, AND THE PLAY'S ACTION. AN ACTION CHART IS A REFERENCE TO SHOW WHAT ACTORS ARE IN WHAT ACT AND SCENE.

Playscript Analysis for  
"Mystery on the Docks"  
An Opera in 3 Short Acts  
Words and Music by Edward Barnes

*Where are they?*

Act One

Scene One and Two

The Diner on Pier 46

p. 6 "a cold clammy fog creeps over the docks"

Scene Three

The ship

Act Two

Scene One

The ship - cargo hold

Scene Two and Three

The ship - on deck

Act Three

Scene One

The ship - deck and on the crow's nest

Scene Two

The Ratville Opera House

Scene Three

The Diner at Pier 46

p. 64 "The stars were shining brightly that night."

*When are they?*

1950's

nighttime

*Who are they?*

They are Rats.

- ◆ Ralph (Caleb Varns) - a short order cook
- ◆ Edwin Bombastina (Jamie Yates) - an international opera star
- ◆ Big Al (Michael Coole) - a criminal rat
- ◆ Narrator (Jennifer MacMurdo)
- ◆ Rat/Cop/Child Wrangler (Kathleen Coleman)

*What do the major characters think about their world?*

- ◆ Ralph thinks Edwin is the greatest opera singer ever.
- ◆ Big Al wants money.

*What is the function of each character?*

- ◆ The protagonist is Ralph
- ◆ The antagonist is Big Al
- ◆ They are all stereotypical characters from the 1950s
  - Ralph is being portrayed as a typical order cook with the white apron & white hat.
  - Edwin is being portrayed as a typical diva opera singer.
  - Big Al is the typical "Greaser"
  - The narrator is wearing typical teenage clothing for a girl in the 1950s
- ◆ The rat pack will be children pulled out of the audience.

*What is the Dialogue Mode?*

Naturalistic

*What is the play's action?*

Mystery on the Docks	Act One			Act Two			Act Three		
	S1	S2	S3	S1	S2	S3	S1	S2	S3
Ralph	×	×	×	×		×	×	×	×
Edwin				×		×	×	×	×
Big Al		×	×		×	×	×		
Narrator	×	×	×	×	×	×	×	×	×
Cop/Child Wrangler							×		

*What is the play's theme?*

Good shall prevail.

# MEASUREMENTS

THESE ARE THE SPECIFIC MEASUREMENTS THAT ARE TAKEN FROM EACH ACTOR TO AID IN THE COSTUMING PROCESS.

"Mystery on the Docks"  
Measurement Chart

Actor	H E I G H T	W E I G H T	B U S T / B R A / C H E S T	W A I S T	H I P S / D O W N	I N S E A M / T H I C K E S S	O U T S E A M / W I D E T H	H O S E / P A N T S	S H I R T	D R E S S / S U I T	S H O E
Caleb	5'11"	220	43	37	45½	24	46	36x33			11½
Januc	5'7"		30/40	33	41½	27	42		M-L	12-14	9
Mike	5'10"	155	36"	31"	41"	29	42½	32x30	17W		10
Jenny	5'5"	145	36/40	32½	40½	25½	40			10-11	8½
Katie	5'5"		38/44	36	45	26	42	B-C	XL	14/16	9-9½
Tyson	5'2"	148	35	31½	36¾	25½	40	28x30	15½N		9

This sheet would be used to take to the store. It provides the actor's measurements quickly and easily while shopping for costume pieces.

**MEASUREMENT SHEET**

HEIGHT 5'10"

WEIGHT 155

SHOE SIZE 10

RING —

**MEN:** Suit Jacket size 40R

SHIRT (neck) 17"  
(sleeve) —

PANTS (waist) 32"  
(inseam) 30

**WOMEN:** Dress size —

BRA —

BLOUSE or T-SHIRT —

PANTYHOSE / TIGHTS —

NAME Nike Coale

DATE 7 Sept 2000

PHONE 523-9047

SHOW Starting Here...

ROLE Man

HAIR Color light brown

HAIR Length to chin

EYE Color brown

ALLERGIES —

TATTOO nothing visible

EARS PIERCED left

GLASSES / CONTACTS / NEITHER

Neck 15"

Chest/Bust 36"

Underbust —

Waist 31"

Hips 41"

**FRONT**

Across Shoulders 20

First Line (pit to pit) 19 1/2

Low Neck —

Center Front to Waist 14 1/2

T to T —

Shoulder to Bust Point —

Shoulder to Waist 19 1/2

Shoulder Length 5 1/2

Underarm to Waist 9 1/2

**BACK**

Across Shoulders 20

First Line (Back width) 18

Center Back to Waist 18

Shoulder to Waist 19

CB to Thumb Joint 30

to Under knee 41

to Floor 59 1/2

**LEGS**

Ankle 9

Calf 14

Small of Knee 12 3/4

Thigh 19 3/4

Waist to Hip 9 1/2

to Underknee 23

to ankle 39

to Floor 42 1/2

Inseam to Ankle 29

to Floor 32 1/2

**GIRTH**

Waist to Waist —

Neck to Neck —

Midshoulder to Midshoulder —

Crotch Depth —

Measurements taken by: —

**ARMS**

Shoulder to Elbow (bent) 14

Outside Arm (bent E) 25 1/2

Inside Arm (straight) 21

Elbow to Wrist 11 1/2

Hand 10

Glove —

Wrist 6 3/4

Forearm 11

Elbow (bent) 11 1/2

Upper Arm 12 1/4

Armscye 17 1/2

**HEAD / WIGS**

Circumference 23

Ear to Ear (top) —

Ear to Ear (forehead) —

Temple to Temple (back) —

Hairline to Nape —

Top of Head to shoulders —

**TRACE FOOT ON BACK**



# MEASUREMENT SHEET

**HEIGHT** 5.5  
**WEIGHT** \_\_\_\_\_  
**SHOE SIZE** 9-9 1/2  
**RING** 2 1/2  
**MEN:** Suit Jacket size \_\_\_\_\_  
**SHIRT** (neck) \_\_\_\_\_  
 (sleeve) \_\_\_\_\_  
**PANTS** (waist) \_\_\_\_\_  
 (inseam) \_\_\_\_\_  
**WOMEN:** Dress size 14/16  
**BRA** 38D  
**BLOUSE or T-SHIRT** XL  
**PANTYHOSE / TIGHTS** B-C

**NAME** Katie Coleman  
**DATE** 2/12/00  
**PHONE** 569-7127  
**SHOW** 1105 Jensen on 41 Docks  
**ROLE** ART GARK  
**HAIR Color** brunette  
**HAIR Length** long  
**EYE Color** hazel  
**ALLERGIES** \_\_\_\_\_  
**TATTOO** no  
**EARS PIERCED** yes double  
**GLASSES / CONTACTS / NEITHER** CONTACTS

**Neck** 15  
**Chest/Bust** 44  
**Underbust** 37  
**Waist** 36  
**Hips** 45

**FRONT**  
**Across Shoulders** 16  
**First Line (pit to pit)** 22  
**Low Neck** 7 1/2  
**Center Front to Waist** 15 1/2  
**T to T** 9

**Shoulder to Bust Point** 12  
**Shoulder to Waist** 20  
**Shoulder Length** 5 1/2  
**Underarm to Waist** 9 1/2

**BACK**  
**Across Shoulders** 15 1/2  
**First Line (Back width)** 22  
**Center Back to Waist** 14 1/2  
**Shoulder to Waist** 15 1/2

**CB to Thumb Joint** 27  
**to Under knee** 41  
**to Floor** 56

**LEGS**  
**Ankle** 9  
**Calf** 15  
**Small of Knee** 15  
**Thigh** 23  
**Waist to Hip** 6 1/2  
**to Underknee** 25 1/2  
**to ankle** 39  
**to Floor** 42

**Inseam to Ankle** 26  
**to Floor** 30

**GIRTH**  
**Waist to Waist** 29 1/2  
**Neck to Neck** 53 1/2  
**Midshoulder to Midshoulder** 64  
**Crotch Depth** 11 1/2  
**Measurements taken by:** BG  
SG

**ARMS**  
**Shoulder to Elbow (bent)** 13  
**Outside Arm (bent E)** 24  
**Inside Arm (straight)** 19  
**Elbow to Wrist** 10  
**Hand** 8  
**Glove** \_\_\_\_\_  
**Wrist** 6 3/4  
**Forearm** 10  
**Elbow (bent)** 12  
**Upper Arm** 12 1/2  
**Armscye** 19

**HEAD / WIGS**  
**Circumference** 22 1/2  
**Ear to Ear (top)** 12 1/2  
**Ear to Ear (forehead)** 13  
**Temple to Temple (back)** 15  
**Hairline to Nape** 15 1/2  
**Top of Head to shoulders** 12

**TRACE FOOT ON BACK**

## MEASUREMENT SHEET

HEIGHT 5'5"

NAME Tyson Deaton

WEIGHT 148

DATE 12/09/00

SHOE SIZE 9

PHONE 687 1230

RING \_\_\_\_\_

**MEN:** Suit Jacket size 38

SHOW Mystery on the Docks

SHIRT (neck) 15 1/2  
(sleeve) \_\_\_\_\_

ROLE Pianist

PANTS (waist) 28  
(inseam) 30

HAIR Color Brown

HAIR Length Short

EYE Color Blue

**WOMEN:** Dress size \_\_\_\_\_

ALLERGIES \_\_\_\_\_

BRA \_\_\_\_\_

TATTOO no

BLOUSE or T-SHIRT \_\_\_\_\_

EARS PIERCED no

PANTYHOSE / TIGHTS \_\_\_\_\_

GLASSES / CONTACTS / NEITHER

Neck 15

Chest/Bust 35

Underbust \_\_\_\_\_

Waist 31 1/2

Hips 36 3/4

**FRONT**

Across Shoulders 15 1/2

First Line (pit to pit) 19

Low Neck 5

Center Front to Waist 12 1/2

T to T \_\_\_\_\_

Shoulder to Bust Point \_\_\_\_\_

Shoulder to Waist 14 1/2

Shoulder Length 5 1/2

Underarm to Waist 7 1/2

**BACK**

Across Shoulders 18

First Line (Back width) 19

Center Back to Waist 15

Shoulder to Waist 14 1/2

CB to Thumb Joint 26 1/2

to Under knee 38

to Floor 53 1/2

**LEGS**

Ankle 9 1/2

Calf 14 1/2

Small of Knee 15

Thigh 20

Waist to Hip 9 1/2

to Underknee 24

to ankle 36

to Floor 40

Inseam to Ankle 25 1/2

to Floor 29

**GIRTH**

Waist to Waist 31

Neck to Neck 59

Midshoulder to Midshoulder 62

Crotch Depth 9

Measurements taken by: BG + SG

**ARMS**

Shoulder to Elbow (bent) 10

Outside Arm (bent E) 19

Inside Arm (straight) 17

Elbow to Wrist 10

Hand 8 1/2

Glove \_\_\_\_\_

Wrist 6 1/2

Forearm 10

Elbow (bent) 12

Upper Arm 12

Armscye 17 1/2

**HEAD / WIGS**

Circumference 22

Ear to Ear (top) 12

Ear to Ear (forehead) 11 1/2

Temple to Temple (back) 15

Hairline to Nape 14

Top of Head to shoulders 11 1/2

TRACE FOOT ON BACK

# MEASUREMENT SHEET

HEIGHT 5'5"

NAME Jenny Mac

WEIGHT 145

DATE 9/12/2000

SHOE SIZE 8 1/2

PHONE 549-5152

RING 4 1/2

**MEN:** Suit Jacket size \_\_\_\_\_

SHOW Mystery on the Lock's

SHIRT (neck) \_\_\_\_\_

ROLE Narrator

(sleeve) \_\_\_\_\_

PANTS (waist) \_\_\_\_\_

HAIR Color Light Brown

(inseam) \_\_\_\_\_

HAIR Length Above Shoulder

EYE Color Brown

**WOMEN:** Dress size 20

ALLERGIES NONE

BRA 30C

TATTOO NONE

BLOUSE or T-SHIRT \_\_\_\_\_

EARS PIERCED Yes

PANTYHOSE / TIGHTS \_\_\_\_\_

GLASSES / CONTACTS / NEITHER

Neck 13

Chest/Bust 39

Underbust 34

Waist 32 1/2

Hips 40 1/2

**FRONT**

Across Shoulders 15

First Line (pit to pit) 19

Low Neck 7 1/2

Center Front to Waist 14

T to T 8 1/2

Shoulder to Bust Point 11 1/2

Shoulder to Waist 18

Shoulder Length 6

Underarm to Waist 7 1/2

**BACK**

Across Shoulders 16

First Line (Back width) 19 1/2

Center Back to Waist 15

Shoulder to Waist 16

CB to Thumb Joint 28

to Under knee 38 1/2

to Floor 54 1/2

**LEGS**

Ankle 8 3/4

Calf 14 3/4

Small of Knee 15 1/2

Thigh 21 1/2

Waist to Hip 9

to Underknee 23 1/2

to ankle 37

to Floor 40

Inseam to Ankle 25 1/2

to Floor 28 1/2

**GIRTH**

Waist to Waist 27 1/2

Neck to Neck 56

Midshoulder to Midshoulder 62

Crotch Depth 11

Measurements taken by: BG + SG

**ARMS**

Shoulder to Elbow (bent) 13

Outside Arm (bent E) 22 1/2

Inside Arm (straight) 20 1/2

Elbow to Wrist 10

Hand 7 1/2

Glove \_\_\_\_\_

Wrist 6

Forearm 10

Elbow (bent) 12

Upper Arm 12

Armscye 19

**HEAD / WIGS**

Circumference 22

Ear to Ear (top) 11 1/2

Ear to Ear (forehead) 12

Temple to Temple (back) 13 1/2

Hairline to Nape 15

Top of Head to shoulders 11

**TRACE FOOT ON BACK**

# MEASUREMENT SHEET

<p>HEIGHT <u>5' 11</u></p> <p>WEIGHT <u>220</u></p> <p>SHOE SIZE <u>11 1/2</u></p> <p>RING _____</p> <p><b>MEN:</b> Suit Jacket size _____</p> <p>SHIRT (neck) _____</p> <p style="padding-left: 20px;">(sleeve) _____</p> <p>PANTS (waist) <u>36</u></p> <p style="padding-left: 20px;">(inseam) <u>33</u></p> <p><b>WOMEN:</b> Dress size _____</p> <p>BRA _____</p> <p>BLOUSE or T-SHIRT _____</p> <p>PANTYHOSE / TIGHTS _____</p>	<p>NAME <u>Col. L. Hens</u></p> <p>DATE <u>Sept 11 2000</u></p> <p>PHONE <u>613-549-6977</u></p> <p>SHOW <u>Mysters on the Docks</u></p> <p>ROLE <u>Ralph</u></p> <p>HAIR Color <u>Brown</u></p> <p>HAIR Length <u>6 inches</u></p> <p>EYE Color <u>Blue</u></p> <p>ALLERGIES _____</p> <p>TATTOO <u>103312</u></p> <p>EARS PIERCED <u>no</u></p> <p>GLASSES <u>(CONTACTS)</u> NEITHER</p>
---	--

