Til Death Do Us Part

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Til Death Do Us Part

Amethyst Fanning

Approved by Matthew Williams

A thesis submitted to the University Honors Program in partial fulfillment of the requirements for the Honors Certificate with Thesis

Southern Illinois University, Carbondale
25th January 2023
BIO
Amethyst Dawn Fanning (or A.D. Fanning) is above all things, an artist. They tell stories through words and music, through pictures and performance. They were originally from a small town in Indiana, but are one of the many people who likes to just say they're from Chicago. They will be receiving a bachelor’s of fine arts in musical theater from Southern Illinois University and look forward to whatever adventures and creative endeavors lie ahead. Til Death Do Us Part was Amethyst's first produced work, but they've been writing since they could hold a pen. They have a passion for storytelling and live to make people laugh (and cry). As a genderfluid, Latina woman, they strive to break the boundaries of the theatre industry and change how shows are written and cast.

ACKNOWLEDGEMENTS
I’d like to offer my thanks to the cast and crew for putting it together with such poise, ambition, and devotion. This cast has put together this show in a little over a week, and it has been an honor and a privilege to work with them. They're all super talented and each bring something unique to the table. I could not ask for a more talented, dedicated, and professional group of actors. They've done a fantastic job and I can't thank them enough for giving this show a shot!

I'm so grateful for Eli Jovanovic, my stage manager, for keeping my head screwed on throughout this process. Additionally, my thanks goes to Mariela D’Alessandro for her fantastic work with the costumes as well as her help and support throughout this whole process. Also thanks to Sydney Adkison for her diligence, creativity, and patience in her sound designing. They've both worked tirelessly to help realize my vision. I'd also like to offer my thanks to our talented props designer and our one brave and shining knight of a stagehand, as well as our ushers. Without them, there would be no show. Finally, I’d like to extend my gratitude to the SIU School of Theater and Dance for giving me the opportunity to bring this to life!
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INTRODUCTION

Til Death Do Us Part is an original pastiche musical, written in the style of the music of the 1950s. The show takes place during the early years of this decade. It's about love and murder and was written with the intention of presenting themes of sexism, feminism, lgbt+ identity, and finding one's self.

In this packet you will join me through my journey and witness the discoveries I made as I wrote, composed, re-wrote, re-composed, directed, and produced an original musical.

Additionally, the score of the show involved a great deal of research, as I wanted to create music that sounded as if it was from the period.

Come with me through an experience that has influenced my outlook on performing, directing, writing, the theater industry, and our society as a whole.

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Goals for TDDUP Thesis:

✔ Provide Performance Opportunities for SIU actors

✔ Create a show written by a female-bodied person for female-bodied people, particularly with substantial female roles

✔ Bring light to sexism and homophobia that is still apparent today

✔ Bring performance opportunities to minority groups by casting open regardless of gender

✔ Create a 1950s pastiche musical

✔ Direct a production of the show, providing myself the opportunity to witness it on its feet and learn what works and what doesn't not only in the script and music, but also with me as a director.
A CHANGE IN CONCEPT

My original concept for the production was a cabaret podcast. The music would be an amalgamation of songs from the 1950s and golden age musical theater. The podcast script never saw the light of day, but I soon chose to create a staged production. Keeping the cabaret concept, I wrote a new script and collected songs that fit my show. In later sections, you'll get to read more about the prior “final draft” as well as the music I originally chose.

I was inspired by a number of different things to create this show.

INSPIRATION

I was frustrated with the lack of shows focused on female-bodied characters as well as queer representation. I found inspiration in murder mysteries and darker-themed television shows. I wanted to create something that wasn't another sappy romance. Characters like Mabel Mora (Only Murders In The Building) [1], Annalise Keating (How to Get Away With Murder) [2], and Alyssa in The End of The F***ing World [3] spoke to me. I wanted to see these types of dark stories with strong female protagonists represented on the stage. Additionally, I love a murder mystery!
AUDITIONS

The audition process is an exciting but challenging part of directing a show. Firstly, you have to gain interest. Posting an audition notice in advance will help give actors the opportunity to prepare. Asking for a cut of a song in the style of the show is standard practice. I asked for a 1-minute Golden Age or 1950s Rock cut.

Each actor came in and sang for me or submitted a video. That part was fun. I asked each of them to come back and sing again, preparing some musical numbers from the show for a callback.

CALLBACKS

They returned for the callback and sang through the music together and then individually, and afterwards I gave them sides (parts of scenes from the show) to cold read. I was delighted by the amount of talent in the room.

They all did well, which made my life difficult following the callback. I had to determine who should be cast as each role. This process was tough. I saw so much talent and potential in these actors, some of which weren’t even members of the theater department.

By the end of the night, I had most of my decisions made. Some actors I was certain of where to put them, as they fit the role perfectly. Others, I knew I wanted, but I was considering for multiple. After plenty of scribbling and crossing things out, all with the helpful advice of my stage manager, I was left with a cast list.
REHEARSALS

The rehearsal process brought many challenges. For my first rehearsal, I had to leave the room I had booked and move to another because an instructor needed my space. The following day, my piano was missing. Additionally, I had a hard time wrangling my crew, and one of the members of my cast had to be replaced.

Directing is a chaotic job as it is, but directing a show in a week with very little outside assistance was an even greater challenge. I had to buck up and bare down and I found that the stress was really getting to me. There were times when I found I didn't recognize myself. I grew frustrated with myself and those around me. I tried not to take it out on my cast, and ended up getting sharp with others in my life.

Within the rehearsals, I had to help the actors develop their characters, give them blocking (telling them where to move and when), and teach them the music. Learning an entire show's worth of music within a week is a task that'd be hard even for the most seasoned performers. I couldn't be prouder of the work my cast put in. They are the reason I kept going, even though it was hard. They inspired me to come to rehearsal every day.

Grace Douglass (Rhonda), Kenzie Losinski (Rose), Mariela D'Alessandro (Sue, Costume Designer), Sabrina Holtgrewe (Gayle), and Amethyst Fanning (Director, Playwright) rehearsing a musical number.

Amethyst Fanning demonstrating the use of the prop weapon to Van Leonard (Eddie).
COLLABORATION

Theater is a collaborative art. It's hard to do things on your own, especially big things that mean a lot to you. I had a few strong supportive individuals helping me throughout the process, but to produce a musical requires a whole team of minds, not just a few creatives. I wore too many hats and it made me step back and realize that this was a lot harder than I thought it would be.

One valuable asset that I couldn't have done the show without is my stage manager, Eli Jovanovic. They the most to keep my head screwed on and make my life easier. It's the stage managers job to keep the actors and crew in the know and in line, to cater to the needs of the director and cast, and to juggle the many things the director throws at them.

I was also extremely lucky to have the help and support of my costume designer, who doubled as a member of the cast. She built pieces for the show, found the perfect looks for each of my cast members, and helped my vision come to life. I couldn't be more thankful to have had these allies in this process. Without them there wouldn't have been a show.
SAMPLE DAILY CALL

<table>
<thead>
<tr>
<th>Date</th>
<th>Where</th>
<th>What</th>
<th>When</th>
<th>Who</th>
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<tbody>
<tr>
<td>Sun. 10.02.22</td>
<td>Moe</td>
<td>JOHNNY MY JOHNNY</td>
<td>6:00PM</td>
<td>KENZIE</td>
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<td></td>
<td></td>
<td>HE WAS MINE</td>
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<td>ROSIE’S HOME</td>
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<td></td>
<td></td>
<td>BOYS WILL BE BOYS (ENOUGH!)</td>
<td>6:45PM</td>
<td>GRACE</td>
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<td>YOUR MAN</td>
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<td>YOUR MAN (REPRISE)</td>
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<td>WHO’S SORRY NOW</td>
<td>7:30PM</td>
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<td>UNBECOMING</td>
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<td>DEAD MEN TELL NO TALES</td>
<td>8:00PM</td>
<td>SABRINA, MARI</td>
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<td>UNTIL DEATH</td>
<td>8:15PM</td>
<td>SAWYER</td>
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<td>FLOWER IN THE RAIN</td>
<td>8:30PM</td>
<td>EDIE</td>
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<td>BITE THE BULLET</td>
<td>8:45PM</td>
<td>LUCAS</td>
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<td></td>
<td>THE OTHER WOMAN</td>
<td>9:00PM</td>
<td>VAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>END OF REHEARSAL</td>
<td>9:30PM</td>
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</tr>
</tbody>
</table>

SAMPLE NOTES

Notes 10/20
Johnny - until death → “my love” is delayed (look at music)
Gayle - “they leave boys and they come back men” → make it spicier
Rhonda - “out of sight out of mind” not the other way around
Johnny - take off tag on military pants and put on hanger
Military Men - do a jazz square during Yankee doodle tune Glen - in “never lose”, instead of ‘bible thumping hooch’ say sleuth
Everyone - PROJECT!!!!!!! We have no mics so please make yourselves heard!
Gayle & Sue - in last chorus (after doing different parts) do little side steps, and put hands up at the end (Gayle have your arms be unenthusiastic)
Johnny - before the line “you’re a club member” make the silence even longer (count 5 seconds)
PERFORMANCE

We were honored to have a full house come see the show. Everyone’s friends and family came to support them. I gave a brief introduction before the show started and we were off! The cast did a phenomenal job! The cast was expected to be completely familiar and comfortable with their lines, but I didn’t require them to be memorized. It’s usual for a rehearsal period to be around four weeks long, sometimes longer. My cast put this production on in one week. We utilized music stands and actors carried their scripts and music.

The wedding scene between Rose and Johnny. Also present are Sue, the Priest (Lucas Reilly), Gayle, and Rhonda.

Rose confronting Johnny while Eddie observes in the background.

Sue and Gayle seeing off the boys.
THE PROGRAM

WELCOME TO THE MATRIMONY OF
Rose & Johnny

IN
Til Death Do Us Part

AN ORIGINAL MUSICAL

BOOK, MUSIC, & LYRICS BY
A.D. Fanning

PRODUCED BY
FIERCE: MUSICAL THEATRE

WARNING: THERE WILL BE BRIEF FLASHING LIGHTS
DURING THIS PRODUCTION

THE PROGRAM

GUEST LIST

STARRING
RHONDA ...................... Grace Douglass
ROSE .......................... Kenzie Losinski
JOHNNY ...................... Sawyer Bickham
EDDIE ...................... Van Leonard
SUE ...................... Mariela D’Alessandro
GAYLE ...................... Sabrina Holigrew
GLENN ...................... Elizabeth Catherrell
PAUL ...................... Eddie Balester
BARTENDER ET AL ............ Lucas Reilly

PRODUCTION & DESIGN TEAM

DIRECTOR
A.D. Fanning

STAGE MANAGER
Ell Swanson

SOUND DESIGNER
Sydney Atkinson

PROPS DESIGNER
Carolyn Biddle

STAGE HERO
Mimi Jones

WEDDING ITINERARY

ACT ONE

Johnny, My Johnny

PREVIOUSLY

Until Death
Boys Will Be Boys (Original)
Glee Team Hell
He Was Mine
Boys Will Be Boys (Original)
Queer
Bride’s Home
Who’s Sorry Now

FIRECHICK LIGHTS WILL APPEAR

FLOWER IN THE BATH
UNBECOMING
YOUR MAN
BIT THE BULLET
TAKE THE BLAME
THE OTHER WOMAN
DEAD MEN TELL NO TALES

ACT TWO

Paul
Sue
Rhonda
Bartender
Rhonda
Johnny

PLEASE CONSIDER:

FIERCE & TDDUP T-SHIRTS

FIERCE is selling custom T-shirts in two options, one with the FIERCE logo and the other with the Til Death Do Us Part logo.

Shirts are $15 each. For $2 more, you can have your name on the back.

Order yours today by emailing your shirt size, desired style, and if you’d like it customized to thatsfierce@gmail.com

DRESS AUCTION

Did you like Rose’s blue skirt? How about Sue’s sparkly dress? Would you like to support FIERCE and help us keep producing shows?

Rose’s blue floral skirt and Sue’s green dress are up for auction in the lobby. Scan the QR code below or follow the instructions to enter the lobby to enter the online silent auction! The winner of the auction will be contacted following the show, or once the gown has been laundered.

THANK YOU FOR WATCHING
Til Death Do Us Part

DIRECTOR’S NOTE

Dear Glover,

As I write this, I’m extremely excited, extremely thankful, and extremely scared. This is the first show that I’ve written, composed, and produced. I’m both thrilled and terrified to share your thoughts on it, but I hope very much that you’ll enjoy it as much as I’ve enjoyed creating it.