Neck 16

Chest/Bust 43

Underbust \_\_\_\_\_

Waist 37

Hips 45 1/2

**FRONT**

Across Shoulders 18

First Line (pit to pit) 24

Low Neck 5 1/2

Center Front to Waist 16 1/2

T to T \_\_\_\_\_

Shoulder to Bust Point \_\_\_\_\_

Shoulder to Waist 21

Shoulder Length 6 1/2

Underarm to Waist 9

**BACK**

Across Shoulders 20

First Line (Back width) 23

Center Back to Waist 20

Shoulder to Waist 19 1/2

CB to Thumb Joint 31

to Under knee 43

to Floor 61 1/2

**LEGS**

Ankle 10 1/2

Calf 16 3/4

Small of Knee 16

Thigh 23 1/2

Waist to Hip 12

to Underknee 28

to ankle 42

to Floor 46

Inseam to Ankle 24

to Floor 28 1/2

**GIRTH**

Waist to Waist 33

Neck to Neck 69 1/2

Midshoulder to Midshoulder 73

Crotch Depth 11 1/2

Measurments taken by: BG + SG

**ARMS**

Shoulder to Elbow (bent) 14

Outside Arm (bent E) 25

Inside Arm (straight) 19

Elbow to Wrist 10 1/2

Hand 9

Glove \_\_\_\_\_

Wrist 7 1/2

Forearm 12

Elbow (bent) 13

Upper Arm 14 1/2

Armscye 21 1/2

**HEAD / WIGS**

Circumference 23

Ear to Ear (top) 13

Ear to Ear (forehead) 12

Temple to Temple (back) 16

Hairline to Nape 15

Top of Head to shoulders 13

TRACE FOOT ON BACK

# MEASUREMENT SHEET

HEIGHT <u>5'7"</u>	NAME <u>YATES Jamie</u>
WEIGHT _____	DATE <u>12/09/09</u>
SHOE SIZE <u>9</u>	PHONE <u>529-1207</u>
RING <u>7 1/2</u>	
<b>MEN:</b> Suit Jacket size _____	SHOW <u>OPOW</u>
SHIRT (neck) _____	ROLE <u>Edwina</u>
(sleeve) _____	
PANTS (waist) _____	HAIR Color <u>Brown/Red</u>
(inseam) _____	HAIR Length <u>Pigtails above shoulder</u>
	EYE Color <u>hazel</u>
<b>WOMEN:</b> Dress size <u>12-14</u>	ALLERGIES _____
BRA <u>31c</u>	TATTOO _____
BLOUSE or T-SHIRT <u>M + size L blouse</u>	EARS PIERCED <u>twice</u>
PANTYHOSE / TIGHTS _____	GLASSES / CONTACTS / <u>NEITHER</u>

Neck 13  
 Chest/Bust 40  
 Underbust 35  
 Waist 33  
 Hips 41 1/2

**FRONT**

Across Shoulders 16  
 First Line (pit to pit) 20  
 Low Neck 7  
 Center Front to Waist 15  
 T to T 3 1/2  
 Shoulder to Bust Point 10  
 Shoulder to Waist 17 1/2  
 Shoulder Length 5  
 Underarm to Waist 7 1/2

**BACK**

Across Shoulders 17  
 First Line (Back width) 19  
 Center Back to Waist 15  
 Shoulder to Waist 16

CB to Thumb Joint 28  
 to Under knee 40  
 to Floor 56 1/2

**LEGS**

Ankle 9  
 Calf 15  
 Small of Knee 15 1/2  
 Thigh 21 1/2  
 Waist to Hip 8  
 to Underknee 24 1/2  
 to ankle 33  
 to Floor 42  
 Inseam to Ankle 27  
 to Floor 31

**GIRTH**

Waist to Waist 32  
 Neck to Neck 61  
 Midshoulder to Midshoulder 64 1/2  
 Crotch Depth 10  
 Measurements taken by: BGT  
SG

**ARMS**

Shoulder to Elbow (bent) 12 1/2  
 Outside Arm (bent E) 21  
 Inside Arm (straight) 18 1/2  
 Elbow to Wrist 9  
 Hand 9  
 Glove \_\_\_\_\_  
 Wrist 6 1/2  
 Forearm 9 1/2  
 Elbow (bent) 11  
 Upper Arm 11 1/2  
 Armscye 13

**HEAD / WIGS**

Circumference 23  
 Ear to Ear (top) 12 1/2  
 Ear to Ear (forehead) 12  
 Temple to Temple (back) 17  
 Hairline to Nape 15  
 Top of Head to shoulders 12  
**TRACE FOOT ON BACK**

# ALTERATIONS

ALTERATION SHEETS ARE NOTES THAT ARE TAKEN DURING THE FITTINGS WITH THE ACTORS. THESE ARE THE ALTERATIONS THAT WILL NEED TO BE MADE TO THE COSTUME SPECIFIED ON THE SHEET.

**PROBLEM SHEET**

Date 9/26/00

Please list full description of costume problem and  
show to your dresser

NAME	GARMENT	PROBLEM	Initials DONE
Mike Cook			
	✓ denim jacket	- fits ok - sleeves are @ 1" short	
	<del>✓ leather pants</del>	- fit fine - CF seam repair	
	✓ <del>pull shorter belt</del>	- 32/34	BJ
	✓ boots	OK	
	✓ t-shirt	OK	

**PROBLEM SHEET**

Date 9/26/00

Please list full description of costume problem and show to your dresser

NAME	GARMENT	PROBLEM	Initials DONE
Patricia Coleman	<del>White socks</del>	white line is brushed edge leave 1" for hem	} JG
		<del>slaps top as pins indicate</del> <del>fix hole in SR seam</del>	
	blouse	<del>square at bottom as pins indicate</del>	JB
		<del>remove upper pocket</del>	JR
		<del>roll up sleeves &amp; tack in place</del>	JB
		<del>remove darts to where pinned</del>	JR
		<del>add under a gusset</del>	JB
		<del>add no place button</del>	JR
		<del>snaps between buttons</del>	JB
	vest	<del>square at bottom as pins indicate</del>	JB
		<del>open up armholes as Rt one indicates</del>	JB
		- spray w/ clear acrylic to make shiny	
		- create logo	
		<del>pull black socks</del>	JF
		<del>pull pink ankle scrunchie socks</del>	JF
		<del>pull black scarf</del>	JF







**PROBLEM SHEET**

Date 9/26/00

Please list full description of costume problem and show to your dresser

NAME	GARMENT	PROBLEM	Initials DONE
Amie Yates	dress bodice	- sash - make 4" wide	
		- w to ankle 42"	
	waistband	- needs to be 4 1/2" longer)	
	collar/bodice	- sewing tack with elastic thread	
	tail	- add stuffing to upper)	
		- label & attach below zipper)	
		- add jewels etc. to tail	
		- add lace & trim to inside of bodice)	

# BUDGET

THESE ARE THE RECORDS USED TO KEEP TRACK OF WHAT HAS BEEN SPENT ON THE COSTUME DESIGN. FOR THIS SHOW, THE BUDGET AVAILABLE WAS \$300.00.

# *Mystery on the Docks*

## *Costume Budget*

*Bethany Gruenenfelder*  
*October 2000*

Store	Item/Items Purchased	Price	Total
Wal-Mart	5 sets of Headbands	\$2.97 each	<del>\$14.85</del>
A. Baer Company	15 yards - Elegance Taffeta 4 yards - Glitter Dot Chiffon Shipping	\$7.00/yard \$4.20/yard	\$105.00 <del>\$ 16.80</del> <del>\$ 5.14</del> <b>\$126.94</b>
Hobby Lobby	1 Red Shirt 7 bags of Fake Jewels	\$4.97 each \$ .87 each	<del>\$ 4.97</del> <del>\$ 6.09</del> <b>\$11.06</b>
Milliners Supply Company	1 Tiara Shipping	\$24.00 each	\$24.00 <del>\$ 5.61</del> <b>\$29.61</b>
Theatre House, Inc.	1 Bikers Jacket Shipping	\$49.95 each	\$49.95 <del>\$ 8.00</del> <b>\$57.95</b>
Walmart	2 pairs of Pantyhose 1 pair of Shoes	\$2.97 each \$16.97 each	\$ 5.94 <del>\$16.97</del> <b>\$22.91</b>
<b>Total</b>			<b>\$263.32</b>
<b>Budget Available</b>			<b>\$300.00</b>
<b>Budget Remaining</b>			<b>\$36.68</b>

Bethany

"Mystery on the Rocks"  
Costumes  
Credit Card Debit

**WAL★MART**

ALWAYS LOW PRICES. ALWAYS WAL-MART.

*Always*

SUPER CENTER  
WE SELL FOR LESS  
MANAGER TERRY GODWIN  
( 618 ) 457 - 2033

ST# 0196	OP# 00001977	TE# 07	TR# 05662
HEAD BAND	007872914442		2.97 H
HEAD BANDS	007872914434		2.97 H
HEAD BAND	007872914442		2.97 H
HEAD BANDS	007872914434		2.97 H
HEAD BAND	007872914442		2.97 H
	SUBTOTAL		14.85
	TOTAL		14.85
	MCARD TEND		14.85

ACCOUNT #4450-10/00  
 APPROVAL #007381  
 TRANS ID -  
 VALIDATION -  
 PAYMENT SERVICE - N  
 CHANGE DUE 0.00

# ITEMS SOLD 5

TC# 8478 9000 8290 9253 1947



**ROLLBACK**

*We're Rolling Back Prices  
... All Over The Place!*

THANK YOU FOR SHOPPING AT WAL-MART  
09/20/00 16:01:59

\*\*\*CUSTOMER COPY\*\*\*

B a e r F a b r i c s

Invoice No. 121564 Date 09/22/00

Bill To: SOUTHERN ILLINOIS UNIV  
DISBURSEMENTS OFFICE  
CARBONDALE IL 62901

ORIGINAL INVOICE

Ship To: SOUTHERN ILLINOIS UNIVERSITY  
JOAN ROOM 1033 DEPT THEATRE  
COMMUNICATION BUILDING  
CARBONDALE IL 62901

618 453-2253

618 453-7592 SHOP

Acct. No: SOU00055

Customer Order No:

Payment Method: Bank Card

Order Date: 09/21/00

B. R. No: 219331

Quantity	U/M	Item/SKU No.	Description	T	D/C	Unit Price	Adj Price	Net Price	Total
1.000	EA	SS499	MAIL ORDER CATALOG	N	20 57			.00	.00
15.000	YD	521510009	ELEGANCE POLYESTER TAFFETA	N	60 09		8.75 D 20	7.00	105.00
			9 AZELEA 1720						
4.000	YD	0575890315	GLITTER DOT SILVER GLITTER ON CHIFFON 315 CANDY PINK #890 GLITTER DOTS	N	70 07		5.25 D 20	4.20	16.80

*"Mystery on the Rocks"*  
*Costumes*  
*Credit Card*  
*J. Ball*

XXXX XXXX XXXX 450

Exempt:	Purchase	Subtotal	121.80
		Tax	.00
Ship Via:	SDA	Freight	5.14
		<b>Total</b>	<b>126.94</b>

Customer Signature \_\_\_\_\_

# Pkgs:

OFC: 522

OBC: 522

UPS -- COMMERCIAL

A. Baer Company dba BAER FABRICS  
515 East Market Street  
Louisville, Ky 40202

Phone  
(502) 569-7012  
(800) 769-7779  
FAX (502) 569-7030

RETURN POLICY

- \* All returns must be made within 30 days from the date of purchase.
- \* All merchandise must be unused and must be accompanied by a Baer Fabrics sales ticket.
- \* Measured & cut merchandise, sewing machines, sergers, and cabinets/stands will be refunded or credited at 75% of original purchase price.

09-25-00  
#14004

	7	x
	0.87	@
01	*6.09	M
01	*4.97	M
	*11.06	ST

*"Mystery on the Dock"  
Pastures  
Credit Card*

*J. Ball*

BATCH 01400423 STORE# 0140  
601101449001401

HOBBY LOBBY 140  
CARBONDALE, IL 62901

09/25/00 03:36 PM  
ACCT # 5405015412234450 \*EXP 1000  
NO MO ITM# 030  
APPROVAL 083699

PURCHASE  
AMOUNT \$11.06

I AGREE TO PAY ABOVE TOTAL AMOUNT  
ACCORDING TO CARD ISSUER AGREEMENT  
(MERCHANT AGREEMENT IF CREDIT VOUCHER)

SIGN *J. Ball*

RETAIN THIS COPY FOR YOUR RECORDS  
TOP COPY-MERCHANT BOTTOM COPY-CUSTOMER



Milliners Supply Company  
 911 Elm Street  
 Dallas, TX 75202

# INVOICE

Telephone: (214)742-8284  
 Warehouse: MAIN

Invoice No.	118162
Customer No.	629011

**Bill To:**  
 SOUTHERN ILLINOIS UNIVERSITY  
 ACCT.PAYABLE  
 CARBONDALE, IL 62901

**Ship To:**  
 SOUTHERN ILLINOIS UNIVERSITY  
 DEPT.OF THEATRE  
 ATTN:BETHANY GRUENEFELDER  
 CARBONDALE, IL 62901

Telephone: 618-453-1987

*Any claims or returns of any nature must be made immediately upon receipt of goods. Prices subject to change without notice. ALL BILLS PAYABLE AT DALLAS, TEXAS*

Ship Via		F.O.B.		Terms		Salesperson		Zone #	
1 pkg ups		Dallas, Texas		5405-0154-1223-4450 (10/00)				4	
Ship Date	Order Date	SO #	Ordered By		PO #	Resale #			
09/27/00	09/26/00	105602	ZONE 4						
Order Quantity	Shipped Quantity	Tax	Item Number Item Description			Unit Price	Extended Price		
1.00	1.00	Y	A112 R.S. TIARA			24.0000	24.00		
THANK YOU FOR YOUR ORDER. WE TRULY APPRECIATE YOUR BUSINESS.									

*"Mystery on the Rocks"  
 Restored  
 Credit Card  
 Joan Ball*

**SALES DRAFT**  
 MILLINERS SUPPLY CO  
 911 ELM STREET  
 DALLAS, TX 75202  
 TERMINAL 0974016

983205638997  
 09/27/00 12:35PM  
 MIC 5405015412234450  
 EXP. 1000  
 REF NO. 27170007 002  
 AUTH. CODE 885325  
 PURCHASE # (none)

SALE TOTAL \$29.61

I AGREE TO PAY ABOVE TOTAL AMOUNT  
 ACCORDING TO CARD ISSUER AGREEMENT  
 (MERCHANT AGREEMENT IF CREDIT VOUCHER)

x 629011/118162

TOP COPY-MERCHANT BOTTOM COPY-CUSTOMER

Print Date	09/27/00
Print Time	12:08:32 PM
Page #	1

Total Paid	0.00
Balance Due	29.61

Subtotal	24.00
Freight	5.61
<b>Invoice Total</b>	<b>29.61</b>

Prepared By: Ronda Crawford

Fax: 618-453-6714 FAX

*Bethany*

THEATRE HOUSE, INC #61-0592086  
P.O. BOX 2090  
400 WEST THIRD ST.  
COVINGTON KY 41012-2090

INVOICE NO.  
0137660  
I N V O I C E

ACCT NO: CL62901002  
SOLD TO: SOUTHERN ILLINOIS UNIVERSITY  
ACCOUNTS PAYABLE  
DEPT. OF THEATRE  
CARBONDALE IL 62901

SHIP TO: SOUTHERN ILLINOIS UNIVERSITY  
THEATRE/BETHANY GRUENEFELDER  
COMMUNICATIONS BUILDING  
CARBONDALE IL 62901

SALES PO NO.	SHIP VIA	CC/PPD	SHIPPED	TERMS	INVOICE	
TL MAST	*UPS*COMMERCIAL	CHG	10/16/00	CREDIT CARD	10/16/00	
ORD	SHIP	BACK	ITEM NO	DESCRIPTION	PRICE	EXTENDED
1	1		MISC	BIKERS JACKET - MEDIUM	49.950	49.95
1	1		SH	Shipping	8.000	8.00

*"Mystery on the Rocks"*  
*Postupus*  
*Credit Card*  
*J. Ball*

THIS INVOICE IS FOR YOUR RECORDS ONLY.  
AMOUNT WAS CHARGED TO YOUR CREDIT CARD.

SALE AMOUNT:	57.95
TAXABLE TOTAL:	49.95
SALES TAX:	0.00
<b>TOTAL:</b>	<b>57.95</b>

Bethany

"Mystery on the Rocks"  
Costumes  
Credit Card

**WAL-MART**  
ALWAYS LOW PRICES. ALWAYS WAL-MART.

*J. Ball Always*

SUPER CENTER  
WE SELL FOR LESS  
MANAGER TERRY GODWIN  
( 618 ) 457 - 2033

ST# 0196 DP# 00002458 TE# 30 TR# 06533	
MN 2XS COREY 000251640494	16.97 H
PANTYHOSE 001417840018	2.97 H
PANTYHOSE 001417840018	2.97 H
SUBTOTAL	22.91
TOTAL	22.91
MCARD TEND	22.91

ACCOUNT #4450-10/00  
APPROVAL #001954  
TRANS ID -  
VALIDATION -  
PAYMENT SERVICE - N  
CHANGE DUE 0.00

# ITEMS SOLD 3

TC# 1802 4175 0919 4266 4402



**ROLLBACK**  
*We're Rolling Back Prices  
... All Over The Place!*

TOY STORY 2 AVAILABLE TUESDAY, OCT. 17  
10/04/00 10:27:53

\*\*\*CUSTOMER COPY\*\*\*

# RESEARCH

RESEARCH IS DONE TO AID IN THE DESIGNING OF THE COSTUMES. THE "LOOK" FOR THIS SHOW WAS BASED ON THE "CREASER" AND "DIVA" LOOK OF THE FIFTIES. THEREFORE, RESEARCH WAS DONE ON THE 1950 ERA. FURTHER, SINCE THE CHARACTERS WERE RATS, PICTURES OF RATS WERE ALSO FOUND.