Til Death Do Us Part is about love and murder. It takes place in the eyes and minds of its characters and deals with themes of feminism, recession, and the pressure to conform. It is a story of ambition, ambition, and desire. This cast and crew put together this show in a little over a month, and it has been an honor and a privilege to work with them. They’re all super talented and each bring something unique to the table. I could not ask for a more talented, dedicated, and professional group of actors. They’ve done a fantastic job, and I can’t thank them enough for giving this show a shot.

I’m so grateful for Ell Swanson, my stage manager, for keeping my head screwed on throughout this process. Additionally, I’d like to thank Mariela D’Alessandro for her hard work with the costumes as well as her help and support throughout this whole process. Also thanks to Sydney Atkinson for her amazing work. They’ve both worked tirelessly to help realize my vision. I’d also like to thank my thanks to my talented group of designers and our crew team, Maryann, and Ron for their hard work and dedication to the show. Without you, there would be no show. So thank you, dear sweetie, for your hard work, sweat, and tears. Thank you for giving me the opportunity to bring this to life.

Sincerely,

A.D. Fanning (A.D. Fanning)

Producer, Composer, Director,
PERFORMANCE PHOTOS

TOP: Rhonda singing "Your Man"
BOTTOM: Johnny preparing to leave for war.

TOP: Glen (Elizabeth Cutherell) invading the personal space of the bartender (Lucas Reilly) in "Never Lose"
BOTTOM: Eddie and Johnny sharing a tender moment.
TOP: Glen, Paul (Edie Balester), and Eddie securing their music stands for the next number.
MIDDLE LEFT: Gayle and Sue cheering on the boys in "Give Em Hell"
MIDDLE RIGHT: Rose giving Rhonda a friendly smooch.
BOTTOM: Glen comparing women to cakes at the bar with the other military men
BACKGROUND: Johnny contemplating a tough decision as the lights fade to black.
TOP: Johnny and Rose sharing a loving moment before he leaves for war.
BOTTOM: Gayle and Sue performing "Pretty Girl" to cheer up their friends.
MAKING CHANGES

As previously stated, the original concept for this musical was a cabaret-style jukebox podcast musical. The script had a completely different ending and the formatting of the script was that of a podcast musical, with inspiration taken from 36 Questions [4], a podcast musical I am fond of. Overall, the dialogue is clunky and the characters are unpolished. Because I chose to write my own music for the show, I was granted more creative liberties in regards to the story and character motivations and wants.

I was able to completely modify the script to better fit my intentions and I believe it came out for the better. The characters are more well-rounded and the dialogue has more flow to it. I also learned the best ways to clearly format the script itself and how to write the musical score. First drafts, as I've learned, are not meant to be good by any means. They're simply meant to organize your ideas and put them down into a physical format. It's the drafts that follow that allow for polishing, which I believe I did in more ways than one.
FIRST DRAFT PLOT
The first draft opens in Rose's Bedroom, which is not made very clear. (1.1) Rose, Gayle, Rhonda, & Sue gossip and get Rose ready for a date with her boyfriend, Johnny. This scene transitions mid-song to Rose & Johnny's wedding.

The age of the characters is unclear as well as the time skip. The timeline overall in this draft was hard to follow. The characters are hollow, their relationships and wants unclear. (1.2) The next scene takes us to the train station, where men are-departing in order to serve in the military. It's never made clear why the men are leaving, and one would probably assume that this is the draft, when that would be completely the incorrect period in time.

Johnny and Rose say their goodbyes and Rose walks home. Her friends comfort her. Rhonda expresses her distaste for men and how she'll never love a man. She invites them to discuss something other than men, but then recommends they read Tolstoy—a male-centered book written by a man. This was ironic, but not my goal.

(1.3) Scene three takes us to the battlefield. Without any indication of sound effects or at least narration, the audience would not likely be able to tell where we were. (Recall this was supposed to be a podcast.) This became a little bit clearer in the final draft through narration and sound effects. In hindsight, this scene could easily (and probably should) take place in training instead of in battle. Johnny is struggling to keep up with the rest of his troop.

Eddie tries to inspire him onward. Following this, but still in the same scene, the men wind down at a local bar. A drunken military man, Glen, expresses his desire to date a feisty woman instead of a nice one like Rose.

The scene continues. The men exit the bar. We're likely on the street or in some back alley, but this is never made clear. Johnny realizes he's left his keys and Eddie helps him search; the others exit. They two have a heartfelt conversation and Eddie kisses Johnny. He pushes him off, but implies that in a more private setting he could do it again.

(1.4) The stage is divided in half. One side is Rose's house, the other is a hotel room. At Rose's house, she writes a letter to Johnny about how she misses him and tells him Rhonda, Gayle, Sue, and her have created a little book club. At the hotel, Eddie reads A Separate Peace by John Knowles. Johnny, having just taken a shower, enters the stage in a towel and they have playful banter. Eddie chases Johnny around the room and Johnny's towel falls off. He's wearing boxers. Johnny gives Eddie the same promises he gave to Rose.

(1.5) After an unspecified amount of time, Johnny returns home, bringing Eddie with him. They walk from the train station and talk about what they'll tell Rose regarding their relationship. Johnny ants to ease her into the idea.

They arrive at the house; Rose greets them and insists on making dinner. The dialogue suggests that it's winter.
Rose goes to the kitchen to cook and Eddie looks around. Johnny gives mixed signals about what he wants and who he loves and kisses Eddie. Rose catches him in the act, asks if he's gay, and flees out of the house.

(1.6) Rose goes to Rhonda's house, seeking comfort. Rhonda insists that Rose doesn't need Johnny, and they ponder what she ever saw in him in the first place. Rose misinterprets Rhonda's advice, deciding to return to the house and make Johnny choose between her and Eddie. This scene on its own makes Rose out to be a little dumb, rather than easily-influenced or naïve. (1.7) Back at Rose's house. Johnny and Eddie sit on the couch. There's food on the table that they have finished eating. Rose bursts in and confronts Johnny. They argue and Johnny tries to make Rose out to be the villain. He implies that she's controlling him. #gaslightgatekeepgirlboss Johnny shoots Rose and he and Eddie stand in shock, uncertain of what to do.

(2.1) Act two opens at Rose's funeral. The male cast sings a funeral song. (2.2) In the next scene, the funeral continues. Eddie comforts Johnny, declaring Rose's death a suicide and making him believe he's not at fault for not writing back to her. This scene paints Eddie in a more manipulative light. It isn't what I wanted for him. Rhonda, Sue, & Gayle sit in Rhonda's living room. Rhonda, dressed in her funeral shirt and a pair of boxers, scarfs down ice cream. Sue establishes that it's been two days and she needs to pull herself together. This is a huge continuity error, given what happens next.

Rose bursts into the house. She explains what happened. They decide what to do next, knowing the police won't believe a woman's word over a man's. This is contradictory to a statement made in the end of the play. The dialogue is very out of character, particularly for Sue.

Plenty of plot points don't really work from here on out. Rhonda exchanges a memory with Rose. We officially establish that Rhonda is queer. Gayle and Sue sing a song to lighten the mood. Rose kisses Rhonda on the cheek, oblivious to Rhonda's feelings, and goes upstairs.

(2.4) The following morning at Rhonda's house, Rhonda is working up the courage to confess her love to Rose. She can't get it out clearly. Rose thanks her for her help and asks if she has a gun. She wants to protect herself, she wants to be with Johnny but wants him to-
-know he can't "mow her over". Rhonda tries to advise Rose against her plan, but Rose insists and Rhonda gives her a gun (which she just somehow has). She tries to tell Rose she loves her, but Rose doesn't understand that she means it romantically. She leaves. -through their things and finds the murder weapon and a note from Eddie to Johnny.

She hears a noise upstairs, shoves the gun into her purse, and hides in the closet. (The irony wasn't even intended.)

**(2.5)** Rose sits alone at a coffee shop. Johnny enters the scene with Eddie and sits down at a table across the café, not noticing Rose. Rose tells the waiter that her husband will be paying her bill, and points him out. The waiter approaches Johnny and points out Rose, who is leaving the shop.

Shocked and in awe, Johnny chases after Rose. Eddie trails behind. The scene continues in a sort of montage as Johnny chases Rose. He finally catches up with her (at an unclear location) and touches her face to see if she's real. They embrace as Eddie watches and the scene transitions to their living room. He apologizes for killing her and she accepts his apology. She forgives him way too easily and she doesn't really have much established motive to do so. **(2.6)** Rhonda, Gayle, & Sue sit "outside", expositing that everything worked out and that Johnny promised to never see Eddie again. Rhonda is dissatisfied and bitter, declaring that "Rose is stupid for getting back together with him." Rhonda speculates that Johnny has tricks up his sleeve and threatens to kill him with the gun she gave Rose. She storms away.

**(2.7)** Rose sits in her and Johnny's shared bedroom reading Johnny's copy of *A Separate Peace*. Johnny enters (from the bathroom perhaps?) and finds that she's uneasy. He offers to comfort her through physical intimacy. Through a blackout, it's implied that they sleep together. Later, Johnny gets up. Rose pretends she's sleeping, but watches as he sneaks out with Eddie. She decides she has to end things, so she finds her gun in her purse and waits for him to return, sitting in the living room chair. It's noted that she's wearing gloves. Apparently, Rhonda has been hiding in the closet this whole time—even though Rose is clearly here alone.

In a musical number, Rhonda approaches Johnny and Rose's house. When she knocks on the door, no one answers. She lets herself in and finds no one; she digs-
-and asks for a hug. She steals the gun and knocks him in the head with it. It's Rose who shoots Johnny. Rose & Rhonda clean the mess, wiping their prints from the murder weapon. Eddie buries Johnny's body in Rose's grave. (It would presumably be at a graveyard, but I believe my intention was to have it be in the backyard.) Rose gives the gun to Eddie to dispose of, ensuring that his fingerprints are on the murder weapon. She uses this to blackmail him into marrying her, claiming that the police will believe a dead woman's testimony. She wants Eddie to take care of her and (DUN DUN DUN) the baby she's somehow already pregnant with. The show ends with Rose saying the title:

ROSE
Of course, Eddie. You're going to take care of us. All of us. Til death due us part.

FINAL DRAFT PLOT

(1.1) The final draft opens in Rhonda's living room. Rose, Gayle, Rhonda, & Sue watch a Fred Astaire film, but Rhonda finds it repugnant that he is constantly paired with leading ladies much younger than him. Rose brings up Johnny, her boyfriend, reminisces on the beginning of their romance, and establishes her desire to wed him. After a one-liner, we transition into their wedding.

(1.2) The narrator establishes that we're fighting in the Korean War. Johnny has enlisted and is saying goodbye at the train station. His goal of defending his country is established. Rose walks home and her friends comfort her. Rhonda expresses her distaste for men, calling them "sloppy and-smelly". She dislikes the way men believe they can control women and how they get away with being cruel based off of the idea that "boys will be boys".

Rhonda suggests they discuss something other than men, offering that they read The Second Sex by Simone de Beauvoir—a book about the treatment of women in the present society and throughout all of history.

(1.3) The narrator transitions us to the battlefield. (Again, I believe this scene could take place in training rather than in battle.) Johnny is exhausted and lacking motivation. In a one of many musical fantasy sequences, his peers (along with Gayle and Sue) cheer him on, inspiring him to keep fighting for the cause. Then, the men go to a bar to celebrate a small victory. Through drunken dialogue and a rather sexist song, we learn just how these men feel about women. The scene ends there.

(1.4) The narrator establishes a time skip of four months. The female cast have started a book club and discuss The Awakening by Kate Chopin at Rhonda's house. Rose and Rhonda fall into a heated discussion about a woman's role. Rose feels that without Johnny she has nothing.

After apologizing to one another, they have a heartfelt discussion, exchanging a memory and establishing clearly that Rhonda is queer. Gayle and Sue lighten the mood with an ironic song about the way men treat their wives.
Rose remains oblivious to Rhonda's feelings and leaves to write to Johnny. Rhonda laments her unrequited love.

**(1.5)** The military men are leaving the bar. I still need to make the location clearer. We learn that Johnny believes he fell in love with Rose at first sight. Eddie hints multiple times that he's gay. We watch Johnny learn more about Eddie and what he wants out of life.

**JOHNNY**
You've gotta have someone to spend your life with.

**EDDIE**
I do want that. I think I want the same as other folks. I always pictured myself with a nice house with a porch that wraps all the way around. Maybe a fence and a dog. Sometimes, I can close my eyes and hear little feet pattering around on the floor. That'd be nice. Some little girl who I can teach how to dance. Some little boy who has his dad's eyes. I know that's stupid.

The same scene before ensues: Johnny and Eddie look for keys, Eddie, kisses Johnny, Johnny hints at a potential affair between them, & they exit with a flirtatious tension in the air.

**(1.6)** As in the previous draft, the stage is divided in half, Rose's House on one side and Johnny and Eddie in the hotel room on the other side. Rose writes her letter to Johnny. This letter confesses that she's having a hard time without him and that she's worried she won't make it alone. It establishes that it's not all bad, and that she's enjoyed the company of her friends-and their new book club. She talks about her desire to go on adventures or maybe write a book herself. At the end of the letter, she begs for him to write her back and make a promise. She fantasizes about her ideal life.

**ROSE**
Promise me something, Johnny. Promise me you'll come back and we'll have a life together. Two little kiddies running barefoot on the grass. Maybe a dog that you can play fetch with while I make lemonade. I want that All-American life and I want it with you. Johnny, sometimes, I'm terrified you won't come home. I'm afraid something will happen. I know you're busy, I've no clue what they have you doing out there, but I miss you. I don't know how much longer I can wait for a letter.
I love you.
Yours, Rosie

After finishing the letter, Rose decides not to send the letter, crumbling and tossing it away, and scribbling a new letter. The narrator states that this letter is about "how proud of him she was and that she loved him." Meanwhile, Johnny and Eddie are in the hotel room. They have playful banter and the towel chase. We learn about Eddie's childhood and experience as gay man.

**EDDIE**
...I had a mom and pop, a dog and a fence. And when I was a kid we all got along fine. Of course, I had to mess it up. At school there was this boy. Thomas Peckerman. He was a letterman boy...One day the teacher went around the classroom and spotted my little-
Johnny is discovering his sexuality rather than because he cheated. Rose tries to forbid Johnny from seeing Eddie again, insisting he chose between the two of them. She's angry and hurt and tells him she feels that she doesn't even know him anymore. That, he agrees with. He cuts her off, mid-lyric, shooting her dead.

It's Eddie who jumps into action, warning that they need to hide the body and the evidence. While cleaning up the mess, Johnny discovers Rose's old letter. The plot of Act Two has drastically changed from that of the first draft.

(2.1) One similarity, however, is that they both open at the funeral. Johnny presents Rose's old letter, but only the very end of it, as if it's a suicide note.

(2.2) A few days later, Rhonda, Sue, & Gayle sit in Rhonda's living room. Rhonda eats a tub of ice cream. Sue insists she pull herself together because she must behave like a lady in order to be treated with respect in this society. Rhonda sends the two of them away and mourns her loss alone. This version of the scene ends here. Rose does not come knocking at the door. Instead, we board the guilt train with Johnny.

Johnny sits at a bar, drinking heavily. Eddie sits beside him. Johnny is drinking his guilt away, unsuccessfully. He ends up taking his feelings out on Eddie, saying hurtful things he doesn't-
Eddie arrives to collect his things. Johnny begs for forgiveness. Eddie doesn't bite until Johnny starts to gaslight him into believing he couldn't find anyone else. Eddie hesitantly gives him another chance. They leave the house so Johnny can buy Eddie an apology dinner.

JOHNNY

I wouldn't cheat on you, Ed. I know it seems like she's on my mind, but it just happened. I'm getting used to it. But I can't do anything without you. I can grow with you. I can heal with you. I need you. So, I'm not gonna let you go. I'll keep after you. I won't stop chasing you down until you want me again.

Rhonda's Silly Plan:

**STEP 1:** Meet Johnny in a clever disguise.

**STEP 2:** Get Rose's note for proof that she's right.

**STEP 3:** Somehow make Johnny fall in love with her (big stretch there)

**STEP 4:** Break his heart like he broke hers.

Rhonda and Johnny meet at a local café. Johnny recognizes Rhonda right away, but plays along with her charade for a while, making uncomfortable jokes and pushing Rhonda's buttons. Eventually, Johnny lets on that he knows it's her and they go back and forth. Rhonda insists that he confess his guilt, and Johnny denies his involvement. Johnny leaves Rhonda to pay the bill and stew.

Rhonda and Sue visit Rhonda and she divulges this plan to them. Gayle thinks it's a stupid idea and warns her against it. Sue convinces her to play along, believing it might help Rhonda grieve. Gayle reluctantly agrees.

(2.7) Gayle and Sue sit outside on Gayle's porch, awaiting for Rhonda to return with the fruits of her plan. Rhonda arrives in a huff and a hurry and declares that she'll sneak into his house and find the note herself.

(2.8) Johnny pulls out of the driveway as Rhonda sneaks onto the scene. She digs around Johnny's backyard, looking for a spare key. She discovers the gun and both halves of Rose's letter to Johnny. Rose appears as a metaphorical apparition to read the note along with her. The letter is dated March 30th, several months ago. Rhonda takes this as confirmation that she's right and that Johnny murdered his wife.

Johnny and Eddie return early from dinner because Johnny left his wallet. Rhonda hides in the bushes. Eddie is still aloof, he tries to end things again-
-with Johnny. Johnny says out loud: "How would you feel if you accidentally shot your wife, Ed?" Rhonda bursts out, gun ready. They argue, Rhonda, insisting that Johnny own up to what he did. Johnny insists at first that he's innocent, meanwhile, Eddie confesses that they did commit the crime but tries to plead their case. Eventually, Johnny confesses, declaring that he's not a bad person, but it was the only way. Rhonda tries to but can't shoot Johnny. Eddie realizes all of the lies Johnny has told, all the promises he's made not only to him but to Rose. Eddie realizes the best thing to do now is end things for good. He takes the gun from Rhonda and shoots Johnny. They prepare to hide the body and Eddie discovers that Rose's body is gone.

JOHNNY
No. NO. We can. We will. I promise-

EDDIE
Stop making promises you can't keep.

JOHNNY
Don't you talk down to me, Ed. You're no better than I am. You did this too. We're in this together.

EDDIE
Maybe you're right. We're in this together, John. Til death do us part.

JOHNNY
What are you doing?

EDDIE
I'm sorry, John. It's better this way.

PLOT REFLECTION
In hindsight, I'm quite please with how the plot came together, I enjoyed the process of watching it change and grow. It's fun to begin that first draft and just throw everything onto the page. It's even more fun to take all that you've created and rip it to shreds over and over as new ideas come to you. I found that it was like solving a puzzle, brushing out the kinks and solving the mystery of my own creation.

Sue listens as Gayle sings "Dead Men Tell No Tales", playing the ukulele.

Glen & Paul cheer for Johnny in "Give Em Hell"

Rhonda listens, gun in hand, as Johnny recounts his tales of woe.
The purpose of a first draft, I’ve found is simply to get ideas on paper. It’s not meant to be perfect, or even good for that matter. It just gives your mind the opportunity to throw up onto the page. What’s good comes later. As I developed and polished the musical further, I learned a lot about the way things should be formatted as well as modifying the plot. Back when I still planned on creating a podcast musical, without original music, I created what I thought was my final draft. This had more of a podcast-style of formatting. My final draft took the form of a proper musical libretto, utilizing the rules of formatting that I learned through personal experience with musicals and my own research. Let’s compare my drafts. This will show my growth as a playwright through the progression from one draft to the next.

THE TITLE PAGE
To open a libretto, the playwright should create a title page. Include:
- Title of the show
- Subtitle indicating what type of script it is
- Playwright’s pen name
- Composer/Lyricist
- Contact Information

Do Not Include:
- Page numbers

Tip: It’s also good to include the date the draft was written as you go through each new draft of the play, but remove this for the final draft.

SOME DO’S AND DON’TS

Do:
- Begin page numbers on page two
- Include a detailed cast-of-characters
- Include a list of musical numbers separated between Act One and Act Two
- Distinguish between dialogue, stage directions, character names, and music.
- Distinguish between different scenes, page breaks are helpful for making this clear

Don’t:
- Number 1st page
- Put everything on the same line

Tip: It’s also good to include the date the draft was written as you go through each new draft of the play, but remove this for the final draft.
FIRST DRAFT

Til Death Do Us Part
By Amethyst Fanning

- No subtitle, uses name instead of pen name
- No contact information
- Page number on first page
FIRST "FINAL" DRAFT

No page number on first page

Uses real name instead of pen name

TIL DEATH DO US PART
A podcast musical
by Amethyst Fanning

Title CAPS & Underlined, italicized subtitle

Contact info included

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FIRST DRAFT

[ACT ONE]
[SCENE ONE]

In ROSE’S bedroom, ROSE, SUE, GAYLE, & RHONDA giggle and gossip. ROSE is primped and preened by the others as they pick outfits and get ROSE ready for her date.

ROSE
He’s just so darling. I can never get enough of him.

RHONDA
That makes one of us.

SUE
Things I would do to that man...

GAYLE
You’d better get a ring on your finger before Sue snatches up your man.

ROSE
Well...

RHONDA
Well what?

SUE
Did he propose?!

SUE
What happened at homecoming?

As they sing, JOHNNY acts out the lyrics of the song, asking ROSE to dance. They go out on their date. They go to meet his parents. He proposes in front of the parents. Then RHONDA, SUE, and GAYLE change ROSE out of her date clothes and into her wedding attire. GROOMSMEN appear and change JOHNNY into wedding attire. We finish as ROSE walks down the aisle.

[AND THEN HE KISSED ME]
[ROSE, RHONDA, SUE, & GAYLE]

Well, he walked up to me and he asked me if I wanted to dance
He looked kinda nice and so I said I might take a chance
When he danced he held me tight
And when he walked me home that night
All the stars were shining bright
And then he kissed me
Each time I saw him I couldn't wait to see him again
I wanted to let him know that he was more than a friend
FIRST DRAFT

[AND THEN HE KISSED ME]
[ROSE, RHONDA, SUE, & GAYLE]

Well, he walked up to me and he asked me if I wanted to dance
He looked kinda nice and so I said I might take a chance
When he danced he held me tight
And when he walked me home that night
All the stars were shining bright
And then he kissed me
Each time I saw him I couldn't wait to see him again
I wanted to let him know that he was more than a friend
I didn't know just what to do
So I whispered "I love you."
And he said that he loved me too
And then he kissed me
He kissed me in a way that I've never been kissed before
He kissed me in a way that I wanna be kissed forever more
I knew that he was mine so I gave him all the love that I had
And one day he took me home to meet his mom and his dad
Then he asked me to be his bride
And always be right by his side
I felt so happy I almost cried
And then he kissed me
Then he asked me to be his bride

Lyrics remain lowercase, indistinguishable from the dialogue.

Very little distinction between one scene and the next.

RHONDA
Maybe we could talk about something other than men for once. Any of you girls read Tolstoy?

(SCENE THREE)

The battlefield is raging. Tension is high, men are dying. They're bloody and dirty. JOHNNY stops out of breath. EDDIE urges him forward.

JOHNNY
I can't do this any longer.

EDDIE
Sure you can! Keep on your feet.
ORIGINAL DRAFT

vague stage directions
based on concept rather
than action

SUE
What happened at homecoming?

As they sing, JOHNNY acts out the lyrics of the song, asking ROSE to
dance. They go out on their date. They go to meet his parents. He
proposes in front of the parents. Then RHONDA, SUE, and GAYLE change
ROSE out of her date clothes and into her wedding attire. GROOMSMEN
appear and change JOHNNY into wedding attire. We finish as ROSE walks
down the aisle.