## Arthur "Fonzie" Fonzarelli



Arthur Herbert Fonzarelli is perhaps the most famous greaser of all time. A one-time juvenile delinquent and high school dropout, the Fonz once rode with a motorcycle gang called the Falcons. By the time "Happy Days" began, though, the Fonz had reformed from his life of crime and spent his evenings at Arnold's Drive-In, dispensing much needed wisdom to Richie and his pals. He was such a constant fixture at Arnold's that the men's room became his "office."

Abandoned by his parents as a child and raised by his grandmother, the Fonz grew up to be a loner. He projected the image of a cool and tough rebel, but beneath his leather jacket beat the heart of an old softy. Though he acted like he didn't need anyone, he secretly loved it when the Cunninghams invited him to live in the apartment above their garage.

The Fonz had an absolutely magical power when it came to the opposite sex. Whenever he snapped his fingers, girls instantly rushed to his side. Despite the tremendous flock of chicks around him, he only became serious about two women--Pinky Tuscadero, a demolition derby driver, and Ashley Pfister, a widow with a young daughter named Heather. Fonzie came very close to marrying each of them, but remained a bachelor in the end.

Throughout the series, the Fonz worked a variety of jobs. He started at Otto's Auto Orphanage, which later became Herb's Auto Repairs, and finally Bronco's Auto Repairs. When Richie and the rest of the gang graduated from high school, the Fonz revealed that he had been secretly attending night school and had earned his diploma. Following this academic achievement, he became a shop teacher at Jefferson High and finally Dean of Boys at George S. Patton Vocational High School.

In 1984, the show's final season, the Fonz left his early image as a rebel completely behind and adopted a young orphan boy, Danny. The one-time juvenile delinquent had grown up and become a middle-class family man.

[HOME](#)

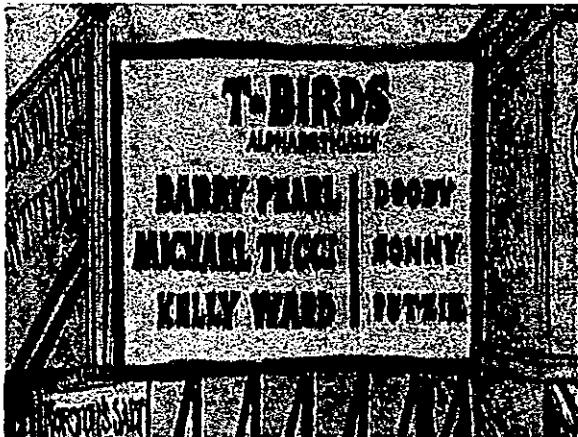
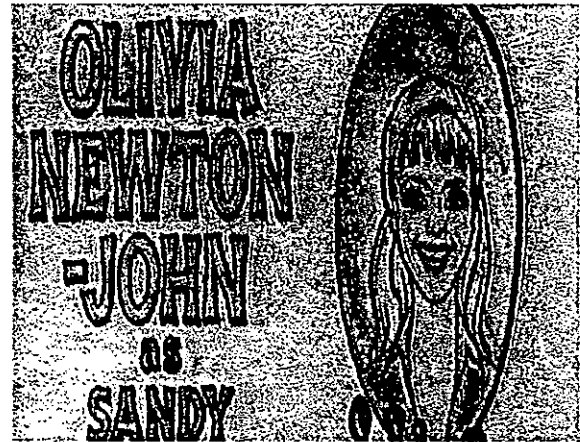
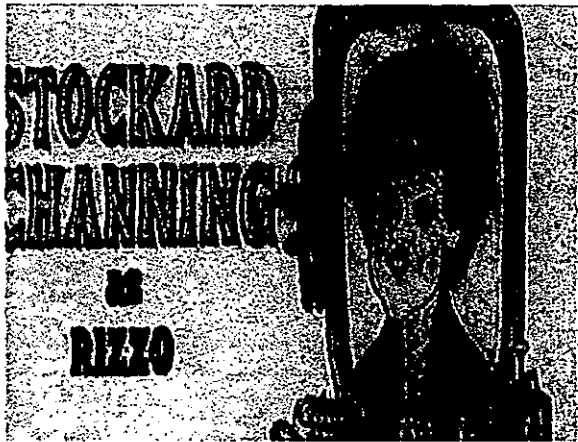
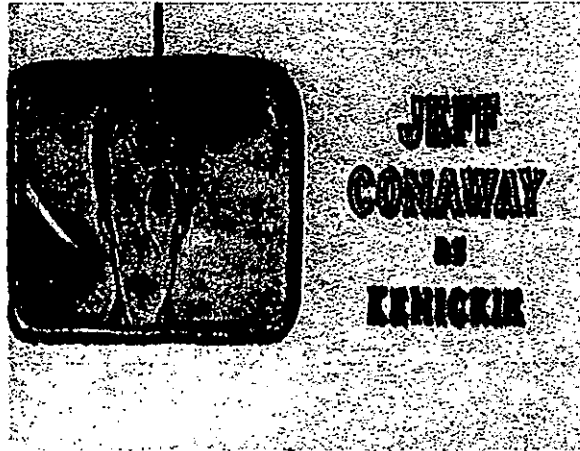
**What if you could get paid...**

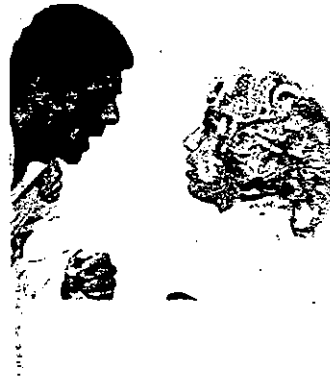


# Jennifer's Grease Page!

I love grease! It is my favorite movie, and I was so excited when they brought it out in theaters again! So this whole page is devoted to nothing but grease pictures. Enjoy!









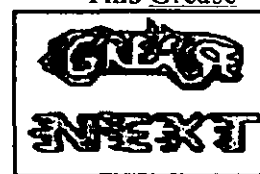


This Grease



Ring site is owned by Jennifer.

Want to join the Grease Ring? [Skip Prev] [Prev] [Next] [Skip Next] [Random] [Next 5] [List Sites]



Well thats it! I will add more later. If you have ant questions or comments email me.

jen4810@yahoo.com

You Are Visitor

send a message in real time.



powered by freeyellow.com free websites HOME JOIN ADVERTISE CHAT DOT.COM

# GREASE



---

Danny Zuko



<i>Sexy Male Celebrities ~ John Travolta</i>
<i>John Travolta House of Worship</i>
<i>Ultimate John Travolta Page</i>
<i>Travolta World</i>
<i>Travolta Central</i>

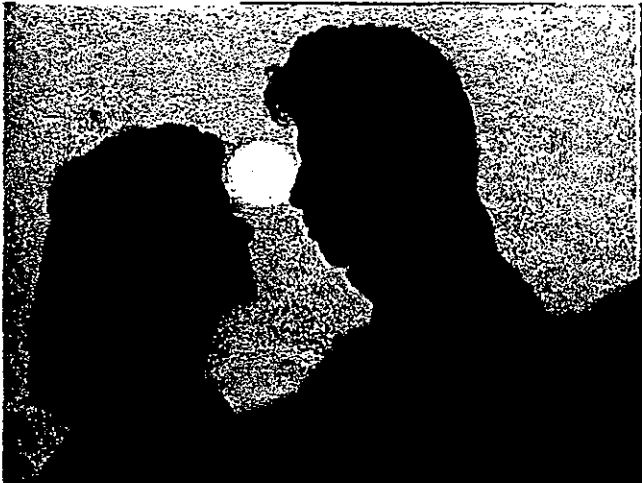
*Sandy Olsen*



- [\*Music Links ~ Olivia Newton-John\*](#)
- [\*Only Olivia Fan Club\*](#)
- [\*Olivia Newton-John Page\*](#)
- [\*Goodman's Olivia Newton-John Page\*](#)

---

*Sandy & Danny Together Forever*



---

*Betty Rizzo*



*Stockard Channing Fan Site*

---

*Kenickie*



---

*Frenchy*



---

*More Grease Pics!!!*







The page cannot be displayed

There is a problem with the page you are trying to reach and it cannot

---



---

BACK







20th Century Western Costume: 1950 -1960

Sponsor the Manifesto...  
 Your Banner, in this space: **\$50=1 Year**



1950



Sterling Hayden, 1950



1951



————— DOLLS Day, 1952



1952 Ward's Catalog



1954 Ward's Catalog



William Holden, 1955



1956 Spiegel Catalog





1956



1957 Ward's Catalog



1958

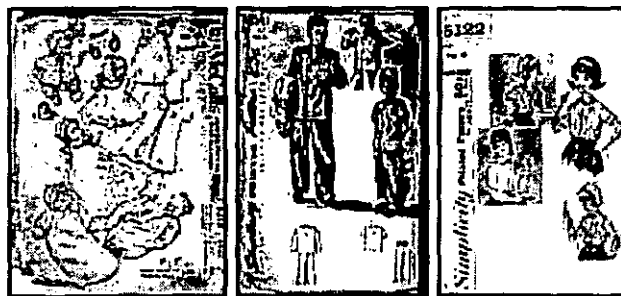


1959



1959

Ward's Catalog



• Stalinist Fashion: Notebook Pages



Links



many of them coveralls. Some long, full pants and above-the-knee shorts were found in women's sportswear.

Hair was often shoulder-length. In one popular style the front and side hair was dressed in rolls away from the face and the back hair was rolled under and caught in a *snood* (a large hairnet). Other styles swept the hair up to a crown of curls on the top and forehead or let the hair hang loose from a side part to wave and curl about the face and shoulders.

Hats included turbans, toques, adaptations of men's styles, and whimsical concoctions of felt, veiling, and decorations. Hats were worn at an angle over the forehead.

Eyebrows were fuller and more natural in the Forties, but powder and bright lipstick were still used.

Shoes were no longer pointed but followed the natural foot shape. Heels were thick and some were extremely high. Some shoes were built on thick soles called *platforms*. Strap sandals were sometimes worn for day as well as evening. The open-toe *sling-back* pump (open heel with strap) was a popular shoe. Oxfords with stout heels were worn by more practical women.

Nylon stockings were extremely difficult to get during the war years. Cotton anklets and leg makeup were substituted.

Women wore the trench coat and polo coat as well as full-back, unfitted styles in long or short lengths (*toppers*).

After the war Dior introduced (in 1947) the "New Look." An attempt to return to more feminine fashions, the "New Look" featured natural shoulders, a pinched waist, and a long skirt. The skirt silhouette was either full and stiffened or the pencil-slim "straight skirt." In the next few years women all over the world dropped their hems and cinched their waists.

## THE FIFTIES 1950-1959

### General Characteristics

The Ivy League, natural-shoulder style challenged the heavy padding and square shoulders of previous men's fashions and a slim, straight silhouette took over.

Dior's "New Look" (1947) was a major influence on the women's styles of the Fifties. Women's clothes had either pencil-slim or full, *bouffant skirts* (full at the bottom supported by stiff,

ruffled petticoats called *crinolines*). Firm, structured undergarments were again required to produce the high, shaped bosom, small waist, and flat abdomen and buttocks in fashion.

New fibers (polyesters and acrylics) made big news in clothes for both men and women. Fashionable color schemes included neutral colors (gray, charcoal, black, navy) spiced with bright accents (red, lemon, pumpkin) and large areas of white.

### Dress for Men

Dress shirts had narrow collars with small pointed or rounded ends. Button-down collars found their way from the college campus to business wear. Collar bars and tabs were devised to keep the collar neatly in place around the tie. Small patterns and pale pastel colors were fashionable in shirts. A wide variety of sport shirts were worn.

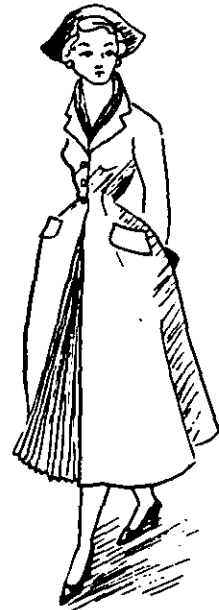
Ties decreased in width until some were barely 1½ inches wide. Bow ties were worn primarily for formal wear. Solids, stripes, and small patterns were popular.

The "natural-shoulder," unpadded coat made its appearance. After initial resistance, even older men accepted it in a modified version. Lapels narrowed to fine slivers on some jackets. Most coats had three buttons, although the top and bottom buttons were often left open. Coats were cut straight with little indentation at the waist. Sport coats were popular; "wash and wear" models appeared for summer. The *Continental* suit was more fitted, with a deeply rounded front opening and a high, two-button closure. Three-piece suits were rare, but plaid and fancy vests were occasionally worn.

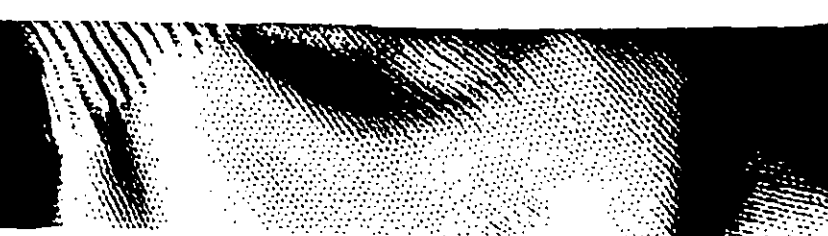
After formal day wear (cutaway) was rejected as inaugural attire by the new President, Eisenhower, its use rapidly declined. Jackets made of Madras (bright-colored plaid cotton originally from India), batik, or other fancy fabric joined the white dinner jacket and tuxedo for dress occasions. Waist-length, zipper-front jackets of leather or fabric were popular for casual and sportswear.

Pants were cut straight and less full at the beginning of the period. Most trousers had pleats, creases, and cuffs. In the mid-Fifties pants began to taper at the bottom and some uncuffed, flat front pants appeared. Bermuda shorts, *deck pants* (calf-length sailing pants), jeans, and sport slacks were worn for casual wear. New active sportswear included stretch ski pants.

Hair was very close-cut with short sideburns, then combed away from the face with a side part. Some men retained the pompadour style of the Forties, while others favored the short, military-type crew cut. Hair tonic was used to hold the style in place and give



2-knee  
e front  
e back  
Other  
rehead  
out the  
  
es, and  
s were  
  
es, but  
  
ral foot  
Some  
ils were  
e sling-  
rds with  
  
the war  
  
ill-back,  
  
" An  
ok" fea-  
The skirt  
"straight  
ed their  
  
avy pad-  
d a slim,  
  
s on the  
er pencil-  
l by stiff,



bloused back) foreshadowed less-fitted fashions to come.

Pants of all types were worn for casual wear: shorts (upper thigh), Bermuda shorts (just above the knee), pedal-pushers (upper calf), Capri or toreador (lower calf), and ankle-length.

Evening gowns were frequently strapless or furnished with small spaghetti straps. Draped bodices were fashionable and the bouffant skirt was often tulle or sheer organza. *Ballerina length* (ankle or lower calf) was popular. Some evening wear required petticoats with lightweight hoops in the bottom.

Many women wore their hair short and close to the head. Straight-cut bangs were a popular feature. Young women wore the *pony tail*, all hair drawn high up on the back of the head and caught with an elastic band. Longer hair was worn waved and curled about the shoulders or sleeked back into a "French twist."

Hats were small and fit close to the head at the beginning of the period. Hats completely covered with flowers were popular.

Makeup base, powder, lipstick, eyeshadow, eyeliner, and mascara were commonly used. Emphasis was still placed on the mouth with the use of brightly colored lipstick. Dark lines were drawn around the eyes, and eyebrows were plucked to give a high arch.

Pumps were the most popular style of shoe. Pointed toes returned, and heels grew tall and very small at the bottom (*stiletto* or *spike heels*). Sandals, moccasins, oxfords, and "flats" were also available. Seamless nylon hose in black, taupe, navy, and flesh tones were worn.

Coats were either straight or full with "swingy" backs. The *topper*, a short wool coat, was worn for spring or fall. Car coats in corduroy, wool, or suede were available for women.



## THE SIXTIES 1960-1969

### General Characteristics

Simple, clean lines in easy-care fabrics dominated the clothes of the Sixties. Clothing for both men and women skimmed the body. New plastics and synthetic fabrics were incorporated into all types of clothing. Solid colors dominated the early part of the period.

The late Sixties saw a revolution in men's clothing. Formality in dress was all but abandoned. Men began to wear bright colors for work as well as play. The "Mod" style, "psychedelic" colors, and fantastic prints appeared as the "Hippie" counterculture, rock music, and space exploration all had an influence on fashion.

and top hair  
in a style

ed crowns  
ed wool hat

more men  
aincoats of  
rsatile and  
rfields and

a firm, high  
"idow" was  
hip length,  
s. Separate  
able waist.

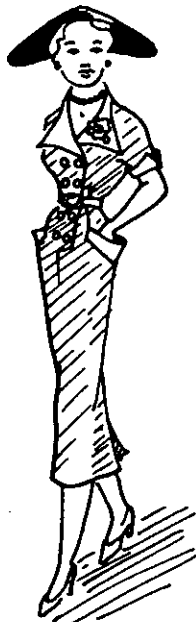
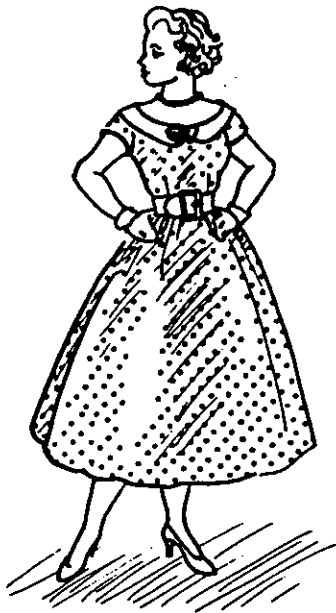
igned to  
taffeta,  
e of these  
ther. Skirts  
Fifties.

ollars) and  
an, or dol-  
often large  
ouffant or  
o allow for  
gored, or  
veeping to  
calf. skirts  
e decade.  
om tightly

s with hip-  
ets did not  
ontrasting  
ket, pants)  
creased in

ular-shape  
eath with





the hair a sheen. Young men began to grow the side and top hair long and used hair oil to comb it to the back of the head in a style known as a "duck's ass."

Hats had narrow brims and lower, slightly tapered crowns. Many sported feathers or other small decorations. A plaid wool hat shaped like the snap brim was popular for sportswear.

Car coats and other short overcoats were popular as more men drove their cars to and from the suburbs. Straight-cut raincoats of black or tan, some with zip-out pile linings, were versatile and practical. Trench coats were still popular. Dressy Chesterfields and simple wool topcoats were also worn.

### Dress for Women

Brassieres were heavily structured and held the bosom in firm, high cones. Padding was added when needed. The "*Merry Widow*" was a lightweight corset with elastic insets and boning. Mid-hip length, this "long-line" bra could be worn with or without straps. Separate waist cinchers were also used to create the small, fashionable waist. Girdles were a necessity under straight skirts. Petticoats returned to fashion to support the full silhouette. Stiff horsehair, crisp taffeta, nylon net, or starched ruffles created the lower edge of these petticoats and sometimes three or four were worn together. Skirts were lower calf-length but began to shorten in the late Fifties.

*Shirtwaist* (open down the front with shirt-style collars) and other simple dresses with fitted bodices and set-in, raglan, or dolman sleeves were popular for day wear. Collars were often large and stood away from the neck. Skirts were either bouffant or straight with *kick pleats* (a box pleat from knee to hem to allow for mobility). Bouffant skirts could be gathered, pleated, gored, or circular. Princess dresses, fitting tightly at the waist and sweeping to wide hems, returned to fashion. Starting from below the calf, skirts were shortened to just below the knee by the end of the decade.

Wide, stiff belts — matching or contrasting — were worn tightly buckled around the waist.

Suits followed similar lines: straight or circular skirts with hip-length fitted jackets or short "bolero" jackets. Suit jackets did not always match the skirt but were sometimes in a bright contrasting color. Coordinated separates (blouse, skirt, sweater, jacket, pants) became established as a classic way of dressing and increased in popularity throughout the twentieth century.

A brief fashion for the *trapeze dress* (a loose triangular-shape dress) and the *sacque-back chemise dress* (straight sheath with



Figure 20-9. Ball gown; black velvet bodice, white taffeta skirt; designed in 1949 by Charles James. 1951. (Photograph by Horst, *Vogue*. Courtesy Horst Studio)

Dresses Christian  
 20-6) electrified th  
 1947 couture show  
 1947 designs of s  
 resembled those of  
 seemed to express  
 with its full, mu  
 waist, unpadded  
 length skirt. Pick  
 New Look, faced

Figure 20-10. Black  
 Balenciaga; bullfight  
 Frances McLaughlin



*Dresses* Christian Dior's "New Look" (Fig. 20-6) electrified the audience at his February 1947 couture showing. Although the spring 1947 designs of several Paris couturiers resembled those of Dior, his interpretation seemed to express best the mood of the time, with its full, mushroom-pleated skirt, tiny waist, unpadded shoulders, and lower-calf-length skirt. Picketing women, protesting the New Look, faced the shy designer when he

Figure 20-10. Black and white tweed suit by Balenciaga; bullfighter hat. 1952. (Photograph by Frances McLaughlin-Gill, *Vogue*)



toured U.S. cities, even though several U.S. designers had already shown skirts just as long.

The bodices of the late 1940s and early 1950s had small shoulders, cinched waists, and rounded hips; skirts were either full and bell-shaped, as in Figures 20-6, 20-9, and 20-11, or pencil-slim, as in Figure 20-8. Back fullness appeared sometimes as flared peplums on suits or draped bustles on evening gowns. The tube and bell silhouettes were also found in simpler, less structured garments: Claire McCardell did the full silhouette in a summer dress (Fig. 20-7). Sleeves joined the bodice smoothly at the shoulder; puffed and gathered sleeves were limited to occasional formal gowns. Summer dresses were often sleeveless.

Soon after the New Look was accepted, designers began to experiment with other silhouettes. American Norman Norell, in 1949, and Paris couturier Cristobal Balenciaga, in 1951, showed unfitted overblouse and middy dresses for day and evening. Balenciaga created jackets and dresses that fitted in front and stood away from the body in back, and semifitted styles such as the suit in Figure 20-10. In 1955, Dior showed the A-line (Fig. 20-12), and Balenciaga showed his blouse-backed low tunic (Fig. 20-13) as well as straight tunics. After Dior's sudden death, his young assistant, Yves Saint Laurent, took over as head designer for the House of Dior, following the A-line with the trapeze (Fig. 20-14). American women protested again—they did not want to hide their figures in the chemise, the sack, the shift, or whatever it was called. But by the late 1950s, women were wearing a variety of silhouettes, while skirts were becoming noticeably shorter (Fig. 20-14).

For late afternoon and early evening events, the cocktail dress was a necessity. It was day length, most often black (Fig. 20-11). Like daytime dresses, evening gowns could be full or narrow; most had strapless or off-the-shoulder necklines. American Charles James designed the gown in Figure 20-9 for a private client.<sup>1</sup> Rich colors and fabrics with sumptuous ornamentation characterized Dior's bell-

shaped evening gowns. Short ballerina-length evening gowns appeared about 1953, coexisting with full-length gowns. In the middle 1950s, designers began to experiment with semifitted evening styles, and high-waisted designs appeared in the late 1950s.

**Suits and Coats** Suits and jacket-dress combinations were basics in women's wardrobes. The semifitted silhouette (Fig. 20-10) and the A-line (Fig. 20-12) appeared in suits or jacket dresses. Coats and suits were precisely tailored, with fabric-bound buttonholes. New Look suits were padded and stiffened to achieve the rounded-hip silhouette (Fig. 20-6), while shirt-style jackets were less rigidly constructed (Fig. 20-8). When Chanel reopened her couture house in 1954, her easy-fitting suits, often with decorative braid around the edges and without collars and lapels, appealed to American women (Fig. 20-15).

The major coat style, particularly at the popular fashion level, was pyramid- or tent-shaped, flaring from the shoulders. A second style fitted through the upper body and waist, with flaring skirt. It could be a belted, reefer style or an unbelted princess style. Some of these coats had very large, dramatic collars. In addition, coats, like suits, came in semifitted and standaway silhouettes, and by 1952 Balenciaga and Norell in particular were showing easy-fitting tubular coats (Fig. 20-5). Set-in sleeves, shirt-style sleeves, and deep armholes characterized various coat styles.

For fur coats, broadtail and mink were two frequent choices; mink was available in a variety of ranch-raised mutation colors. Fur stoles and short jackets were worn as cocktail and evening wraps. Fake fur coats of synthetic pile simulated the real thing at much lower prices.

**Sports and Leisure Wear** Americans such as Claire McCardell (represented in Fig. 20-7) were among the most creative designers of sports and leisure wear. Their dresses, separates, and active sportswear were flattering, practical, and wearable. Styles included full,



Figure 20-11. Cocktail dress by Jacques Fath, 1954. (Photograph by Henry Clarke, *Vogue*)

gathered dirndl skirts, simple shirts, and narrow, tapered pants. Claire McCardell sold thousands of moderately priced "Popover" wraparound dresses, originally designed during the early 1940s. Italian designer Emilio Pucci created slim Capri pants, worn with shirts and scarves of vivid heraldic prints.

Best-sellers included twin sweater sets in cashmere and synthetic yarns, and sweeping circular skirts. The form-fitting, one piece

ning gowns could

our in  
Proprietor—th  
Dear e  
in soft silk and wool s

© Marshall Field

*Maillot* was a major swimsuit style. Introduction of stretch nylon led to leotard-style swimsuits; the skimpy two-piece bikini swimsuit debuted, named for Bikini atoll, where the H-bomb trial took place.

**Fabrics, Colors, and Ornament** Fabrics were mostly firm-bodied. Satins and velvets were stiff rather than drapable types; laces for evening wear were thick and crusty, not soft. Evening gowns could be beaded or embroidered,

but designers depended more on rich colors and textures and dramatic silhouettes to achieve splendid effects (Fig. 20-9).

Textured silks (the jacket of Fig. 20-6); heavy linens; both soft and firm tweeds (Figs. 20-8, 20-10, 20-14, 20-15); and plushy, long-napped wools were represented in tailored garments. Poodle cloth, with its thick, curly surface, made tent-shaped coats and circular skirts. Knitted fabrics appeared in both inexpensive apparel and couture styles. Buttons

Figure 20-12. "A-line" suit by Dior in gray silk and wool. 1955. Advertised by Marshall Field & Co. (*Vogue*)





Figure 20-13. Balenciaga tunic gathered in back onto a low-set band. White hat. 1955. (Photograph by Henry Clarke, *Vogue*)

were fabric-covered or of natural materials such as bone, horn, or mother-of-pearl.

Colors were either neutral or intense. White, black, navy, grays, beiges, and combinations were frequent. Jewel tones of ruby, sapphire, and emerald enriched both day and evening wear. Pastels were usually of clear chroma, rather than grayed. Unexpected color combinations, such as pink with red or orange with fuchsia, provided drama both in evening wear and in sportswear. Plaids appeared more often than prints.

**Hairstyles and Hats** The small-headed long-necked look prevailed. Most hats were small and close-fitting, although there were also wide-brimmed hats, particularly for spring and summer (Fig. 20-6). Cloches (Figs. 20-5, 20-12, 20-13), narrow-brimmed hats (Fig. 20-14), berets (Fig. 20-8), and tiny pillboxes (Fig. 20-10) were untrimmed or had limited trim such as one flower or one feather. One style was like half a broken eggshell fitted to the head (Fig. 20-11). Hair was short and simply arranged, even for evening (Fig. 20-9). Long hair was dressed close to the head, with a neat chignon in back. Late in the 1950s, hairstyles began to increase in volume and a few hairpieces appeared.

**Footwear and Accessories** The prevailing shoe was the unadorned opera pump, most often in black suede (Figs. 20-6, 20-11, 20-13). Open, high-heeled sandals were worn for evening and summer. About 1953, shoes became increasingly slender, pointed, and low cut (Fig. 20-11). In the late 1940s, some shoes had high straps in front; later in the 1950s, small narrow straps returned (Fig. 20-12). Slender low heels began to replace high, stiletto heels about 1958. Penny loafers, ballet slippers (Fig. 20-7), thong sandals, and platform and "wedge" shoes were casual styles. In the late 1950s, boots appeared for fashionable city wear. A-hemlines rose, some boots reached to the knees.

The strength and elasticity of nylon yarn made very sheer stockings possible. Stockings were usually flesh color, although some were in dark tones; dark seams and heels were a novelty of the early 1950s. Then seamless hose almost entirely replaced seamed hose. Stretch nylon yarns made possible stretch stockings and, in the late 1950s, pantyhose. For everyday, high school and college girls wore bulky white bobby socks.

Accessories were used sparingly during this period; the cut and shaping of the garments, plus the texture and color of the fabrics, spoke for themselves. Handbags were many

colored; the shoulder bag carried over from wartime use to become a postwar classic. Well-dressed women wore gloves to harmonize or contrast with the costume. Because of the emphasis on small waists, leather belts of medium to narrow widths were another wardrobe essential (Fig. 20-8). During the period of the fullest skirts and biggest petticoats, about 1954, wide elastic belts were a fad, especially among younger women.

Women nearly always wore earrings, even for informal occasions. Styles included button types (Fig. 20-10), drop earrings, and hoops. The coronation of Queen Elizabeth II in 1953 stimulated the wearing of rhinestone drop earrings. When Chanel returned, she featured bold necklaces with large fake pearls and colored stones (Fig. 20-15).

Figure 20-14. Trapeze dress in gray wool tweed by Yves Saint Laurent for Dior. 1958. (*Jardin des Modes*)



### 1959-1969

Now the baby boom generation, born during and shortly after World War II, reached its late teens and early twenties. "Never trust anyone over 30" was their motto. It was a tumultuous period. Communists took over Cuba; violence between Protestants and Catholics escalated in Ireland; Israel and Arab nations fought the Six-Day War in 1967.

Events of the 1960s contributed to frustration with the conventional order of society. The assassinations of President John F. Kennedy, his brother Robert, and the civil rights leader the Reverend Martin Luther King, Jr. alarmed and disillusioned many people. University students in many nations engaged in protests, marches, and confrontations. In the United States, outrage over the Vietnam War was a major stimulus for sit-ins and demonstrations. Use of "pot" and other mood-changing drugs increased, particularly among young people. Betty Friedan published *The Feminine Mystique*, igniting the movement for women's rights. More women were working outside the home; more children came home to empty houses after school. Rachel Carson's book *Silent Spring* awakened readers to the dangers of pesticides.

A surge in attendance at performances of classical music was paralleled by tremendous enthusiasm for popular music. The Beatles, from Liverpool, England, had their first big U.S. hit in 1963—"I Want to Hold Your Hand." *Hair*, the first rock musical, opened in 1968. The singing styles and messages of Joan Baez and Bob Dylan captured large audiences. New dances followed; discothèques first appeared in France.

Popular television shows included Lucille Ball's comedy program, Johnny Carson's late-night talk show, and "Laugh-In," featuring Goldie Hawn and others. As television competed with movies, subject matter of films was directed toward more adult audiences.