[AND THEN HE KISSED ME]
[ROSE, RHONDA, SUE, & GAYLE]

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He looked kinda nice and so I said I might take a chance
When he danced he held me tight
And when he walked me home that night
All the stars were shining bright
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Each time I saw him I couldn’t wait to see him again
I wanted to let him know that he was more than a friend
I didn’t know just what to do
So I whispered “I love you”
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And one day he took me home to meet his mom and his dad
Then he asked me to be his bride
And always be right by his side
I felt so happy I almost cried
And then he kissed me
Then he asked me to be his bride

CAST OF CHARACTERS
ROSE, YOUNG ADULT FEMALE, HOPELESS ROMANTIC, PRECOCIOUS
JOHNNY, YOUNG ADULT MALE, HOPELESS, ROMANTIC
EDDIE, YOUNG ADULT MALE, BEST FRIEND
RHONDA, YOUNG ADULT FEMALE, BEST FRIEND
GAYLE, YOUNG ADULT ANY GENDER
SUE, YOUNG ADULT FEMALE
GLEN, YOUNG ADULT MALE
PAUL, YOUNG ADULT MALE
VARIOUS ENSEMBLE

SETTING, 1950s, UNITED STATES OF AMERICA

very basic cast of
characters & no
song list
FIRST "FINAL" DRAFT

ACT ONE - SCENE 2

AT THE TRAIN STATION, GENTLEMEN ARE SAYING GOODBYE TO THEIR LOVED ONES.

SUE, RHONDA, & GAYLE ARE THERE SAYING GOODBYE TO EVERYONE AND NO ONE IN PARTICULAR.

A TRAIN HORN AND THE SCREECHING OF A TRAIN COMING TO A HALT ON THE TRACKS.

THE LIGHTS MURMUR OF A SMALL CROWD.

GAYLE  Bye, boys!
SUE  Anyone want to kiss me before they go?
RHONDA  Please, Sue. None of these boys want to-
MAN  (FROM A DISTANCE) I’ll take one.

FOOTSTEPS APPROACHING.

A KISS.

MAN  Thanks. It'll be quite some time before I get to do that again.
SUE  Take my address. Write to me when you're back.

THE SCRIBBLING OF AN ADDRESS ONTO PAPER.

THE RUSTLING OF FABRIC.

MAN  Thanks.
SUE  Goodbye, lover.

FOOTSTEPS WALKING AWAY.

RHONDA  I can't stand you sometimes.
FIRST "FINAL" DRAFT

Cast of Characters

ROSE:
20s female presenting
JOHNNY:
20s male presenting
RHONDA:
20s male presenting
GOYLE:
20s
SUE:
20s female presenting
GLEN:
30s male presenting
PAUL:
30s male presenting

VARIOUS ENSEMBLE

It's my duty as a citizen, Rosie. There are men dying out there.
That's precisely why you should be home with me. I feel like it was just
yesterday we moved in together. I want to spend a million days with you.
And you will. I'll be home before you know it.

BEGIN SONG 3. "WE'LL MEET AGAIN"

JOHNNY, GLEN, PAUL & MALE ENSEMBLE SING

AND THEN HE KISSED ME
YOU ALWAYS HURT THE ONE YOU LOVE
ROSE'S TURN
TWO LITTLE GIRLS FROM LITTLE ROCK
I'M A FOOL TO WANT YOU
I'M A FOOL TO WANT YOU (REFRASE)
IT'S BEEN A LONG LONG TIME [Interlude]
I HATE HIM
IF YOU HADN'T BUT YOU DID
WID'S SORROW NOW
NO CHILDREN

Roses, Sue, Gayle, Rhonda
JOHNNY
JOHNNY, GLEN, PAUL, EDMIE
Rhonda, Rose, Sue, Gayle
EDMIE, GLEN, PAUL, EDMIE
GLEN
JOHNNY, EDMIE, Rose
Rose, Gayle
Rhonda
Rhonda
Rhonda
Rose
Sue, Gayle
Rhonda
Rhonda

SFX format, including who sings

Vague character breakdown

Song list, including who sings what

Song title's bolded

But, Act One & Two songs not distinguished

Description of setting

Page numbers begin on page two
**FINAL DRAFT**

**Cast of Characters**

- **Narrator**, a spoken role, Narrates from Rhonda’s perspective
- **Rhonda**, mezzo-soprano, 20s, female presenting, blunt, “the man-hating lesbian”
- **Rose**, soprano, 20s, female presenting, uncertain of herself, “the good christian girl”
- **Gayle**, alto, 20s nonbinary, female-bodied, regarded as a woman by society, “Tomboy, Suffragette” serves as audience perspective
- **Sue**, mezzo-soprano, 20s, female presenting, enjoys her femininity, bubbly, “the ditzy, blonde”
- **Johnny**, tenor, 20s male presenting, closeted bisexual
- **Eddie**, tenor, 20s male presenting, takes a liking to Johnny
- **Glen**, baritone, 30s male presenting, military man from the east coast, reduces women stereotypes
- **Paul**, baritone, 30s male presenting, military man
- **Bartender, Other Ensemble**, tenor/mezzo, 30s any gender

**Setting**

United States of America, 1950s

**Note:**

Gayle is referred to as female and given she/her pronouns as a product of the time period, if this were set in modern day, Gayle would likely be referred to with they/them pronouns.

**Musical Numbers**

**Act One**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Johnny, My Johnny</td>
<td>Rose</td>
</tr>
<tr>
<td>2</td>
<td>Bridal Chorus</td>
<td>Instrumented</td>
</tr>
<tr>
<td>3</td>
<td>Until Death</td>
<td>Johnny, Rhonda</td>
</tr>
<tr>
<td>4</td>
<td>Boys Will Be Boys (Enough!)</td>
<td>Eddie, Glen, Paul, Gayle, Sue</td>
</tr>
<tr>
<td>5</td>
<td>Give 'Em Hell</td>
<td>Instrumented</td>
</tr>
<tr>
<td>6</td>
<td>Yankee Playoff</td>
<td>Instrumented</td>
</tr>
<tr>
<td>7</td>
<td>Never Lose</td>
<td>Glen, Paul, Eddie, Johnny</td>
</tr>
<tr>
<td>8</td>
<td>Never Lose Rag</td>
<td>Instrumented</td>
</tr>
<tr>
<td>9</td>
<td>Pretty Girl</td>
<td>Sue, Gayle, Rhonda</td>
</tr>
<tr>
<td>10</td>
<td>Your Man</td>
<td>Instrumented</td>
</tr>
<tr>
<td>11</td>
<td>Until Death (Underscore)</td>
<td>Johnny, Rose, Eddie, Rose</td>
</tr>
<tr>
<td>12</td>
<td>Until Death (Reprise)</td>
<td>Rose</td>
</tr>
<tr>
<td>13</td>
<td>He Was Mine</td>
<td>Rose</td>
</tr>
<tr>
<td>14</td>
<td>Boys Will Be Boys (Enough!) (Reprise)</td>
<td>Rose, Rhonda, Gayle, Sue</td>
</tr>
<tr>
<td>15</td>
<td>A Dinner Interlude</td>
<td>Instrumented</td>
</tr>
<tr>
<td>16</td>
<td>Queer</td>
<td>Johnny, Rose</td>
</tr>
<tr>
<td>17</td>
<td>Rose's Home</td>
<td>Rose</td>
</tr>
<tr>
<td>18</td>
<td>White Coffee Now</td>
<td>by Ted Snyder, Bert Kalmar, and Harry Ruby</td>
</tr>
</tbody>
</table>
RHONDA
It's not really a slumber party if you sleep together, is it?

SUE
Why wouldn't it be a-

ROSE
You guys... I'm serious. Am I being too impatient?

RHONDA
It's been what? A few months?

GAYLE
When did you two get together?

ROSE
Homecoming last year. He didn't seem hesitant then. He hasn't seemed very meek the whole time I've known him.

(Begin Song 1, “Johnny, My Johnny”.
ROSE sings.)

ROSE
WHEN WE WERE KIDS
I'D SIT AND WATCH AS THE BOYS
PLAYED KICKBALL OUTSIDE
AND THAT'S WHEN I SAW HIM

JOHNNY WAS TALL, AND LANKY,
UNLIKE THE BOYS;
HE SAW ME WATCHING AND SAID
I SHOULD JOIN IN

I WASN'T GOOD,
AND ALWAYS FUMBLED THE BALL,
I'D Trip AND HOPE THAT HE DIDN'T SEE

ROSE
He will!

RHONDA
Oh yeah? Prove it.

(Asc reading bells ring.)

NARRATOR
Yeah... he proposed that evening.

(Asc Song 2, “Bridal Chorus”
We transition to the wedding. RHONDA, GAYLE, AND SUE walk down the aisle as part of the bridal party. SUE and GAYLE are vibrant. RHONDA is nonplussed. ROSE comes down the aisle last. In which JOHNNY and ROSE are saying their vows. A PRIEST stands before them, running the service.)

PRIEST
Repeat after me, I, state your name

--------
new scenes distinguished with page-break, heading, and description of setting and what is occurring at the rise of the curtain

ACT I

SCENE 1

SETTING: At the train station.

AT RISE: Men are saying goodbye to their loved ones. SUE, RHONDA, & GAYLE are there saying goodbye to everyone and no one in particular.

NARRATOR

When the US stuck its nose into the Korean War, Sue begged us to see all of the boys off at the train station. It didn’t take much convincing. I was more interested in how Rosie would take watching her husband go.

CONDUCTOR

All aboard!

GAYLE

Bye, boys!

SUE

Anyone want to kiss me before they go?

AT RISE:

TIL DEATH DO US PART

ACT I

SCENE 1

It’s January, 1930. It’s a late night at RHONDA’s house. It’s a quaint little place she manages to own and maintain by herself, an unusual feat for a woman at the time. We sit in the living room, the fireplace lit. There’s a couch and a chair, a side-table with a lamp, all around a brown coffee table, of which at the center holds a small vase, in which there is a single, fresh, rose. The fourth wall of RHONDA’s home holds a television.

We close in on the female cast, RHONDA, GAYLE, SUE, and ROSE, sitting around the coffee table, each sipping from little teacups, a television playing a scene from The Barleys of Broadway. ROSE sits dartily on the couch, a bit distracted. SUE sits with poise beside her. RHONDA sits on her chair, much like it’s a throne in her castle. GAYLE has opted to sit on the floor, in spite of the fact that there is clearly room on the couch.

Fred Astaire sings.

The way you wear your hat
The way you sip your tea
The memory of all that
No no they can’t take that away from me
The way you...

The music fades.

NARRATOR
Additionally, you’ll notice the inclusion of playoffs, rags, interludes, and other songs without lyrics.

ORIGINAL DRAFT: ACT ONE SONGS
1. "And Then He Kissed Me" by The Crystals (Rose, Sue, Gayle, Rhonda) [5]
2. "Only You" by The Platters (Johnny and the Groomsmen) [6]
3. "We'll Meet Again" by The Ink Spots (Johnny, Glen, Paul, Military Men) [7]
4. "I'm Not At All In Love" from The Pajama Game by Richard Adler & Jerry Ross (Rhonda, The Girls) [8]
5. "Over There" by George M. Cohan (Eddie, Paul, Glen, Military Men) [9]
6. "The Sadder by Wiser Girl for Me" from The Music Man by Meredith Willson (Glen) [10]
7. "Only You/We'll Meet Again" arranged by me (Johnny, Rose) [11]
8. "What Did I Ever See In Him" from Bye Bye Birdie by Charles Strouse (Rose, Rhonda) [12]
9. "You Don't Own Me" by John Madara & David White (Johnny, Rose) [13]
10. "Bang Bang (My Baby Shot Me Down)" by Sonny Bono (Sue) [14]

You’ll notice reprises of songs. This not only gives the song a second life and emphasis, but continues motifs throughout the act.

FINAL DRAFT: ACT ONE SONGS
1. "Johnny, My Johnny" (Rose)
2. "Bridal Chorus" by Richard Wagner [15]
3. "Until Death" (Johnny)
4. "Boys Will Be Boys (Enough!)" (Rhonda)
5. "Give 'Em Hell" arranged by me, a patriotic medley (Eddie, Glen, Paul, Gayle, Sue)
6. "Yankee Playoff"
7. "Never Lose" (Glen, Paul, Eddie, Johnny)
8. "Never Lose Rag" "Pretty Girl" (Gayle, Sue)
9. "Your Man" (Rhonda)
10. "Until Death (Underscore)"
11. "Until Death (Reprise)" (Eddie, Johnny, Rose)
12. "He Was Mine" (Rose)
13. "Boys Will Be Boys (Enough!) (Reprise)" (Rhonda, Rose, Gayle, Sue)
14. "A Dinner Interlude"
15. "Queer" (Rose, Johnny)
16. "Rosie's Home" (Rose)
17. "Who's Sorry Now" (Sue)
18. "Rose's Goodbye"

These are meant to create fluid scene transitions and make the score cohesive.
ORIGINAL DRAFT: ACT TWO SONGS
1. "I Won’t Send Roses" from Mack & Mabel by Robert Preston (Johnny, Eddie, Paul, Glen) [16]
2. "You Always Hurt The One You Love" by Allan Roberts & Doris Fisher (Eddie, Paul, Glen) [17]
3. "Rose’s Turn" from Gypsy by Jule Styne & Stephen Sondheim (Rose) [18]
4. "Two Little Girls from Little Rock" from Gentlemen Prefer Blondes by Leo Robin & Jule Styne (Sue, Gayle) [19]
5. "I’m A Fool To Want You" (and reprise) by Frank Sinatra, Jack Wolf, & Joel Herron (Rhonda) [20]
7. "I Hate Him" from Destry Rides Again by Harold Rome (Rhonda) [22]
8. "If You Hadn’t But You Did" from Two on the Aisle by Jule Styne. (Rose) [23]
9. "Who’s Sorry Now" by Ted Snyder (Gayle) [24]
10. "No Children" by The Mountain Goats (Ensemble) [25]

FINAL DRAFT: ACT TWO SONGS
1. "Flower in the Rain" (Paul)
2. "Unbecoming" (Sue)
3. "Your Man (Reprise)" (Rhonda)
4. "Enter the Bar"
5. "Bite the Bullet" (Bartender)
6. "And Stay Out"
7. "Break His Heart"
8. "Take the Blame" (Rhonda, Johnny)
9. "The Other Woman" (Eddie)
10. "Poor Choices"
11. "Dead Men Tell No Tales" (Gayle)
12. "Take the Blame (Reprise)" (Rhonda, Eddie, Johnny)
13. "Curtain" feat. Richard Wagner's "Bridal Chorus", arranged by me
My original intention in using this song was to create a youthful atmosphere and introduce the fifties sound right off the bat. I put the transition to the wedding in the middle of this song, which made the timeline muddled and unclear.

"And Then He Kissed Me"
Rose, Sue, Gayle, Rhonda

This song opens the show. It is inspired greatly by "And Then He Kissed Me" and other songs by female musical groups, such as The Crystals [26], and The Marvelettes [27]. I wanted the sense of girls gossiping about a boy, but I wanted to make it more personal to Rose. I opted to keep it a solo instead of making it a group number.

"Only You"
Johnny, The Groomsmen

The song here was meant to introduce the idea of Johnny as a loving and faithful husband.

"We'll Meet Again"
Johnny, Glen, Paul, Military Men

This song takes place as the men depart for the war. It gave Johnny two songs back-to-back and continued his string of promises to Rose. It was overkill, included for the purpose of creating a mashup/reprise later.

"I'm Not At All In Love"
Rhonda, Gayle, Sue, Rose

This song from The Pajama Game was meant to showcase Rhonda's dislike of men, but in a lighthearted way. It would imply that she was lying about not being in love, but the girls would believe that she was in love with some man. In reality, she's in love with Rose. I scrapped that idea. While it would emphasize the pressure women had to marry a man, I didn't want her friends to participate so heavily in creating that pressure so early in the show.

"Boys Will Be Boys (Enough!)"
Rhonda

This song was inspired by the belty alto songs of the golden age, such as "The Gentleman is a Dope" from Allegro [30], "One Hundred Easy Ways" from Wonderful Town [31], and of course "I'm not at all in love" from Pajama Game [32]. I wanted Rhonda express her disdain for men, but I wanted her to have reasons for it. The reprise adds Rose, Gayle, & Sue and takes place after Rose discovers Johnny has been cheating. It replaces "What Did I Ever See In Him".
**ORIGINAL DRAFT**

"Over There"

Eddie, Paul, Glen, Military Men

This song took place on the battlefield. It introduced Eddie as a fellow member of Johnny's troop and as someone who would motivate him to keep going. The song perked up my ears originally because the lyrics include the name "Johnny".

"The Sadder-but-Wiser Girl for Me"

Glen

This song was meant to showcase the sexist mentality of the male characters. Songs with a similar sound are splattered through plenty of golden age musicals. “Come Up to My Place” from On the Town [33] has that similar upbeat tempo. I had considered a few different songs at the time, but none of them packed as much of a punch as I wanted.

"Two Little Girls From Little Rock"

Sue & Gayle

This took place much later in the original than its replacement did in the final draft. I was looking for a cute little song for these two to sing to cheer up their friends. This one didn't have the message I was going for.

**FINAL DRAFT**

"Give 'Em Hell"

Sue, Gayle, Military Men

I opted to change "Over There" into a medley of patriotic numbers. It still took place as a motivational song on the battlefield, but introduced Gayle and Sue as characters who could pop in as a fantasy sequence. They acted as cheerleaders for the men. It made sense for Johnny to imagine women cheering him on along with his troop. It's one of the most complex songs in the show and one of my personal favorites.

"Never Lose"

Glen

An uptempo baritenor number meant to be sung by a sexist young man who has a sailor's mouth and too much alcohol in his system. I opted to make Glen's views on women blatantly obvious. It's inspired by the sexism of plenty of golden age musicals, and the creepy, sailor-mouthed men my father used to warn me about. Sexist themes can be found in songs like “Marian the Librarian” from The Music Man and “How Lovely to be a Woman” from Bye, Bye Birdie.

"Pretty Girl"

Sue & Gayle

I wanted this song to directly contrast with the sexist song Glen sings prior to this one. While Glen discusses "flavors" of women, these two sing ironically about how men treat their wives. It's upbeat. I wanted Sue to sing the song with genuine delight and Gayle to sing it with complete irony, showcasing it's true meaning.
**ORIGINAL DRAFT**

"I'm A Fool to Want You"
Rhonda

This song would have taken place in the second act of the original musical, following the previous upbeat number. It's one of many gorgeous unrequited love songs of the time. It had a fine message and I loved the contrast between this and the previous number. However, it was missing what makes it personal to Rhonda.

It comes back as a reprise, but the reprise didn't fit my standards for reprises.

"You Don't Own Me"
Johnny & Rose

This song was their big argument before Johnny shoots Rose at the end of the first act. It sort of flipped the script because it's Johnny telling Rose that she can't tell him what to do and that she doesn't own him. It's ironic, I suppose, but it felt wrong. I don't mind Johnny making Rose out to be the bad guy, but I do mind it with this song. She's not trying to control him, she's only asking that he stay true to his wedding vows. This song didn't cut it.

"Rose's Turn"
Rose

Rose was meant to sing this after digging herself from the grave. It doesn't have a place in the new version.

"If You Hadn't But You Did"
Rose

This one is Rose deciding to get back at Johnny after she's discovered him cheating again immediately after she's come back to him. It's all very rushed and out-of-character for Rose. I was trying to make her a bit femme fatale and it's just not who she is as a character.

**FINAL DRAFT**

"Your Man"
Rhonda

Rhonda is expressing her unrequited love for Rose. She's starting to doubt whether Rose would even want her if she wasn't a woman. She doesn't want to be a man. She wants to be someone Rose could depend on and love. Its reprise follows my rules for reprises. It has to be different the second time, to be significant. A reprise should modify the original song. There has to be motivation to have a reprise. It should up the stakes and have a different delivery.

"He Was Mine"
Rose

In the original draft, Rose didn't have a nice ballad. I added this one to shed some light on what it is that Rose wants. She didn't have a lot of depth or motive at the start of this process and I needed her to lament the life she could have had and depict her own views of herself. She believes that she loses value without a husband and children, something taught to her by the world around her. This song helps dig into the message of the show.

"Queer"
Johnny & Rose

This song replaced that argument, giving it context. Johnny is villainizing Rose, making her out to be angry with him because he's queer. She's defending that she's not upset that he cheated on her with a man, but that he cheated at all.

"Rosie's Home"
Rose

Rose tells Johnny off for cheating on her. This is following the argument in "Queer". During this song Johnny cuts her off, shooting her. She stays true to herself, keeps her values, and expresses hurt. This keeps her from becoming a caricature.
**ORIGINAL DRAFT**

"Bang Bang (My Baby Shot Me Down)"

Sue

I had this image in my mind of Sue entering as a figment of Johnny's imagination, a manifestation of his guilt, singing to him as he holds his dead wife's body. This song didn't quite showcase the guilt and taunting. It was more pitiful, more focused on Rose than Johnny.

"Who's Sorry Now" originally appeared at the end of the second act, sung by Gayle.

"I Won't Send Roses"

Johnny, Glen, Paul, Eddie

This would be the first song to follow intermission. The men would bring Rose's body out to display at the funeral and sing a song about how Johnny wouldn't be a good significant other. They lyrics really fit for me, and I would have kept it as the funeral song if it was in the public domain.

"You Always Hurt the One You Love"

Johnny, Glen, Paul, Eddie

This song was meant to take place at the funeral. Eddie is convincing Johnny that Rose's death isn't his fault. It seemed unfitting because it paints Eddie to be manipulating the situation. I didn't want Eddie to be a villain. He's meant to be a victim in this situation as much as Rose.

**FINAL DRAFT**

"Who's Sorry Now"

Sue

This song is not my work. It's one of the only things in the final show that isn't my original music. I opted to keep this song because (apart from being royalty free) it showcases the vibe I was going for perfectly. Guilt. Blame. Taunting. It's very femme-fatale.

"Bite the Bullet"

Bartender

This is the closest comparable song. A character tries to get Johnny to stop moping. This one is more fitting. It doesn't place anyone out of character. It shows some standards society had for men, utilizing idioms and metaphors I heard from adults growing up.

"Flower in the Rain"

Paul

This song replaced the funeral barbershop quartet. While I originally wrote it for Gayle, I thought it might fit well for Paul to sing alone at the funeral. I wanted to give an opportunity for the actress playing him to have a song.

"The Other Woman"

Eddie

Instead of a somewhat manipulative and upbeat song, I gave Eddie a song in which he tells Johnny that he doesn't want to be a side-piece and doesn't like the way he's been treated by him. I think it's important to showcase the unpretty parts of their relationship, and I wanted to show that when in an abusive relationship, one can try to get out, but often gets dragged back in. This song is Eddie's attempt to stand up for himself and finally leave Johnny. Unfortunately, the manipulation keeps him around afterwards.
**FINAL DRAFT**

"Unbecoming"
*Sue*

Sue sings this song to showcase the standards society has for women at the time and express how she falls into the role in order to stay afloat. There’s no comparable song in the original draft.

"Take the Blame"
*Rhonda & Johnny*

In this song, Rhonda accuses Johnny of killing Rose, and Johnny refuses to confess. It reprises at the end of the second act, adding Eddie in a patter verse. I enjoyed writing this song. I wanted to make each part layer on top of one another in counterpoint. It showcased the confidence in Rhonda and Johnny and the panic in Eddie. There isn’t a comparable song to this in the original concept, although I had attempted to write this one for an older draft, including a verse for Rose. (She would reappear as a twist in the final chapter) This verse ended up becoming its own song, "Rosie's Home". Instead, I had Eddie take up her melodic line following his patter. This reprises the motive and connects the two characters' relationship with Johnny, both of them victims of his toxic love.

**ORIGINAL DRAFT**

"I Hate Him"
*Rhonda*

Rhonda was meant to sing this as she decides to take actions into her own hands. She finds the note and the murder weapon all while singing it.

"Who's Sorry Now"
*Gayle*

As I stated, this appears at the end of Act 2. In this context, Gayle appears as a Greek chorus to underscore Eddie, Rose, & Rhonda as they bury Johnny's body. It was meant to show that the musical came full circle, but blurred the lines as to who was meant to feel guilty.

"No Children"
*Ensemble*

I love this song. It gave that bittersweet unhappy ending vibe that I was looking for. However, it's not from the period, nor in the public domain.

**FINAL DRAFT**

"Dead Men Tell No Tales"
*Gayle*

Instead of "Who's Sorry Now", I gave Gayle this song, which she sings before Rhonda goes to sneak into the house in search of the note. It's meant to serve as a warning for what's to come. It's less blatant than "I Hate Him" and it shows that Gayle doesn't fully agree with Rhonda's actions, but teases what she thinks is going on in Rhonda's head.