);  
or  
v;  
in  
er  
as  
of  
ir;  
in  
he  
fr  
of  
of  
nd  
r';  
he  
s);  
he  
at  
rd;  
w;  
nd  
ly.  
et;  
B  
ver  
in

am

is)



*Designer Helen Rose with Grace Kelly*



*From left: Elizabeth Taylor in a Helen Rose design for A Date With Judy; Esther Williams in Jupiter's Darling (costume design by Helen Rose and Walter Plunkett); Helen Rose design for Lana Turner in The Merry Widow*



*Edith Head design for Jane Wyman in Lucy Gallant*



SLIM DRESS  
FUR FOR GLAMOR

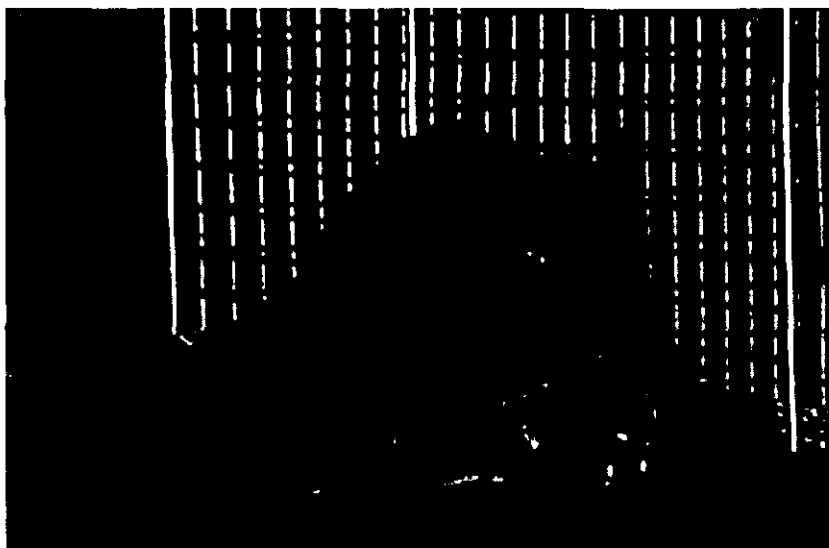


1950-1959













## WORKS CITED

AMTUN "FEMME" FEMMEBOU, DO. I. Retrieved September 3, 2000 from the World Wide Web: <http://www.amtun.com/happy-day/femme.htm>.

GUMMICKMAN, DEBBIE. The Magic Carpet: Principles of Costume Design. ILLINOIS: Waveland Press, Inc., 1989.

GRAND, DO. 6. Retrieved September 3, 2000 from the World Wide Web: <http://www.amerzinc.com/cas/costume/costume.html>.

LAAGE, DO. I. Retrieved September 3, 2000 from the World Wide Web: <http://goddardg-prodserver.com/certim/1/casw24.jpg>.

LAAGE, DO. I. Retrieved September 12, 2000 from the World Wide Web: <http://www.vintagecostume.com/1950/laage/1950vintagemodelsdattdm.jpg>.

LAAGE, DO. 4. Retrieved September 14, 2000 from the World

JENNIFER'S Costume Page, DO. 4. Retrieved September 3, 2000 from the World Wide Web: <http://jennwic.procyte.com/costume.html>.

LOVE, EUGENIE. Costume Design in the Movies. Cambridge: New Publishing Limited, 1976.

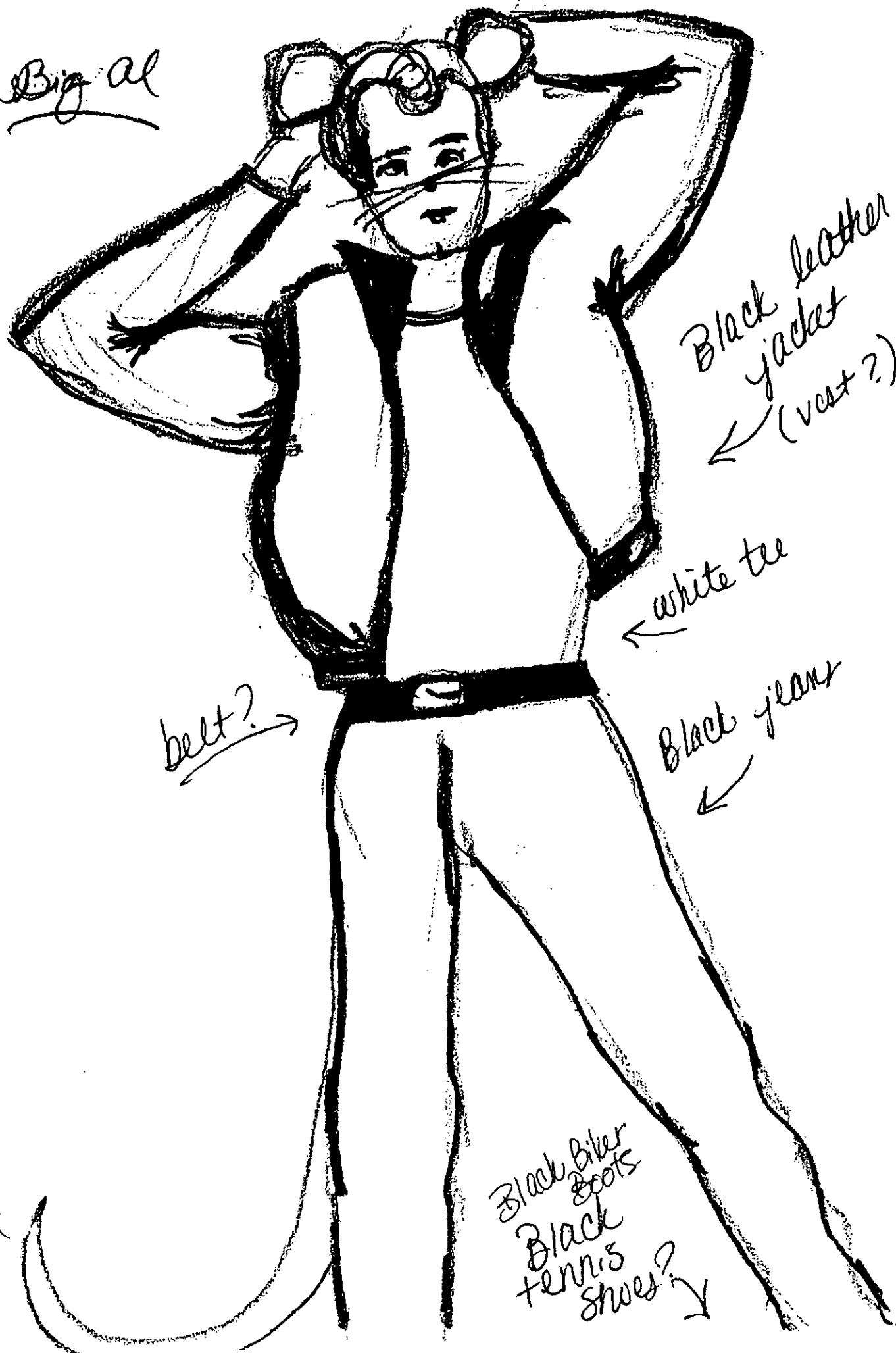
DAVIS, CLARENCE, CORNE WILSON, and JANE FARRER-DICK. The History of Costume. 2nd ed. New York: Longman, 1992.

20TH Century Western Costume: 1930-1960, DO. 4. Retrieved September 12, 2000 from the World Wide Web: <http://www.costume.org/dance/vintagemodels/1930s1.htm>.

# **SKETCHES**

**SKETCHES ARE DONE BY THE DESIGNER TO BRAINSTORM IDEAS FOR THE DIRECTOR AND HER OR HIMSELF.**

Big al



Black leather jacket  
(vest?)

white tee

belt?

black jeans

Black Biker boots  
Black tennis shoes?

scarf in hair

narrator

pastel shirt

white  
kicks

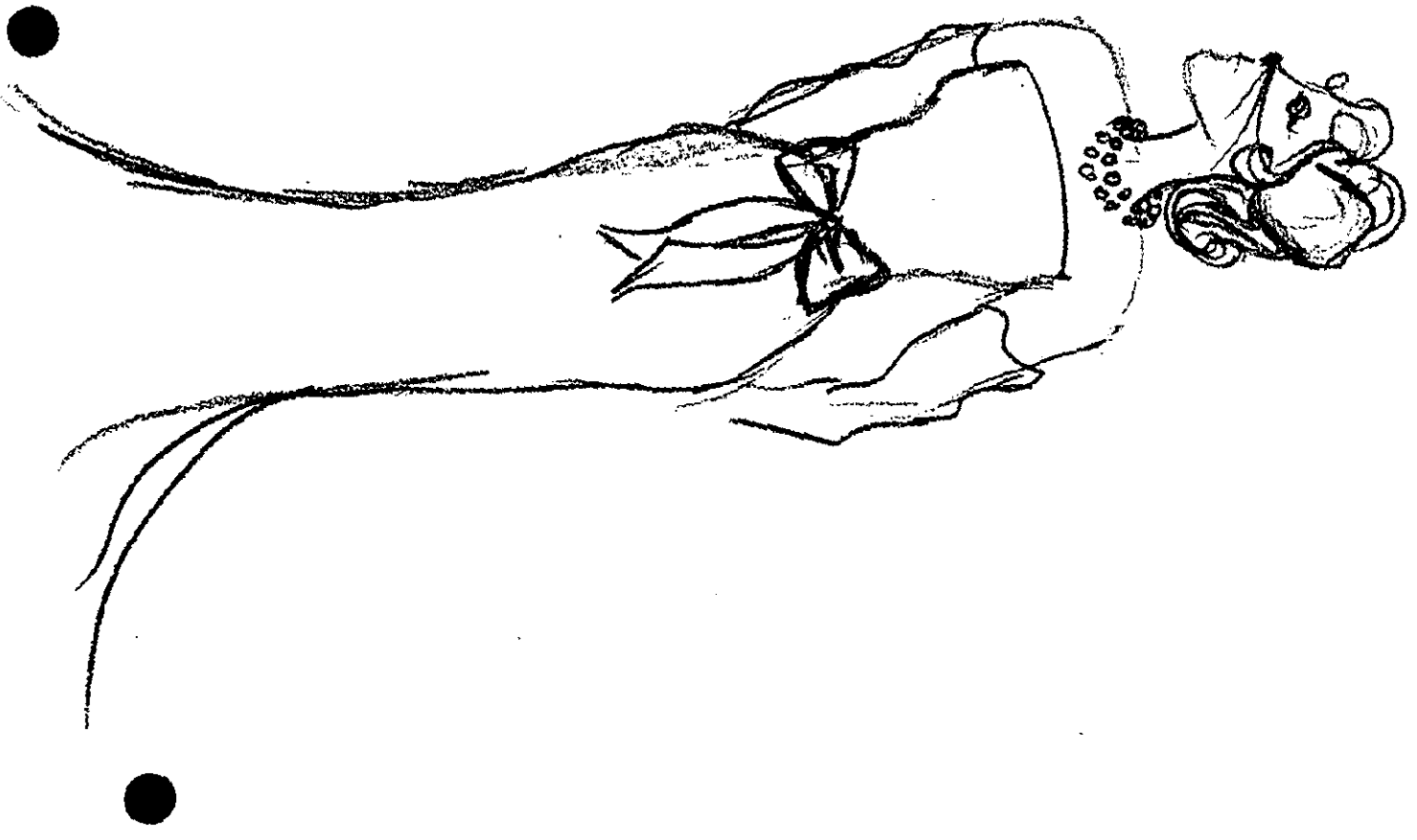
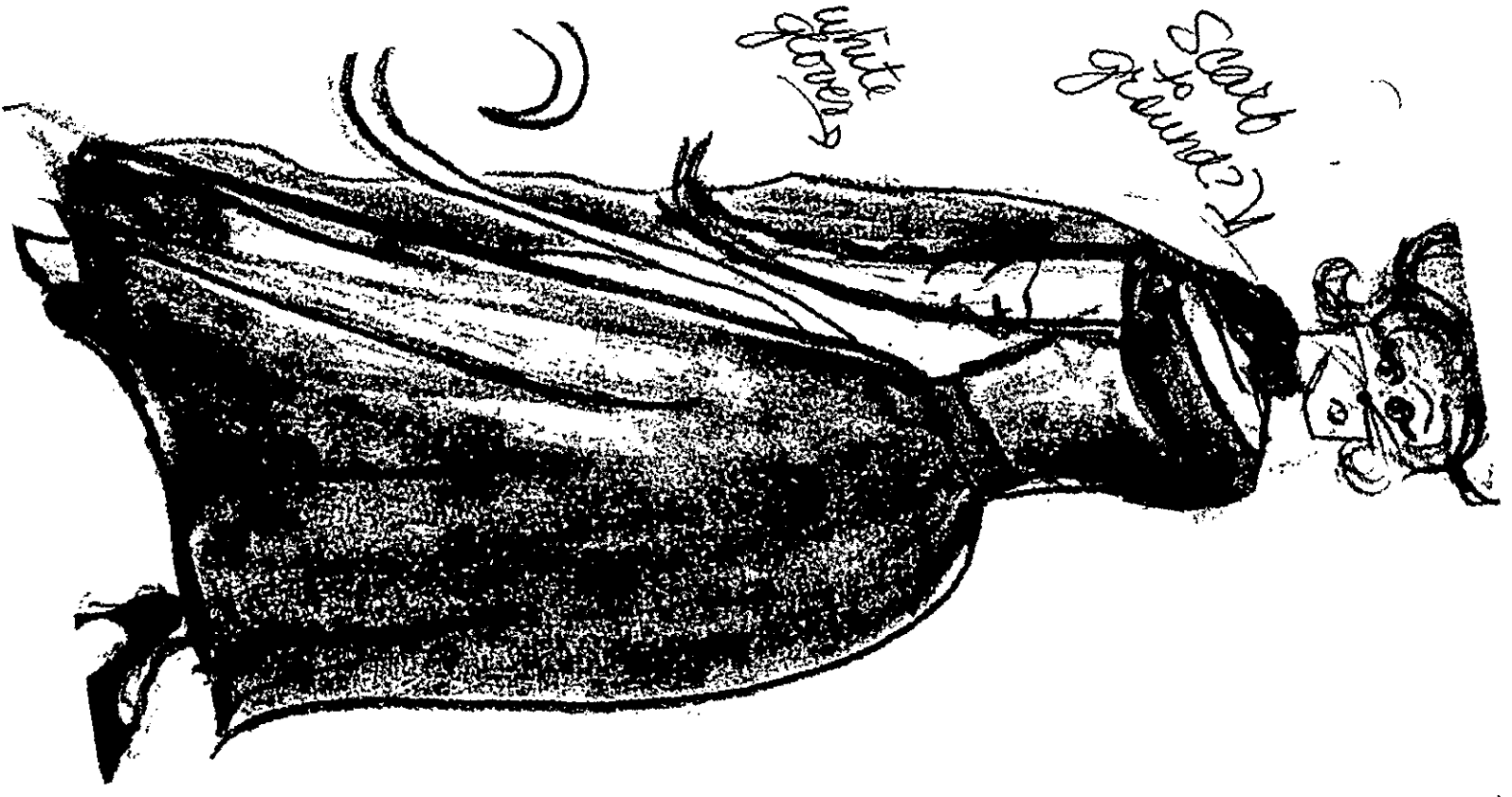
casual