"Curtain"

I opted to have no vocals for the company bows. I instead chose to reprise the "Bridal Chorus", having them bow in sort of a wedding precession. It fit the show and brought things full circle.
Drama
tur
gy Research

Society had a huge shift with the change of Rock 'n roll and women started to shift to going to work with 10% more married women going to work. [35]

DEFINE DRAMATURGY
Dramaturgy is the way in which we explore the world of a play, utilizing the text and the subtext and performing research. This allows us to further engage and understand the world of the play and how it relates to the world in which we live. A dramaturg is the individual (or team) dedicated to performing this research, supporting the plays development and finding answers to any questions that might come up throughout the production process. Dramaturgy provides context for the events in the play and informs how it can be creatively interpreted. [34]

POST WAR BOOMS
The decade following World War II is recalled remembered as a period of economic growth. After winning the war, the country's hardships and depression transitioned into a new and more confident culture. The economy and the suburbs boomed, the babies "boomed". This is when all of the baby boomers were born. About four million babies were born each year during this decade. Americans were eager to have children because they were confident that the future held hope and prosperity. [36]

THE KOREAN WAR
The Korean War began on June 15th, 1950, when North Korean troops crossed the 38th parallel and invaded South Korea. Kim Il-sung was the leader of North Korea at the time. It was he who launched the attack after Soviet leader Joseph Stalin promised to support them. It was believed that the original intention of the US was to keep out of the conflict, which is the reason Stalin had agreed to support the invasion. However, the US quickly became involved and on June 30th, the United States sent troops.

At this point, North Korea has taken hold of Seoul, which is the capital of South Korea. The US, led by President Truman, had recently acquired atomic power and attempted to use this as an-
In July 1951 the two sides began discussing armistice. Unfortunately this dragged on for two years. Stalin passed away in 1953, and a cease-fire was ultimately signed on July 27, 1953. [37]

CIVIL RIGHTS
During the 1950s, the struggle against racism and segregation entered the mainstream of American life. In 1954, the landmark Brown v. Board of Education case took place. Within this case the Supreme Court declared to end segregated education. In 1955, Rosa Parks was arrested because she refused to give up her seat on a bus. More acts of nonviolent protest acted as important strides in the Civil Rights movement. [35]

MONONUCLEOSIS
In the 50s, Mononucleosis, or “the kissing disease”, became a large ordeal. This “contagious infection is caused by a herpes virus called "Epstein-Barr." [38] It's common among teenagers and young adults, as it's spread through bodily fluids. Symptoms include: extreme fatigue, fever and body aches. The virus was studied in Minnesota from 1950 through 1969. According to the study, “In both sexes, the highest incidence occurred among persons 16 to 19 years old.” Teenagers have always been nasty. [39]

COMMUNISM
According to the Oxford American Dictionary [40], communism is defined as "a political theory derived from Karl Marx, advocating class war and leading to a society in which all property is publicly owned and each person works and is paid according to their abilities and needs." In the early 1950s,-American fears of internal communist subversion were high. "Senator Joseph R. McCarthy was a little-known junior senator from Wisconsin until February 1950 when he claimed to possess a list of 205 card-carrying Communists employed in the U.S. Department of State.

From that moment Senator McCarthy became a tireless crusader against Communism in the early 1950s, a period that has been commonly referred to as the 'Red Scare'." McCarthy investigated supposed communist infiltration within the Armed Forces and held hearings on communist subversion in America. Subsequently, he was exiled from politics and this period of witch hunts became known as "McCarthyism". [41]

THE GOLDEN AGE
The early 1940s brought a change to Broadway's sound. Musicals brought a sense of fun to a world that was suffering through raging wars. One influential duo of the period was Richard Rodgers (1902-1979) and Oscar Hammerstein (1895-1960). From 1945-1959, Rodgers and Hammerstein produced Carousel, South Pacific, The King and I, and The Sound of Music—all of which are now considered musical theater classics. [42] Their partnership had to come to an end with Oscar Hammerstein's death in 1960. However, their work together created and defined golden age musical theatre. These musicals generally followed a roadmap to success. They were love stories, with a romantic female lead and a love interest, and a-
It was clear who was a "good guy" and who was a "bad guy" and these shows usually had a happy ending. The score would include a love song sung by the female lead, an upbeat dance number, and reoccurring theme songs. The composition was "simple enough for the audience to grasp, but full of such subtle complexities that one can listen to these soundtracks without ever getting tired of them." 

FIGURES
Leonard Bernstein (1918-1990), Jule Styne (1905-1994), Betty Comden (1917-2006), Adolph Green (1914-2002), Frank Loesser (1910-1969), Frederick Loewe (1901-1988), Richard Adler (1921-2012), George Abbott (1887-1995), Meredith Willson (1902-1984), Cole Porter (1891-1964), and Stephen Sondheim (1930-2021) found their fame during the golden age as well. You'll notice that all but one of the individuals I listed were men. Actresses such as Julie Andrews, Carol Lawrence, Gwen Verdon, Mary Martin, Ethel Merman, and Judy Holliday made their marks on the stage.

FILMS
Musicals were being turned into movies left and right and people were loving it. Some musicals, for example, Carousel (1956), Brigadoon (1954), Annie Get Your Gun (1950), Damn Yankees (1958), Gentlemen Prefer Blondes (1953), Kiss Me Kate (1953), and Oklahoma! (1955) moved from stage to screen. Others, such as A Connecticut Yankee (1955) and It's Always Fair Weather (1955), were original motion picture musicals. A great deal of these films starred the same leading men.

ACTORS AND AGE GAPS
Fred Astaire and Gene Kelly were amongst some of Hollywood's favorites leading men, and they each took the screen by storm. Fred Astaire was no stranger to the film world, and had been acting for the camera since his first appearance with Ginger Rodgers, Flying Down to Rio in 1933. During the 1950s alone, Astaire starred in 9 films, dazzling audiences with his smooth dancing and charming pipes.

It is true that Astaire was oftentimes paired with women much younger than him. When Silk Stocking (1957) came out, Fred Astaire was 58 and Cyd Charisse, who played his female counterpart and love interest was only 35. Meanwhile, in that same year, Astaire was paired with Audrey Hepburn in Funny Face (1957), who was on 28 at the time.

Gene Kelly starred in 16 films in the 1950s. Kelly was also cast in romantic leads alongside much younger women. In Summer Stock (1950), Kelly was 38-years-old, and he was paired with Judy Garland, who was 28 at the time. Although in An American In Paris (1951), Kelly (39) doesn't "get the girl" in the end, his character does share a romantic affair with debut actress, Leslie Caron, who was merely 20-years-of-age.
INFLUENTIAL MUSICALS
Here’s a list of 1950s musicals that influenced me:

- **Guys and Dolls** (1950)
  - Music/Lyrics: Frank Loesser
  - Book: Jo Swerling, Abe Burrows
- **Paint Your Wagon** (1951)
  - Music: Frederick Loewe
  - Lyrics/Book: Alan Jay Lerner
- **The King and I** (1951)
  - Music: Richard Rodgers
  - Lyrics/Book: Oscar Hammerstein II
- **Two on the Aisle** (1951)
  - Music: Jule Styne
  - Lyrics/Book: Betty Comden, Adolph Green
- **The Pajama Game** (1954)
  - Music/Lyrics: Richard Adler, Jerry Ross
  - Book: George Abbott, Richard Bissell
- **Damn Yankees** (1955)
  - Music/Lyrics: Richard Adler, Jerry Ross
  - Book: George Abbott, Douglass Wallop
- **Pipe Dream** (1955)
  - Music: Richard Rodgers
  - Lyrics/Book: Oscar Hammerstein II
- **My Fair Lady** (1956)
  - Music: Frederick Loewe
  - Lyrics/Book: Alan Jay Lerner
- **The Music Man** (1957)
  - Music/Lyrics/Book: Meredith Willson
- **West Side Story** (1957)
  - Music: Leonard Bernstein
  - Lyrics: Stephen Sondheim
  - Book: Arthur Laurents
- **Destry Rides Again** (1959)
  - Music/Lyrics: Harold Rome
  - Book: Leonard Gershe
- **Gypsy** (1959)
  - Music: Jule Styne
  - Lyrics: Stephen Sondheim
  - Book: Arthur Laurents
- **The Sound of Music** (1959)
  - Music: Richard Rodgers
  - Lyrics: Oscar Hammerstein II
  - Book: Howard Lindsay, Russel Crouse

For a complete list of musicals from the 1950s, please refer to The Complete Book of 1950s Broadway Musicals by Dan Dietz [47]
Relevant Dates from the Early 1950s

June
- 15th: Korean War Began

September
- 23rd: McCarran Internal Security Act Passed

November
- 11th: Mattachine Society (America's first gay rights organization) founded

December
- 15th: Senate report titled "Employment of Homosexuals and Other Sex Perverts in Government" distributed to Congress

October
- 10th: Mutual Security Act Signed
- 15th: Debut of "I Love Lucy"

Color Key:
- Related to LGBTs [50]
- Other Politics [51]
- Media [52]
- Korean War [37]
1952

April

The American Psychiatric Association lists homosexuality as a sociopathic personality disturbance in DSM-I.

December

15th

Christine Jorgensen made front page news when she underwent a sex change operation.

1953

April

27th

Dwight D. Eisenhower issues Executive Order 10450.

27th

Armistice Formally Ended Korean War.

1955

27th

Daughters of Bilitis becomes the first US lesbian rights organization.
MODERN SEXISM

Sexism is defined as "any expression (act, word, image, gesture) based on the idea that some persons, most often women, are inferior because of their sex." Sexism is not absent in today's society, but it manifests in different ways. According to the Human Rights Channel, 80% of women have stated they've had to deal with "mansplaining" at work. This patronizing language is just one of many microaggressions women deal with every day. [53]

There's also the gender pay gap, which, according to The Pew Research Center, has remained "relatively stable in the United States over the past 20 years or so." In fact, women earned an average of 82% of what men earned in 2022. [54]

Additionally, gender-based violence is still a very real issue. Almost one in three women above the age of 15 worldwide have experienced "intimate partner violence or non-partner sexual violence at least once in their lifetime." [53]

Furthermore, in a time of social media, blatant sexism is always at our fingertips. Not only is there a constant comparison of women's bodies, but the language used by commentors on social media posts is toxic. A 2021 article in The Peacock Plume discussed the controversy surrounding "body-positivity" on TikTok. "The idea of revealing content or trends that center around showcasing female bodies as demeaning is subjective to both the user and creator, yet the basis on which the content will go viral on is revealing of the toxic masculinity that is ingrained in the- means for capitalizing on social media." [55] Unfortunately, so much of our media and social media is made for the male gaze, or a way of portraying and looking at women that empowers men while sexualizing and diminishing women. [56]

MODERN HOMOPHOBIA

LGBT rights have come a long way since the 1950s. Gay marriage is legal; the singular "they" pronoun was Merriam-Webster's 2019 word of the year. [57] Still, there are so many more steps to be taken. According to the American Civil Liberties Union, "nearly one-third of gay teens had been threatened in the past month with a weapon at school, compared to 7% of heterosexual students surveyed". [58] And that's not all.

Queer representation in the media is growing, but not without complications. Oftentimes television networks indulge in queerbaiting and other problematic queer representation. Queerbaiting describes a marketing tactic, in which LGBT representation is teased and implied within a piece of media without ever following through.

While some presentations of media simply may include relationships that can be perceived differently by different audiences, some media blatantly prods at the heartstrings of its viewers and makes promises that it doesn't keep. [59] A good comparison to be made in regards to this situation is John Knowles's A Separate Peace and the American drama series, Supernatural. The relationship between two best friends at a boarding school could be-
perceived as sub-textually homoerotic, but that doesn't mean that this was intentional or that it was meant to attract queer audiences. [60] Meanwhile, *Supernatural* loved to give fanservice and tease at a possible romantic relationship between two of its leading men. 'Destiel' goes beyond the subtext. Characters casually joke about the closeness of Dean and Castiel, even calling them "boyfriends". "Some of the more subtle references may sail over the heads of a chunk of viewers," says Queen's University Journalist, Shelby Talbot, "but for those more in tune with queer culture, they seem glaringly obvious." [61]

These subtle and not-so-subtle hints dragged audiences along for years with a decidedly unsatisfactory conclusion. The show left audiences technically making the pairing canon on November 5 2020, in an episode third-to-last, in which Castiel finally proclaims his love for Dean and literally dies. [62]

The "Bury Your Gays" trope, according to a *McNair Scholars Journal* by Haley Hulan of Grand Valley State University, features a "same-gender couple and with one of the lovers dying and the other realizing they were never actually gay". [63] As an article in Book Riot explained it, this trope is "a form of queerbaiting and portrays LGBTQIA+ people as disposable", and is often used as a means to "undermine queer people and relationships". [64] For years, queer characters have been killed, mocked, and villainized. But queerbaiting is a new flavor of disrespect to the LGBT community.