khaki color  
capri pants

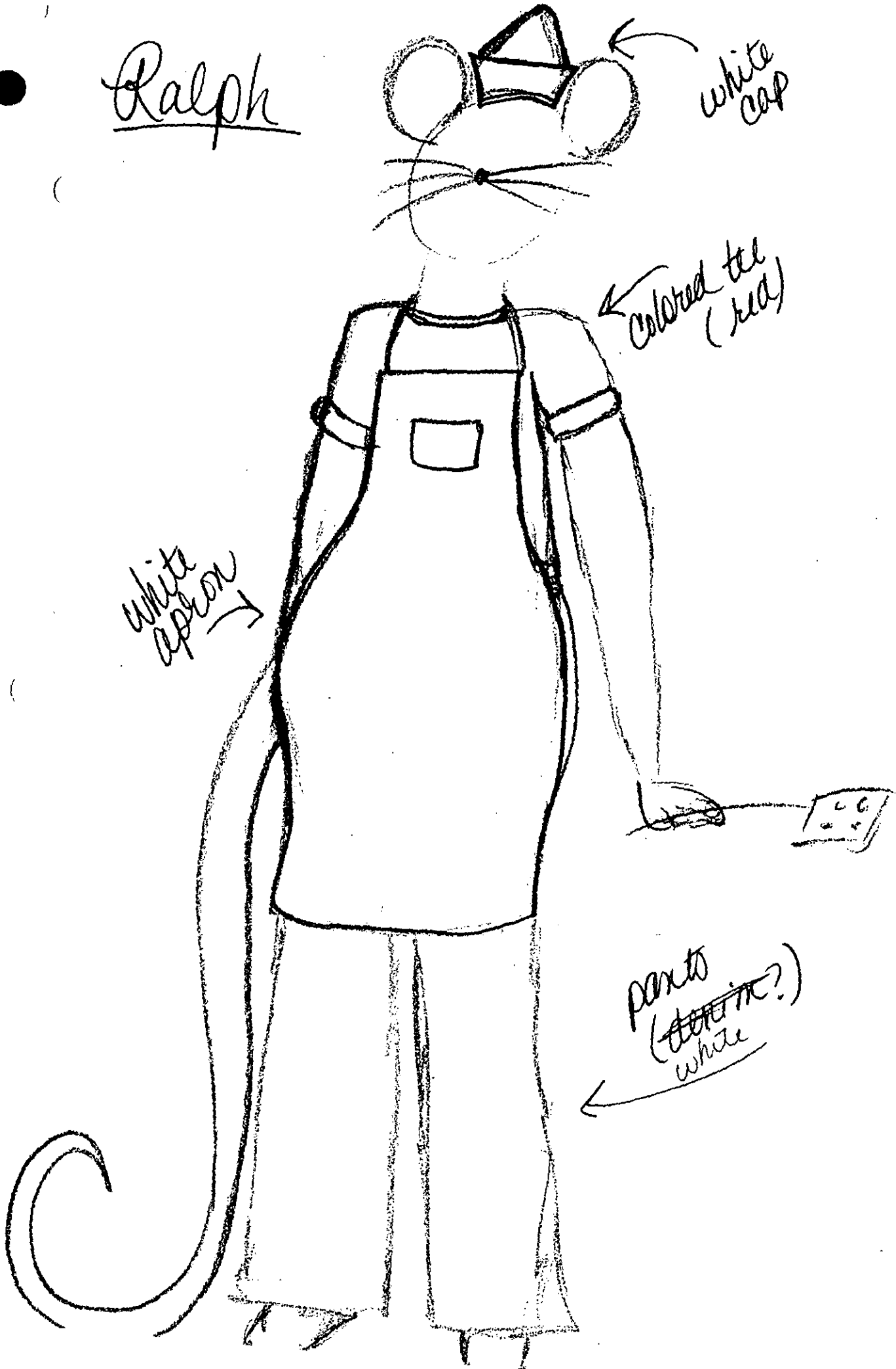


Edwina





Ralph



white cap

colored tee (red)

white apron

pants (white?)

# SCORE

**THIS IS THE PIANO-VOCAL SCORE USED BY THE ACTORS, DIRECTOR, AND DESIGNERS.**



**MYSTERY ON THE DOCKS**

*An Opera In 3 Short Acts*

Words and Music by EDWARD BARNES

*piano-vocal score*

# MYSTERY ON THE DOCKS

*An Opera in 3 Short Acts*

Words and Music by EDWARD BARNES

## CAST OF CHARACTERS:

Narrator \_\_\_\_\_ *spoken*  
RALPH, a short order cook..... *Tenor*  
BIG AL, a criminal rat..... *Baritone*  
EDWINA, an international opera star..... *Soprano*

RAT PACK, Big Al's gang..... *Children's chorus*  
CHORUS/POLICE..... *Children's chorus*

} *from audience  
led by narrator*

## ORCHESTRA

*Acoustic piano*  
*Electric keyboards*  
*Percussion*

Duration: 30 minutes

## SOUND EFFECTS

Fog horn  
Deep creaking sound  
Ship's engine  
Door slam  
Car brakes, tires screeching  
Car doors opening  
Car doors closing  
Squeaky board  
Police sirens  
Jail door closing

*Sound effects can be pre-recorded or performed live. The use of sound effects in MYSTERY ON THE DOCKS is optional.*



## RALPH'S RADIO

Ralph's radio should be a "boom-box" type cassette deck that is turned "on" by playing the pre-recorded cassette tape. The radio/tape is used in ACT I/Scene 2, for the special report bulletin about Edwina's kidnapping; and in ACT II/Scene 2 as accompaniment to the rat's rumba/cha-cha party.



## COMMERCIALS/SPONSORS

The presenter of the opera, the name of it's sponsor and the sponsors's commercials should be original to each production of *MYSTERY ON THE DOCKS*. For the purposes of the libretto, "Lyric Opera of Kansas City" and "Rinso" brand soap are used to show the way the announcements work.

MYSTERY ON THE DOCKS

*Co-commissioned by  
The Lyric Opera of Kansas City  
The Los Angeles Music Center Opera  
Opera/Columbus*

*Made possible by a grant from  
The Meet The Composer/Reader's Digest Commissioning Program  
in partnership with  
The National Endowment for the Arts  
and The Lila Wallace-Reader's Digest Fund*

MYSTERY ON THE DOCKS  
is based on a story by Thacher Hurd  
©Copyright 1983 by Thacher Hurd  
used by permission of Curtis Brown, Ltd.

# MYSTERY ON THE DOCKS

*Opera in 3 short acts*

Words and Music by  
**EDWARD BARNES**

## [ACT I] [INTRODUCTION]

$\text{♩} = 76$

Musical score for the introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 76. The music features several triplet markings. Dynamics include *f* (forte) and *mp* (mezzo-piano).

NARRATOR: [*The Lyric Opera of Kansas City*] presents: "MYSTERY...

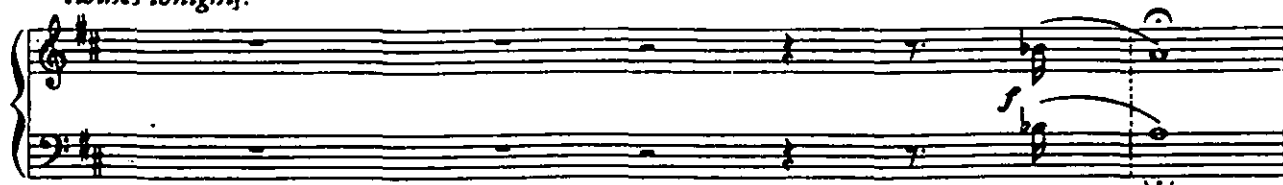
Musical score for the narrator's introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features several triplet markings. Dynamics include *mf* (mezzo-forte) and *p* (piano).

ON... THE DOCKS!"

Musical score for the narrator's introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features several triplet markings. Dynamics include *f* (forte).

4.  
NARRATOR: Today's program sponsored by [Rinso. Rinso, for clothes that are brighter than bright and whiter than white, use Rinso on all your clothes tonight].

And now for our story...



### [SCENE 1: The Diner on Pier 46]

1 ♩ = 66 *Brightly*



NARRATOR: Ralph is the short order cook at the diner on Pier 46.



RALPH:



Fish and fries, I'm ser-ving fish and fries, I'm ser-ving fish and fries and fries and fish,



R

What a de - li - cious, tas - ty dish, Had-dock and ma - ck' rel, tu - na,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including triplets. The piano accompaniment is in grand staff (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand.

R

Floun-der and bass and cod, Ser-ving up fish and fries!

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a melodic peak with a fermata and a dynamic marking of *f*. The piano accompaniment continues with similar rhythmic patterns.

**2** NARRATOR: Now Ralph... Ralph is a rat. And tonight, Ralph has stayed

R

Detailed description: This system shows the beginning of the narrator's part. The vocal line is mostly rests, with some initial notes. The piano accompaniment is more active, featuring a bass line with triplets and chords in the right hand.

R

late to wash up the dishes. This plate has some on-ion stuck to it.

Detailed description: This system continues the narrator's part. The vocal line has a dynamic marking of *mf* and a melodic line with eighth notes. The piano accompaniment includes a dynamic marking of *mp* and continues with its established rhythmic accompaniment.

4.

(a la "Pagliacci")

R

Some-one did-n't eat all their on-ions! This one has some

R

cole slaw on the side. And this bowl... This bowl has some

R

cho - c'late ice-cream I think, yes. And this one... rasp-ber-ry pie.

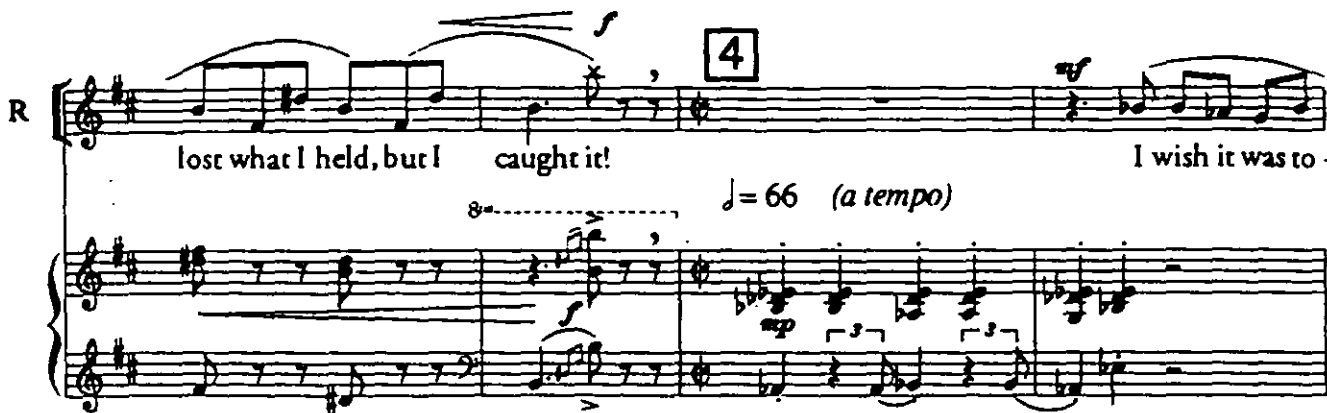
**3** (a la "Barber of Seville")

R

$\text{♩} = 132$

Whoops! Al-most slipped, al-most fell, could've



R  **4**  
 lost what I held, but I caught it! I wish it was to -  
 ♩ = 66 (a tempo)

R   
 mor-row night. I wish to-mor-row was right now.

R   
 To-mor-row I go to the o-p'ra house. My fa-v'rite sin-ger is in

R  **5** (a la "La Rondine")  
 town. 'Til then it's pots and pans and  
 (molto rit.)..... ♩ = 126 Molto Rubato

6.

R

grease to scrub! Knives and forks and soap and suds!

R

(a la "La Boheme")  
*mf*

Ah well, it's not much fun, but work is work and I'm almost done.

♩ = 144

**6** NARRATOR: It's almost midnight. And as Ralph finishes

R

♩ = 72

*mf*

*p*

finishes the washing, a cold clammy fog creeps over the docks. (*molto rit.*).....

R

*mp*

*p*

**7** *mp*

R Fish and fries, I'm ser - ving fish and fries, I'm ser - ving...

*J = 54 Slower*

*p*

2: 65

NARRATOR: A fog horn blew. [SOUND EFFECT: Fog horn.]

R

NARRATOR: The pier creaked.

R Fish and fries, fish and...

[SOUND EFFECT: Pier creaking.]

R *p* Fish and fries...

8.

NARRATOR: Then all... was... quiet.

R

(poco rit.)

NARRATOR & CHORUS: Or was it???

R

(poco rit.)

pp

### [SCENE 2]

NARRATOR: Ralph heard an engine throbbing. [SOUND EFFECT: Engine noise] A dark ship sailed

8

fp

up to the dock. A gangplank fell.

R

mp

What's this?

♩ = 100

mf

fp

R

*mp*  
Who could be dock-ing at this time of night?

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics "Who could be dock-ing at this time of night?" are written below the notes. A dynamic marking of *mp* is placed above the first measure. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

R

*(rit.)*.....  
*p*

Detailed description: This system continues the musical score. The vocal line has a few notes and rests. The piano accompaniment features a series of eighth-note patterns in the right hand and a steady bass line in the left hand. A dynamic marking of *p* is present at the end of the system. A *(rit.)* marking is placed above the piano part.

9

$\text{♩} = 144$

RAT PACK:

*Rumba/Cha-cha*

*Hee, hee, hee!*

*p*

Detailed description: This system is for piano accompaniment. It features a grand staff with a key signature of two flats and a tempo of 144. The right hand has a melodic line with a long slur. The left hand has a rhythmic bass line. The text "Rumba/Cha-cha" is written above the piano part, and "Hee, hee, hee!" is written above the vocal line. A dynamic marking of *p* is at the beginning.

Detailed description: This system continues the piano accompaniment from the previous system, showing the continuation of the melodic and rhythmic lines in both hands.

10. BIG AL:

Musical score for 'BIG AL'. It features a vocal line and a piano accompaniment. The vocal line starts with a box containing the number '10'. The lyrics are: "We are rats. We're mean 'n dir-ty lit-tle rats." The piano accompaniment includes a treble and bass clef with various musical notations like notes, rests, and dynamics.

RAT PACK:

Musical score for 'RAT PACK'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Hee, hee, hee!" followed by "We can't tell ya what we're up to, If ya". The piano accompaniment includes a treble and bass clef with various musical notations like notes, rests, and dynamics.

Musical score for 'RAT PACK'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "knew, It would cor-rupt you, But this is where the ac-tion-'ll be". The piano accompaniment includes a treble and bass clef with various musical notations like notes, rests, and dynamics.

RAT PACK:

11

Musical score for 'RAT PACK'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "at!" followed by "Hee, hee, hee!" and "We are rats." The piano accompaniment includes a treble and bass clef with various musical notations like notes, rests, and dynamics.

P.  We're sneaky de-vious lit-tle rats. We got this

B.A.  We're sneaky de-vious lit-tle rats. We got this



*mp*

R.P.  plan we been plot-tin', It's so cri-mi-nal - ly rot-ten, If it

B.A.  plan we been plot-tin', It's so cri-mi-nal - ly rot-ten, If it



*mp*

R.P.  does-n't work then we'll eat our hats.

B.A.  does-n't work then we'll eat our hats.



*8va*

12.

RALPH:

12

Hmmm... Looks like some pret-ty tough

*mp*

*p*

(RATS giggle to themselves)

R

cus-to-mers. Won-der what they want here?

R

13

Yes?

RAT PACK: *f*

Fish and fries! Fish and fries!

BIG AL: *f*

Fish and fries! Fish and fries!



BIG AL:

Fish and fries for the gang all a-round and we want plen-ty of cole slaw on the

RALPH: "But I'm closed!"

RAT PACK:

And ya

B.A.

side. Cho-c'late ice-cream and some rasp-ber - ry pie. And ya

*mp* *f*

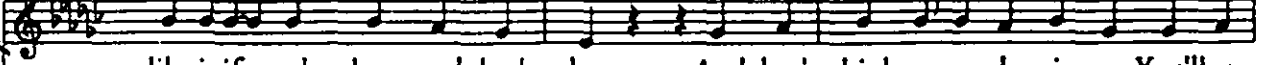
14

R.P.

bet-ter not be skim-py, Don't serve us somethin' wim-py, We won't

B.A.

bet-ter not be skim-py, Don't serve us somethin' wim-py, We won't

R.P.  *mp*  
 like it if you're cheap and that's that. And don't think ya can deceive us, You'll re -

B.A.  *mp*  
 like it if you're cheap and that's that. And don't think ya can deceive us, You'll re -

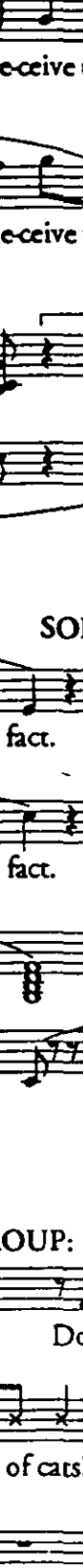


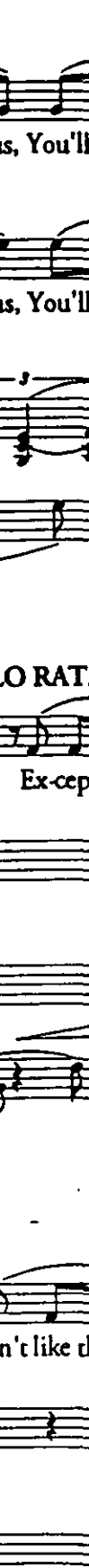
*mp*

R.P.  **SOLO RAT:**  
 gret ya didn't believe us, 'Cause we ain't 'fraid of nut-tin' that's a fact. Ex-cept for

B.A.   
 gret ya didn't believe us, 'Cause we ain't 'fraid a nut-tin, That's a fact.



**SOLO RAT:**  **RAT GROUP:**  
 cats. We're 'fraid of cats. Don't like those

B.A.   
 What a-bout cats? We're 'fraid of cats?



*p*

cats.

Well don't tell him that, you rats!

$\text{♩} = 160$  Moving

RALPH:

Fish and fries, Com-ing right up. Here's some plates, sauc-ers and cups.

R

Knives and spoons and forks and mugs. And here's some pep-per and here's some salt, and

R

16 [SOUND EFFECT: Frying food] *mp*

ketch-up and mus-tard to go with it all.  $\text{♩} = 126$  You boys from that

16.

ship out there, that dark ship?  $\text{♩} = 144$

**BIG AL** "Ah... What's it to you?"

17

**R** *mp* You got bus-'ness on the wa-ter-front?  $\text{♩} = 144$

**B.A.** "Yeah... That's it."

$\text{♩} = 126$

**R**  $\text{♩} = 126$  *mp* What kind of bus-'ness do you...  $\text{♩} = 126$

**RAT PACK**

Hee, hee, hee!

**B.A.** "We got business!"

BIG AL

Hey! What's with all the questions, huh? We just come here for the

18

*mp*

Detailed description: This block contains the musical score for Big Al's vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Hey! What's with all the questions, huh? We just come here for the". The piano accompaniment is on a grand staff (treble and bass clefs). A box with the number "18" is placed above the piano part. The dynamic marking *mp* is present.

RALPH "OK. OK, OK, OK." NARRATOR: Ralph served up

RAT PACK

Yeah!

B.A.

food!

food!

*fz*

Detailed description: This block contains the musical score for three vocal parts: Ralph, Rat Pack, and B.A., along with piano accompaniment. Ralph's line is on a single staff with lyrics "OK. OK, OK, OK." and "NARRATOR: Ralph served up". Rat Pack's line is on a single staff with lyrics "Yeah!". B.A.'s line is on a single staff with lyrics "food!". The piano accompaniment is on a grand staff. A dynamic marking *fz* is present. A dashed line with a circled '8' above it indicates a measure of rest or a specific musical instruction.

the food, then turned on the radio. [SOUND EFFECT (on tape): Scanning radio stations.]

R

Detailed description: This block contains the musical score for the narrator's line and piano accompaniment. The narrator's line is on a single staff with the text "the food, then turned on the radio. [SOUND EFFECT (on tape): Scanning radio stations.]". The piano accompaniment is on a grand staff.

18.

19

$\text{♩} = 108$

RADIO ANNOUNCER (on tape): "We interrupt this program to

R

TAPE/RADIO

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is currently blank.

bring you this special report: Edwina Bombastina, the international opera star,

R

The second system continues the piano accompaniment from the first system. The vocal line remains blank.

has mysteriously disappeared in Ratville tonight...

R

The third system continues the piano accompaniment. The vocal line remains blank.

...Miss Bombastina was due to give a concert

R

*mf*

No! She's my fa - v'rite!

The fourth system features the vocal line with lyrics. The piano accompaniment continues. The vocal line has a dynamic marking of *mf*. There are triplet markings over the notes 'fa' and 'rite!'.

at the Ratville Opera House, but that concert is now in question...

But

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *p*.

...The police have no clues."

R

I had front row tick-ets!

END OF TAPE\*

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features dynamic markings like *f* and *p*.

20 J=144

R

Hey!

Whar're you doing? Hey!

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part includes dynamic markings like *f* and *p*.

[SOUND EFFECT: Door slam.]

R

That's my radi-o, hey! Come back here! Pay up!

Musical notation for the fourth system, including a vocal line and piano accompaniment. The piano part includes dynamic markings like *f* and *p*.

20.

NARRATOR: Ralph rushed to the door...

Looked out...

R

sp

But the pier was empty.

R

sp

NARRATOR & CHORUS: Or was it???

R

vob

[SCENE 3]

21

$\text{♩} = 108$

p



NARRATOR: Suddenly, a car screeched to a stop in front of the dark ship.

[SOUND EFFECT: Car brakes.]

Musical score for the Narrator's sound effect. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains three chords, each with a downward-sloping line through it, representing the sound of brakes. The bass staff contains a rhythmic accompaniment of eighth notes.

22

Car doors opened... [SOUND EFFECT]

BIG AL

Musical score for Big Al's dialogue. It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 92. The vocal line has lyrics: "O-K boys. Get that sack out of the trunk." The piano accompaniment consists of eighth notes in both hands.

Closed... [SOUND EFFECT] More rats appeared...

B.A.

Musical score for B.A.'s dialogue. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Hur-ry up, step on it!" The piano accompaniment consists of eighth notes in both hands.

RALPH

Ralph peaked out from the shadows...

Musical score for Ralph's dialogue. It features a vocal line with a triplet of eighth notes marked *mp*. The lyrics are: "What's this?"

B.A.

We have-n't got much time!

Musical score for B.A.'s dialogue. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "We have-n't got much time!" The piano accompaniment includes dynamic markings *p* and *mp*.

22.

23

R

B.A.

No, Not the bag, you i-di-ots! What-'re you doing?

R

B.A.

What-'ve they got in there?

You'll da-mage the mer-chan-dise, huh!

Ralph leaned in for a better look...

R

B.A.

It looks like it's... It's some sort of...

And just then... [SOUND EFFECT: Creaky board.]

*p*

Some kind of...

"Oh no!!!"

24

*J* = 92

"Huh???"

Ah

*pp*

*f*

(sniffs)

(sniffs)

(sniffs)

hah!

A rat!

I smell a rat!

*mp*

B.A. *mf*  
 I got a whiff, A sniff! The stench! The smell! What a stin-ky rat!

B.A. *p*  
 Spy-ing, Hi-ding, List'-ning, Lur-king. Where's he at? I smell a

25

RALPH No!

B.A. There he is!

rat! *sp* *f* *sp* *f* After him, Quick!

B.A. *mf*  
 Catch him, snatch him! Don't let him get a-way! Grab him, try to nab him! Grab his

26

feet, grab his whisk-ers! Come on, pull his tail! Get his

RALPH No! Let me go!

B.A.

arms, that's it! Get his hands, yes!

R

B.A.

27

B.A.

To the ship! To the ship! To the

[COMMERCIAL BREAK #1]

# [ACT II]

## [SCENE 1: On board the dark ship]

$\text{♩} = 76$

1

NARRATOR: Back on the dark ship, Big Al and his pack

of rats were headed out to sea.

And Ralph?...

Ralph was alone in the hold.

NARRATOR/CHORUS: Or was he???

2

RALPH:

29.

$\text{♩} = 108$

*mp*  
It's dark in here.

*f*  
*mp*  
There's not much light; I can hard-ly see an-y-thing.

R  
Those rats must be up to some-thing bad, Some-thing real - ly bad;

R  
Why else would they put me here?



30.

R *mf*

I won - der what they're plan - ning? What trick they're try - ing to

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) starts with a half note chord of G4 and B4 in the right hand, and a half note G3 in the left hand. There are triplets of eighth notes in the vocal line starting at the 10th measure.

R *mp* 3 = 138 *(a la "La Boheme")* *mf*

pull? What will they do with me? Huh? They'll prob - 'ly toss me

Detailed description: This system contains the third and fourth staves. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand starting at the 10th measure. The tempo is marked as quarter note = 138.

R *mf*

off the boat at sea! I'll have to swim and swim and swim and swim with

Detailed description: This system contains the fifth and sixth staves. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand starting at the 10th measure.

R *f* = 69

sharks en-circ-ling me! And I'll be lost on some de-sert isle, Ma-ronned and

Detailed description: This system contains the seventh and eighth staves. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand starting at the 10th measure. The tempo is marked as quarter note = 69.

♩ = 120

31.

stranded, No o - p'ra house for miles!

Oh

4

[Muffled cries from inside the bag.]

well...

Now what?

♩ = 108

What was that?

[muffled cries]

There it is a-gain. It's co-ming from o-ver there... From

(gasps)

[muffled cries]

that... From that sack.

I'll bet it's that sack they brought in from the car!

5 [muffled cries]

R *mf*

*J* = 96 What? Who is it? Who's there? Wait...

R Hang on, I'll get you out! If I can...

R Can... Just... Just loo-sen this one rope then I could...

6 (freely)

EDWINA:

R *mf* Fi-nally! I could hard-ly

There! I did it, it's o-pen, you're... It's you!

*(gasps)*

E breath \_\_\_\_\_ in there! That's right.

R Ed - wi - na Bom - bas - ti na!

E Who are you?

R Me???

E **7** ♩ = 112

R I'm your big - gest fan. You're my he - ro.

E I'm what? Oh, Oh' real-ly?

R You're my shi - ning light, my fa - v'rite star.

E  No,

R  I have all your re-cord al - bums, all your pos-ters, C - Ds and tapes.



E  8  
You don't say.

R  That's right I do and I've ne-ver missed a sin-gle



E  Oh my!

R  con-cert that you've gi-ven, not one sin-gle date. I've al-ways wan-ted to meet you. It



Well, I don't...  
 must be fate. Ed - wi - na Bom - bas - ti na!

**9** (*freely*)

E Big Al kid-napped me.

R But wait... What are you doing here Ed - wi-na? What?

E And I'll walk the plank if he does-n't get his ran-som.

R No! We've got to get off this ship and

10

E Yes, but how???

R fast! Follow me. (moving)

J = 138

Wait!

J = 100

E I don't e-ven know your name. Yes, your name?

R My name?

mp

E Ralph?

R My name's Ralph. That's right.

(poco ritard.).....

pp

11

Well Ralph...

Let's get out of here.

$\text{♩} = 92$

*sp*

You lead the way!

Come on!

$\text{♩} = 76$

*MAN V*



# [SCENE 2]

**12** ♩ = 144 *Rumba/Cha-cha*

\*TAPE/RADIO

Musical score for the first system, featuring piano and bass staves. The piano part has a melodic line with dynamic markings *p* and *mp*. The bass part has a rhythmic accompaniment.

NARRATOR: Up on deck, Big Al and his pack of rats

Musical score for the second system, continuing the piano and bass parts. The piano part has dynamic markings *mp*. The bass part continues with a rhythmic accompaniment.

rats were havin' a little party.

RAT PACK:

Musical score for the third system, featuring a vocal line for the Rat Pack. The line contains the lyrics "Hee, hee, hee!".

Hee, hee, hee!

Musical score for the fourth system, featuring piano and bass staves. The piano part has dynamic markings *mp*. The bass part continues with a rhythmic accompaniment.

BIG AL:

**13**

Musical score for the fifth system, featuring a vocal line for Big Al. The line contains the lyrics "Mo-ney. We're gon-na have so much mo-ney."

Mo-ney.

We're gon-na have so much mo-ney.

Musical score for the sixth system, featuring piano and bass staves. The piano part has dynamic markings *mp*. The bass part continues with a rhythmic accompaniment.

Lots 'n lots. Money. Bags and buckets filled with mo-ney.

We'll be hot! Money for this, And mo-ney for that. We're gon-na be fil-thy

B.A. rich little rats. Once we get the ran-som we'll take off in a flash.

RAT PACK:

B.A. Head on down to Rio with our cri-mi-nal cash. Aye! Aye!

R.P. 

Cha-cha-cha!

B.A. 

Cha-cha-cha! We'll splash in the waves a-long the shores of I - pa -



B.A. 

ne-ma. Re-lax-ing for days, buil-ding cast-les in the sand.



B.A. 

We'll do the sam-ba at Car-ni-val.



RAT PACK:

B.A. 

Hey!

Dan - cing our nights a - way! Hey!



15

(Dance break: Rumba/Cha-cha)

Musical notation for the first system of the dance break, featuring a piano and bass line. The piano part has a melodic line with slurs and accents, while the bass part provides a steady rhythmic accompaniment.

Musical notation for the second system of the dance break, continuing the piano and bass lines. The piano part includes dynamic markings such as *f* and *mp*.

RAT PACK:

16

Musical notation for the vocal line of 'Rat Pack', showing a melodic line with lyrics.

Money!

BIG AL:

Musical notation for the vocal line of 'Big Al', showing a melodic line with lyrics.

Money!

We're gon-na have so much

Musical notation for the piano accompaniment of the 'Rat Pack' and 'Big Al' sections, featuring a complex melodic and harmonic structure.

Musical notation for the vocal line of 'R.P.', showing a melodic line with lyrics.

Mon-ey!

Money!

Musical notation for the vocal line of 'B.A.', showing a melodic line with lyrics.

mo-ney!

Lots 'n lots 'n lots of mo-ney!

Musical notation for the piano accompaniment of the 'R.P.' and 'B.A.' sections, featuring a complex melodic and harmonic structure.

R.P. *p* Mo-ney! Wal-lets stuffed.

B.A. Buck-ets filled with mo-ney! We'll be hot! *p* Wal-lets stuffed.

R.P. *pp* *know* Pur-ses clogged. Poc-kets bul-ging with bun-dles 'n wads of mo-ney!

B.A. Pur-ses clogged. Poc-kets bul-ging with bun-dles 'n wads of mo-ney!

R.P. *ff* Mon-ey! Yeah!

B.A. Mon-ey! Yeah!

[SCENE 3]

17

♩ = 108

RAT: They're gone!

RAT: The pris'ners- they got out of the hold!

BIG AL: What?

No!!!

B.A.

How could you? You im-be-ciles! Drat it! Splat it! You rat fink lit-tle fools!

B.A. *mf* All that ea - sy mo - ney, and you, you let it go loose! *f*

The first system consists of a vocal line (B.A.) and a piano accompaniment. The vocal line starts with a *mf* dynamic and includes a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

**18** RAT:

Look! There they are!

B.A. Where? Ah-ha! *f*

*J = 92*

The second system begins with a boxed measure number '18' and the character name 'RAT:'. The vocal line (B.A.) has lyrics 'Look! There they are!' and 'Where? Ah-ha!'. The piano accompaniment includes a tempo marking 'J = 92' and dynamic markings 'f' and 'mp'. There are also some 'v' markings below the piano part.

RALPH: *f*

Run Ed-wi-na, run!

B.A. *mf* Try-in' to es-cape, eh? We'll fix you!

The third system features the character 'RALPH:' and the vocal line (B.A.). The piano accompaniment continues with a consistent rhythmic pattern and includes 'v' markings below the staff.

EDWINA: *mf*

Where do we go? Where?

RALPH: *mf*

There! Up the

19

E

What?

R

mast! Climb the rig-ging, fast!

BIG AL:

Go on boys, bring 'em in!

R

To the crow's nest, Hur-ry!



EDWINA:

I'm right be - hind you      Ralph!

This block contains the first system of music. It features three staves: a vocal line for Edwina, a piano accompaniment, and a second vocal line. The piano part has dynamic markings *fp* and *f*. The lyrics are "I'm right be - hind you" followed by "Ralph!".

RALPH:

Quick Ed-wi-na!

BIG AL:

After them!

This block contains the second system of music. It features three staves: a vocal line for Ralph, a vocal line for Big Al, and a piano accompaniment. The piano part has dynamic markings *fp*, *f*, and *mf*. The lyrics are "Quick Ed-wi-na!" for Ralph and "After them!" for Big Al.

EDWINA:

I'm al-most there!

RALPH:

Come on!

This block contains the third system of music. It features three staves: a vocal line for Edwina, a vocal line for Ralph, and a piano accompaniment. The piano part has a dynamic marking *p*. The lyrics are "I'm al-most there!" for Edwina and "Come on!" for Ralph.

Musical score for piano, first system. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs.

NARRATOR: Will they do it?