**WOMEN & CONFORMITY**

The 1950s is remembered and depicted as a time of conformity, expressing traditional gender roles. Women were perceived as weak, emotional, and less intelligent, and were expected to fulfill the role of the dainty lady, the housewife and mother. Men were seen as strong and stoic, the breadwinner, the warrior, and the king. You can see examples of this in shows and advertisements from the decade such as *I Love Lucy*, which depicts a young, middle-class housewife living in New York City. [52]

The show idealized the idea of women being homemakers and men being breadwinners. It's a perfect example of the time. It's important to note that media like this isn't representative of-
-women of the global majority, who faced larger difficulties in the pursuit of the “American dream.” [65]

**COMMERCIAL WOMANHOOD**

As advertisers were aware, women did 80-90% of shopping in the 20th century. It was primarily women who responded to these ads, so companies targeted their ads towards women. These ads, more-often-than-not created by men, stereotyped women. The gender roles were enforced by these ads, depicting women as housewives, meant to cook and clean. Women were looked down upon and considered weak and naïve. "Easy-to-use" and "efficient" products, associated with domestic chores, were marketed towards women. [66]

Pop culture on the 50s positioned women, "in the private sphere, often in the home", putting men "in the public sphere, often in places of work and in portrayals that indicated authority", as was explained in *Sex Roles: A Journal of Research*. "Empirical studies conducted in the 1970s concluded that television images shown for women-

-were fairly stereotypical and that the private realm of the home was still the woman's domain." [67] Women were domesticated, like pets and the adverts believed them to be less than men.

**COPING & HIDING**

The 1950s were not a good time for queer individuals. Those who did not fall within the traditional gender and sexual orientations were given derogatory names and often treated as pedophiles or perverts. The *Journal of the History of Sexuality* described how cities would form groups that would arrest queer individuals, deeming them “sexual perverts”. LGBT individuals in the military were forced into silence, else they might be dishonorably discharged or court martialed. [69]

**LAVENDER SCARE**

In the years following WWII, homosexual individuals were considered directly tied to communism. The Victory institute published an article called "Government Persecution of the LGBTQ Community is Widespread", in which it depicted the elements of government persecution the LGBT community faced during the 1950s. The article explained,
"The Cold War period gave rise to Senator Joseph McCarthy, who explicitly targeted 'deviants,' not only in government service, but also in Hollywood as part of a larger project to rid America of its undesirable elements." [70] While the effort of the United States government to get rid of communism was known as the "Red Scare", the similar effort against homosexuals was eventually dubbed the "Lavender Scare."

On April 27, 1953, President Eisenhower issued Executive Order 10450, declaring gay men and lesbians to be a threat to the security of the country and therefore "unfit for government service". [71] LGBT individuals in the military were forced into silence, or else they might be dishonorably discharged or court-martialed. Thousands of members of the military and civil servants would be dismissed because of rules against homosexual behavior.

Furthermore, bisexuality was not something that was properly understood or acknowledged. The term bisexual originally meant what is now "intersex", or a person having both male and female sex organs. Bisexual individuals were assumed to either be straight or gay.

Alfred Kinsey's 1948 book *Sexual Behaviors of the Human Male* [71] and it's 1953 female counterpart [72] suggested a greater range of homosexual identities than previously understood. And yet Kinsey disagreed with the use of the term bisexual as is used today, stating "Until it is demonstrated [that] taste in a sexual relation is dependent upon the-individual containing within his [sic] anatomy both male and female structures, or male and female physiological capacities, it is unfortunate to call such individuals bisexual." [71] His scale rated levels of homosexual attraction on a numbered scale, with 0 being "exclusively heterosexual" and 6 being "exclusively homosexual". [73]

GAY MARRIAGE
Marriage between individuals of the same sex was not made legal in the all fifty states of the United States until June 26, 2015, when the Supreme Court made same-sex made its ruling in the Obergefell v. Hodges case. According to a USA Today article, this case "was brought up to the Supreme Court after groups of same-sex couples sued state agencies in Kentucky, Michigan, Ohio, and Tennessee, challenging these states' bans on same-sex marriage." Prior to this ruling, it was up to the states to decide their laws on the matter. [74]

States had two types of bans on same-sex marriage: statutory and constitutional. Statutory bans appear in state family law, meanwhile constitutional bans are embedded in states' constitutions. Jason Pierceson, a political science professor at the University of Illinois Springfield, told NBC News that there were essentially two phases of bans on same-sex marriage. In the 1970s, gay couples would apply for marriage licenses and many state judges ruled that these unions were "not prohibited". This was the beginning of the first wave, as it caused lawmakers to outlaw the union-
-skirts, showcasing a slinkier style. Some women started wearing more masculine silhouettes, with more baggy clothing, untucked blouses, and rolled-up sleeves.

Prior to the 2015 Supreme Court Ruling, only 37 states had legalized gay marriage. 13 states still had same-sex marriage bans. Additionally, twelve states had bans by constitutional amendment and state law and 1 by Constitutional Amendment only. [76]

WOMEN'S FASHION
Grace Kelly, Audrey Hepburn, Marilyn Monroe, and Elizabeth Taylor were a number of fashion icons. Cinched waists, hyperfeminine elegance, and a whole load of gingham print were all the rage. The Fit-and-Flare-Silhouette was referred to as the “New Look”, with a form-fitting top and flaring out skirt, cropping at a three-quarter length. Furthermore, A-Line midi skirts were popular amongst high school girls. An A-Line skirt is fitted at the hips and gradually widens as it gets closer to the hem. Women also began wearing high-waisted shorts and cropped trousers. [78]

Marilyn Monroe popularized pencil-skirts, showcasing a slinkier style. Some women started wearing more masculine silhouettes, with more baggy clothing, untucked blouses, and rolled-up sleeves.
TIL DEATH DO US PART

Wedding Vows are the promises a couple makes to each other in a marriage ceremony. Each culture has its own traditions when it comes to weddings, most of which exclude homosexuals and other matrimones that deviate from “man and wife”. Within the play, the wedding vows used are more or less traditional Catholic wedding vows.

"I, __, take you, __, for my lawful wife/husband, to have and to hold from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, until death do us part. I will love and honor you all the days of my life." [81]

“Til death do us part” is a common idiom used in wedding ceremonies. It indicates that those involved are bonded for the rest of their lives, only parting with death. The phrase is drawn from the marriage liturgy in the Anglican Communion’s Book of Common Prayer. [82]

ROCK & ROLL

Music in the 1950s was dominated by the birth of rock and roll. This new form of music "combined elements of rhythm and blues (R&B), pop, blues, and hillbilly music". As explained in Thomas Larsons, The History of Rock & Roll. It developed from the experimental Rockabilly movement of the late 1940s, in which country musicians experimented with Blues rhythms. Rock was about freedom from oppression, with emphasis on the oppression of the middle-class. This theme of "rebellion against authority" was appealing to many teens. [83]

A large celebrity of the time was Elvis Presley, who would sway his hips and make teens swoon. His music incorporated “everything from hillbilly rave-ups and blues wails to pop-crooner ballads”. [84]

But it wasn’t just Elvis that rocked the 50s. In the early decade American Popular Music Charts were dominated vocalists such as Doris Day, Frank Sinatra, and Nat King Cole, as well as band band leaders such as Mitch Miller and Percy Faith. [85]

In a 1990 Rolling Stone article, journalist Robert Palmer described the period as "the few years when high-octane rock & roll ruled unchecked, the possibilities seemed limitless." This simplistically summarizes the cultural impact of rock. He went on to discuss his personal experience from the time.

"For some of us, it began late at night: huddled under bedroom covers with our ears glued to a radio pulling in black voices charged with intense emotion and propelled by a wildly kinetic rhythm through the after-midnight static. Growing up in the white-bread America of the Fifties, we had never heard anything like it, but we reacted, or remember reacting, instantaneously and were converted.

We were believers before we knew what it was that had so spectacularly ripped the dull, familiar fabric of our lives...It was so much more vital and alive than any music we had ever heard before that it needed a new category: Rock & roll was much more-than new music for us. It was an obsession,
and a way of life...Growing up in a world we were only beginning to understand, we had finally found something for us: for us together, for us alone." [86]

STEREOTYPES WITHIN THE PLAY
Within the play, each of the female characters was meant to on a surface level appear to fit into some sexist media trope. Here are examples of these female stereotypical tropes, which are often utilized in fiction represented. I tried to make these apparent through the voice of Glen within his song, “Never Lose”.

ROSE: “Good Christian Girl” (pg. 25) Good Girl/Church Girl/Girl Next Door
- Vogue defined the "good girl" as "a woman who does what a man wants her to-no more, no less". [87]
- The Pursuit discussed the "church girl" stereotype, saying "When I think of a church girl, I think of those innocent, naïve women that are often depicted in Christian movies." [88]
- According to Wordpress, a "good girl" is defined by our society as someone "who does what it takes to please the man she's with". This woman will obfuscate her own needs and desires for those of her boyfriend. Additionally, her worth is "directly contingent on the value ascribed to her by the boyfriend." [89]
- "The Girl Next Door", as defined by TV Tropes is a stock character, often a potential love interest. This girl is "open, approachable, and unassuming". [90]

GAYLE: “Tomboy Suffragette” (pg. 26) Gender Ambiguous Feminist
- Gayle falls into a couple of roles. She often acts as the voice of reason or the greek chorus, the audience voice.
- TV Tropes gave several examples of gender ambiguous stereotypes. The "Butch Tomboy" is stereotypically masculine, holding very few "feminine qualities and interests". Meanwhile, the "Effeminate Tomboy" is "fairly masculine," but not overly so. What makes them different is that she isn't "overly feminine" either. [91]
- Our stereotypical "feminist", as discussed by The Take, is "intellectual, educated, and articulate", yet viewed as preachy and radical. She's frequently portrayed as "unfeminine" i.e. "not a 'real' woman."
- A "suffragette" was historically a woman "seeking the right to vote through organized protest". TV Tropes TV defined the stereotypical "suffragette" as "an educated, spirited, independent woman with progressive opinions". She's worldly, and aware of the way men don't perceive women as "intellectual equals". This woman fights for herself and "her sisters". They couldn't care less what men think of their appearance. [93]
RHONDA: “Man-Haters” (pg. 26) Man-Hating Lesbian & Gay Best Friend
- The "gay best friend", TV Tropes defines as "a character has a friend whose only notable quality is that they are gay". A female GBF often has as an unrequited crush on the leading romantic protagonist. [94]
- It referred to the "Psycho Lesbian" as "a lesbian woman who is described as mentally unstable, villainous or otherwise dangerous because she's a lesbian". She irrationally hates men and covets their girlfriends. She often goes hand-in-hand with the gay best friend, who can be motivated by "an unrequited love for a straight woman". This lesbian is made to be a villain, often not checking consent and sometimes stalking the woman of their desires. For years, lesbians have been depicted as "crazy" or "villainous". [95]
- The Hays Code was a set of guidelines for the motion pictures released between 1934 and 1968. This code required that characters perceived as "deviant" couldn't be sympathetic. [96]
- In her book, Repudiating Feminism, researcher Christina Scharff explained that, oftentimes, lesbians and feminists were muddled together, both considered "unfeminine and man-hating". "The feminist as unfeminine, man-hating and lesbian" pushes a heteronormative logic, "insisting on coherence between sex, gender and desire." [97]

SUE: “Ditzy, Bubbly, Blonde” (pg. 27) Ditzy, Bubbly, Blonde
- A "dumb blonde" stereotype, TV Tropes explains, ranges from "a sweet, wholesome blonde whose lack of interest in education only shows that she is more concerned about people, to a vacuous, mean-spirited and often lazy bimbo." She may be the stupid one in the group, but also the prettiest. [98]
- Audiences find her amusing but often negatively connotate her. Posters on Urban Dictionary define a dumb blonde as "dumb as a rock", someone who "can't really do anything right." This stereotype bleeds into people's perceptions of blondes today. One person defines a "dumb blonde" as "the only kind of blonde there is," going on to declare that "they're dumb because their boobs are so much bigger than there brain." [99]
- The "Ditz" is similarly described by TV Tropes as "a character whose defining characteristic is profound stupidity or quirkiness." A ditzy fictional woman will be sweet and naive, but a fictional ditzy man will be "oafish but lovable". This character often acts as comic relief, appearing "unintentionally funny". [100]
“GIVE EM HELL” MUSICAL REFERENCES

The musical number "Give Em Hell" featured a mashup of various patriotic works.