Musical score for piano, second system. A box containing the number '20' is positioned above the right-hand staff. The music continues with a melodic line in the right hand and accompaniment in the left hand.

Will Ralph and Edwina escape the dark ship?

Musical score for piano, third system. The system begins with a measure rest in the right hand, indicated by a circled '8'. The piano accompaniment continues in the left hand.

Will they make it up the rigging to the crow's nest on top?

Musical score for piano, fourth system. Similar to the previous system, it starts with a circled '8' and a measure rest in the right hand, followed by piano accompaniment in the left hand.

Or, will Big Al catch 'em and make 'em walk the plank?

Musical score for piano, fifth system. The system begins with a circled '8' and a measure rest in the right hand, with piano accompaniment in the left hand.

We'll find out after this word from our sponsor.

Musical score for piano, sixth system. The right hand has a melodic phrase starting with a forte 'f' dynamic. The left hand provides accompaniment, also marked with 'f'. The system concludes with a double bar line and a final note in the right hand.

[COMMERCIAL BREAK #2]

[ACT III]

[SCENE 1]

$\text{♩} = 76$  EDWINA: *f*  
HELP! \_ HELP! \_

RALPH: *f*  
HELP! \_ HELP! \_

**1**  $\text{♩} = 84$

E HELP! \_

R HELP! \_ We're trapped! They're right be-low us! HELP! \_

E Some-bo - dy quick, come save us! HELP! \_\_\_\_\_ What? Flares?

R Look Flares!

E But Ralph... The fog is too thick. The po-

R We can light them. Sig-nal the po-lice!

**2**

E lice will ne-ver see flares.

R Well, what then? We've

E

R

got-ta think of something, we're run-ning out of time.

*p* *f*

E

I know! We can sing! Sing! Sing! Sing! Sing, sing, sing, sing, sing, yes!

R

Yes??? Sing? Sing? Sing? Sing?

*f* *fp*

3


E

R

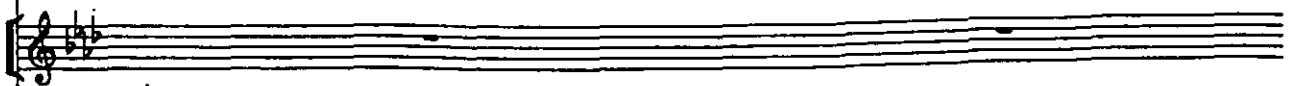
*mf* (jazzy)

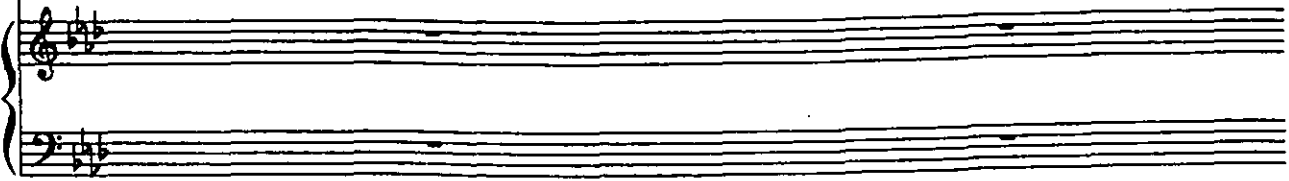
You mean like: Zab-ba, zab-ba, zoo-zah, zah-ba, zah-ba, zah zoo zah?

*f*

E *mf* 

No. Like we do at the o-'pra house. Like: La, la, la, la, la, la, la, la, la, la, la, la, la,

R 



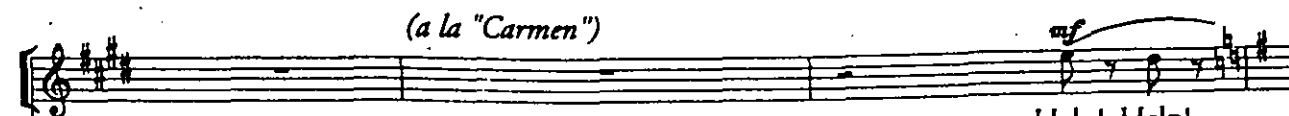
E  **4** ♩ = 112

la, la, la, la, la, la, la, la!

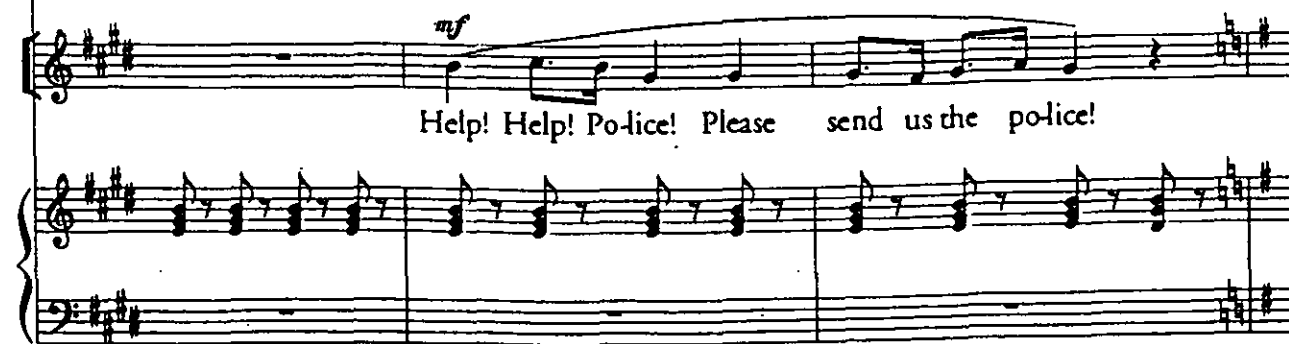
R 

Let's try!

*ff* *mp*

E *mf* *(a la "Carmen")* *mf* 

Help! Help!

R *mf* 

Help! Help! Po-lice! Please send us the police!

$\text{♩} = 144$

Hur-ry, hur-ry! Send the po-lice! Come on now quick we need some help here

5

$\text{♩} = 168$  (a la "Madame Butterfly")

please!  
Some-bo - dy please come and save us! Hur - ry there's

(rit.)

$\text{♩} = 116$

(poco rit.)

ten

Somebo-dy please, Won't you send some as -  
nor much...



(a la "Magic Flute")

E

(a tempo) ----- (poco rit.) ----- ten.

6

$\text{♩} = 76$

(accel.)

R

sis - tance? Sound the a - larms! Call the po - po - po - po - po - po -  
 Po - po - po - po - po - po -

$\text{♩} = 92$

E

R

lice! Po-po-po-po-po-po -lice! Po-po-po-po-po-po -lice! The po-lice! The po -  
 lice! Po-po-po-po-po-po -lice! Po-po-po-po-po-po -lice! The po-lice! The po -

E

R

lice! The po-lice! Send the po - lice! Please  
 lice! The po-lice! Send the po - lice! Please

7 ♩ = 100 (a la "Die Walkure")

E *f* send the po-lice! Help! Send the po-lice! We're cal-ling for help! Help!

R *f* send the po-lice! Help! Send the po-lice! We're cal-ling for help! Help!

(rit.) ♩ = 69 (a la "Madame Butterfly")

E Send the po-lice. Puhhhh - lease! Help! Help! Po - lice! Come \_quick-ly

R Send the po-lice. Puhhhh - lease! Help! Help! Po - lice! Come \_quick-ly

8 ♩ = 88

E please! We're beg-ging you!

R please! We're beg-ging you! Wait! *mf* I think I heard some-thing!

E Yes, I heard it too! The po-lice!

R It's the po-lice!

E The po - lice, the po - lice, the po - lice, the po -

R The po - lice, the po - lice, the po - lice, the po -

E lice!

R lice!

Musical score for the first system, featuring a bass line and a piano accompaniment with a melody line.

Full steam ahead. Let's move it! (RATS laugh)

B.A.

Musical score for the second system, labeled 'B.A.', featuring a bass line and a piano accompaniment.

POLICE:

FREEZE!

STOP RIGHT WHERE YOU ARE, DON'T

BIG AL:

What?

Musical score for the third system, including vocal lines for Police and Big Al, and piano accompaniment.

P

AN - Y - BODY MOVE!

YOU'RE UN - DER AR - REST BIG AL!

Musical score for the fourth system, including a piano part and vocal lines.

P

COME OUT WITH YOUR HANDS UP!

BIG AL:

Did ya bring me my ran-som mo-ney?

*sp*

Detailed description: This system contains three staves. The top staff is for the vocal part, starting with the instruction 'P'. It contains the lyrics 'COME OUT WITH YOUR HANDS UP!' and 'Did ya bring me my ran-som mo-ney?'. The middle staff is for the vocal part, starting with 'BIG AL:' and continuing the lyrics. The bottom staff is for the piano accompaniment, featuring a melody with a dynamic marking of *sp* (sforzando) and some slurs.

P

NO.

B.A.

Yeah!

Then we ain't co-min'!

Detailed description: This system contains four staves. The top staff is for the vocal part, starting with 'P' and containing the lyric 'NO.'. The second staff is for the vocal part, starting with 'B.A.' and containing the lyric 'Yeah!'. The third staff is for the vocal part, containing the lyric 'Then we ain't co-min!'. The bottom staff is for the piano accompaniment, featuring a melody with dynamic markings of *fz* (forzando) and *f* (forte).

10

$\text{♩} = 92$  (Action/Pantomime)

*fz* *mf* *fz* *mf* *f* *mf*

Detailed description: This system contains two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The system is marked with a box containing the number '10', a tempo marking of  $\text{♩} = 92$ , and the instruction '(Action/Pantomime)'. The music consists of rhythmic patterns with dynamic markings of *fz* (forzando) and *mf* (mezzo-forte).

11

RALPH:

Ah ha! You're sur-rouned!

EDWINA:

Give it up, we've got you now! The par-ty's o-ver!

RALPH:

You can't es-cape!

E We've got you all a-round! Uh-huh!

R Time's up! That's right!

BIG AL: Oh yeah? Wan-na bet? No ya

E Yes we do! Yes we do! Yes we do! See?!

R Yes we do! Yes we do! Yes we do! See?!

B.A don't! No ya don't!

RALPH: And I'll take that, thank you very much!

NARRATOR: The police towed the dark ship back to shore.

*♩* = 112

BIG AL: Ya mean I ain't goin' ta Rio?

NARRATOR: And Big Al and his pack of rats were hauled off to jail.

BIG AL: Aw drats, now we'll have to eat our hats!

*mp*

### [SCENE 2: The Ratville Opera House]

NARRATOR: And the next night, at the Ratville Opera House, Edwina invited Ralph to join her on stage as she closed her concert in a very special way.



EDWINA:

I'm your big-gest fan.

RALPH:

You are? You're my

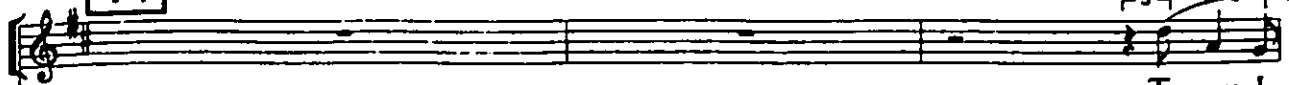
E You're my he-ro too. You're my shi-ning light, My fa-v'rite


R he - ro. My light!


E star.

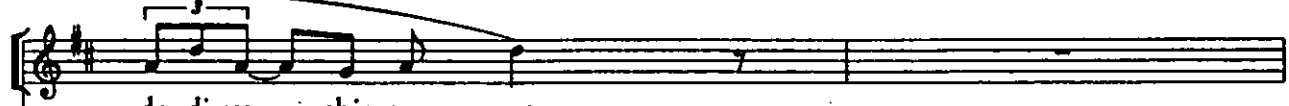
R Like a bea-con, reach-ing near and far.

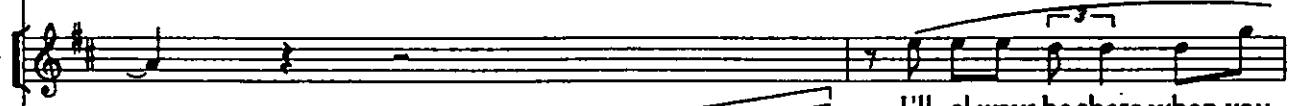
14

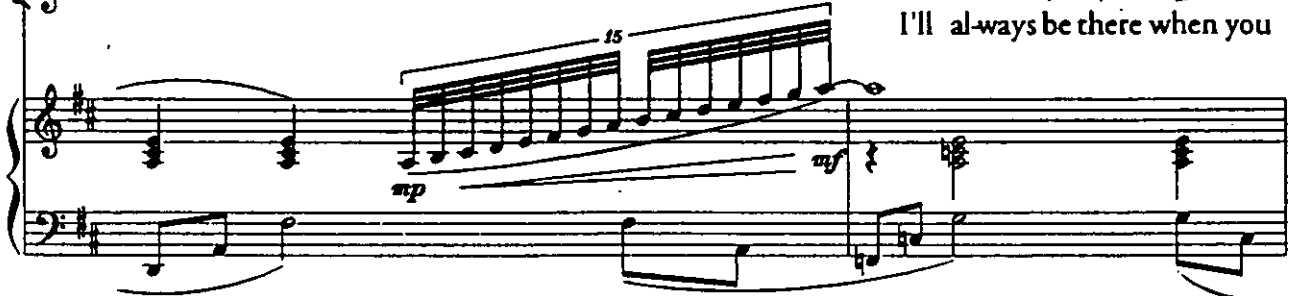
E  To you I

R  The songs you sing, the way you sing them, there is no more beau-ti-ful a sound.



E  de-di-cate this con - cert.

R  I'll al-ways be there when you



E  You'll al-ways be my friend Ralph.

R  need me when-e-ver you're a-round. When you



E Now and for - e - ver!

R .come to town.

[SCENE 3: The Diner at Pier 46.]

NARRATOR: The stars were shining brightly that night. And Ralph invited Edwina and all his friends to a party on Pier 46.

15  $\text{♩} = 120$

Everybody ate, and everybody sang:

EDWINA:

Serve it up with peas and o - nions.

RALPH:

Some

E Top it off with cho - c'late ice - cream And some

R cole slaw on the side. And some

E rasp - ber - ry pie.

R rasp - ber - ry pie.

16

CHORUS:

E Fish and fries, We're ha - ving fish and fries, We're eat - ing

R Fish and fries, We're ha - ving fish and fries, We're eat - ing

C  
fish and fries and fries and fish,      What a de - li - cious, tas - ty dish.

E  
fish and fries and fries and fish,      What a de - li - cious, tas - ty dish.

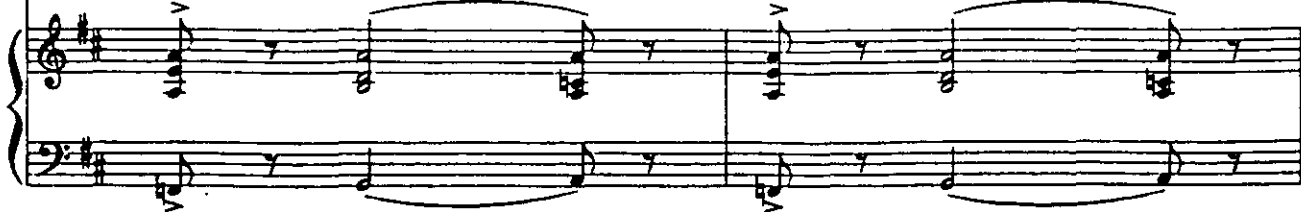
R  
fish and fries and fries and fish,      What a de - li - cious, tas - ty dish.



C  
Had-dock and mac - k'rel, tu - na,      floun-der and bass      and cod,

E  
Had-dock and mac - k'rel, tu - na,      floun-der and bass      and cod,

R  
Had-dock and mac - k'rel, tu - na,      floun-der and bass      and cod,



Eat-ing our fish and fries! Fish and

E  
Ear-ing our fish and fries! Fish and

R  
Ear-ing our fish and fries! Fish and

17

fries!

E  
fries!

R  
fries!

**NARRATOR:** This program sponsored by  
*[Rinso. Rinso, for clothes that are brighter  
 than bright and whiter than white, use Rinso  
 on all your clothes tonight.]*

'Til next time.