"The Army Goes Rolling Along" (1956) [101]
- written by Edmund Louis Gruber (1879-1941) and John Philip Sousa (1854-1932)
- featured lyrics: “Over hill, over dale, we have hit the dusty trail and those caissons go rolling along/In and out hear them shout, countermarching all about, and those caissons go rolling along”
- It's the official song of the United States Army, often referred to as "The Army Song". It was adapted from Sousa’s "U.S. Field Artillery March". [102]

"Yankee Doodle" (1755) [103]
- no lyrics are featured, but a small portion of the melody is featured
- The words to this song were written as an insult to Americans, and yet is well-known and has taken the place of the state anthem of Connecticut. The tune was well known, even by the 1750s, and yet tradition says, "in 1755 a British doctor named Richard Schuckburg penned new words to mock his American allies". His portrayal of the colonists featured them as "rude, crude, and cowardly". [104]

"America the Beautiful" (1910) [105]
- lyrics by Katharine Lee Bates (1859-1929), music by Samuel Augustus Ward (1848-1903)
- lyrics featured: "Oh beautiful, for spacious skies, for amber waves of grain" and "America! America! God shed his grace on thee and crown thy good with brotherhood from sea to shining sea!"
- It was first an 1893 poem written in 1893 Katharine Lee Bates (1859-1929), who was a teacher who was inspired by a visit to Pike's Peak in Colorado. It first appeared in print in 1895. The tune was originally "Materna", a hymn composed by Samuel Augustus Ward (1847-1903). [106]

"The Star-Spangled Banner" (approx. 1776) [107]
- composed by John Stafford Smith (1750-1836), lyrics by Francis Scott Key (1799-1843)
- lyrics featured: "Oh say can you see, by the dawns early light" & "Oh say does that star-spangled banner yet wave, o'er the land of the free and the home of the brave"
- It was composed originally for the Anacreontic Society.
- In 1889, the Secretary of the Navy designated it as the official tune to be played at the raising of the flag. It was officially adopted as the national anthem by an act of Congress in 1931. [108]

"When Johnny Comes Marching Home" (1863) [109]
- written by Patrick Gilmore (1829-1892) (although he often published songs under the pseudonym Louis Lambert)
- featured lyrics: “When Johnny comes marching home again, hurrah! hurrah! We'll give him a hearty welcome then, hurrah! hurrah!"
- It was popular in both the Union and the Confederacy. It is possible that the song's melody was adapted from a traditional Irish song, but there is no evidence of the tune's origin. [110]
MEDIA REFERENCED IN THE SCRIPT

A SEPARATE PEACE, novel act 1, scene 6
“A Separate Peace” is a novel written by John Knowles, published in 1959. The book takes place within the mind of Gene Forrester as he reflects on his life being a preparatory student during World War II. He’s a good student, but envies the athleticism and charisma of his good friend Phineas. Forrester ends up causing his friend to break his leg, sabotaging the boys athletic career. It’s been speculated for years that there was a romantic affection between the boys, and these speculations were turned down by the author. [111]

BRIDAL CHORUS, song act 1, scene 1
Colloquially recognized as “Here Comes the Bride”, the “Bridal Chorus” is commonly played at Western weddings as the Bride parades down the aisle. [15] It is believed to have been first performed at the wedding of Princess Victoria Adelaide Mary Louise, Queen Victoria’s oldest child, and Frederick William IV of Prussia in 1858. The song was not composed for the wedding. In fact, “Here Comes the Bride” was the Bridal Chorus in Lohengrin, an 1850 opera by Richard Wagner. [112]

FRANKENSTEIN, novel act 1, scene 6
“Frankenstein” is a 1816 novel by Mary Shelley. [113] It's a combination of Gothic horror story and science fiction. It discusses Victor Frankenstein, who is a Swiss student of natural science. He creates an artificial man from pieces of corpses and brings his creature to life. Shelley created the story on a rainy afternoon in 1816 in Geneva. She spent time with her poet husband, Percy-
Irving Berlin told The New York Times about the process of selecting these performers. "Ziegfeld interviewed 15,000 beautiful women a year for a quarter of a century and a total of 3,000 were selected as Ziegfeld Girls," Berlin explained, "his idea of the most glorious specimens of American womanhood." Ziegfeld glorified American girls with shows that one might say, "embraced erotic abandon". [116]

THE BARKLEYS OF BROADWAY, film act 1, scene 1
The Barkleys of Broadway is a 1949 musical film starring Fred Astaire and Ginger Rogers. The basic synopsis is that a married musical team, Josh & Dinah Barkey, split up so Dinah can become a serious actress. [120] The show opens with "They Can't Take That Away From Me", a song from the film, playing over Rhonda's television. [121]

THE GREAT GATSBY, novel act 1, scene 6
"The Great Gatsby" is a novel written by F. Scott Fitzgerald, published in 1925. It's set within the Jazz Age in New York, the roaring twenties, and revolves around the tragic story of Jay Gatsby, a self-made millionaire, and his pursuit of Daisy Buchanan. It's written from the perspective of a third party, Nick Carraway, a much less rich neighbor of Gatsby. [122] It's speculated by some that Nick was in love with Gatsby. [123]

THE SECOND SEX, novel act 1, scene 2
"The Second Sex" is a 1949 book by the French existentialist philosopher Simone de Beauvoir that discusses the treatment of women throughout history. She argues that man is considered the default, while woman is considered the "Other". [124]
POTENTIALLY UNFAMILIAR TERMS
(As defined by the Merriam-Webster Dictionary unless otherwise specified)
in alphabetical order

A-H

- Armistice (pg. 51) noun: temporary stopping of open acts of warfare by agreement between the opponents
- Barricade (pg. 92) verb: to block off or stop up with a barricade
- Bicker(ed) (pg. 122) verb: to engage in a petulant or petty quarrel
- Blabber(ing) (pg. 90) verb: to talk foolishly or excessively
- Confessional Booth (pg. 25) (as defined by Britannica) noun: in Roman Catholic churches, box cabinet or stall in which the priest sits to hear the confessions of penitents.
- Cope (pg. 97) verb: to deal with and attempt to overcome problems and difficulties
- Crook (pg. 116) noun: a person who engages in fraudulent or criminal practices
- Dainty (pg. 56) adjective: marked by delicate or diminutive beauty, form, or grace
- Daring (pg. 86) adjective: venturesomely bold in action or thought
- Dashing (pg. 86) adjective: marked by smartness especially in dress and manners
- Ditty (pg. 113) noun: an especially simple and unaffected song
- Disgrace (pg. 83) noun: the condition of one fallen from grace: the condition of one who has lost honor
- Ditzy (pg. 27) adjective: eccentrically silly, giddy, or inane
- Dyke (pg. 32) (as defined by Urban Dictionary) noun: A word used to refer to lesbians, originally meant to be a slur
- Endearing (pg. 86) adjective: arousing feelings of affection or admiration
- Femininity (pg. 83) noun: the quality or nature of the female sex: the quality, state, or degree of being feminine or womanly
- Frilly (pg. 83) adjective: something decorative or useful and desirable but not essential
- Fume(d) (pg. 109) verb: to be in a state of excited irritation or anger
- Giddy (pg. 77) adjective: joyfully elated, euphoric
- Hump(ing) (pg. 25) verb (usually vulgar): to copulate with, to engage in sexual intercourse; (as described by Urban Dictionary): to rub your crotch against something for stimulated arousal and oral pleasure
- Husky (pg. 34) (as defined by Collins Dictionary) adjective: tall, big, and strong, muscular, powerful, rugged
- Hysterical (pg. 121) adjective: feeling or showing extreme and unrestrained emotion
L-R

- **Ladylike** (pg. 83) adjective: of a kind traditionally considered suitable to or attractive for a woman; (as defined by Urban Dictionary) having morals and respecting herself; (as defined by Collins Dictionary) to behave in a polite, dignified, and graceful way
- **Late (wife)** (pg. 112) adjective: living comparatively recently: now deceased—often with reference to a specific relationship or status
- **Long John (donut/euphemism)** (pg. 100) noun, or an éclair: a usually chocolate-frosted oblong pastry filled with whipped cream or custard; (as defined by Urban Dictionary) a euphemism for a penis of extraordinary length
- **Macho** (pg. 48) adjective: characterized by machismo: aggressively virile; (as defined by Urban Dictionary) Literally, Spanish for 'male'. In English, used of a man to describe stereotypically male characteristics such as virility, strength and toughness, particularly with regard to sexual attractiveness.
- **Mistress** (pg. 69) noun: a woman other than his wife with whom a married man has a continuing sexual relationship
- **Mope(ing)** (pg. 82) verb: to give oneself up to brooding: become listless or dejected
- **Muse** (pg. 34) noun: a source of inspiration, any of the nine sister goddesses in Greek mythology presiding over song and poetry and the arts and sciences
- **Pollen** (pg. 101) noun: a mass of microspores in a seed plant appearing usually as a fine dust, a dusty bloom on the body of an insect
- **Queer** (pg. 70) adjective: differing in some way from what is usual or normal, of, relating to, or characterized by sexual or romantic attraction to members of one's own sex, of, relating to, or characterized by sexual or romantic attraction that is not limited to people of a particular gender identity or sexual orientation; (as defined by Urban Dictionary) originally a derogatory pejorative for "gay", now being reclaimed by some gay men, lesbians, bisexuals and transgendered persons as a self-affirming umbrella term
- **Rekindling** (pg. 57) verb: to start or stir up (something) again; (as defined by Collins Dictionary) If something rekindles an interest, feeling, or thought that you used to have, it makes you think about it or feel it again.
- **Reveille** (pg. 20) noun: a bugle call at about sunrise signaling the first military formation of the day

S

- **Saint** (pg. 83) noun: one eminent for piety or virtue; (as defined by Urban Dictionary) a person having the qualities of always having good intentions, always generous and willing to help, great sympathy and overall well mannered demeanor
- **Savory** (pg. 25) adjective: piquantly pleasant to the mind, having a spicy or salty quality without sweetness
- **Scorn** (pg. 124) verb: reject or dismiss as contemptible or unworthy, to show disdain
- **Serpent** (pg. 116) noun: a noxious creature that creeps, hisses, or stings, a treacherous person; (as defined by Collins Dictionary) a snake; (as defined Biblically) someone who is cunning is skilled in ingenuity or deceit, selfishly clever, crafty, a paradoxical combination of wisdom and evil—beautiful yet repulsive
Vocabulary

61

T-Y

- Taint(ed) (pg. 89) verb: to contaminate morally, corrupt; (as defined by Collins Dictionary) If a person or thing is tainted by something bad or undesirable, their status or reputation is harmed because they are associated with it
- Unbecoming (pg. 82) adjective: not according with the standards appropriate to one's position or condition of life
- Undignified (pg. 82) adjective: lacking in dignity or injurious to dignity; (as defined by Collins Dictionary) foolish or embarrassing
- Unkempt (pg. 109) adjective: deficient in order or neatness
- Widower (pg. 111) noun: a man who has lost his spouse or partner by death and usually has not remarried

S

- Shifted (pg. 120) adjective: given to deception, evasion, or fraud, tricky; (as defined by Urban Dictionary) shady, untrustworthy, often two-timers
- Showgirl (pg. 33) noun: a chorus girl in a musical comedy or nightclub show; (as in reference to Ziegfeld) Ziegfeld viewed his showgirls—who came to be known as the Ziegfeld Girls—not as performers but as art objects to be adorned, creatures inhabiting an elaborate fantasy world.
- Sleuth (pg. 25) noun: a detective; (as defined by Urban Dictionary) a covert way of saying "slut" (a promiscuous person: someone who has many sexual partners)
- Slob (pg. 83) noun: a slovenly or boorish person; (as defined by Collins Dictionary) very lazy and messy
- Slurr-y (pg. 87) adjective: (modified from "slurred") to utter with such reduction, substitution, or omission of sounds; (as defined by Collins Dictionary) indistinct and difficult to hear or understand
- Snippy (pg. 84) adjective: (as defined by Collins Dictionary) bad-tempered and speaking rudely to people
- Spite (pg. 74) verb: to treat maliciously (as by shaming or thwarting)
- Strawberry & Rhubarb Tart (pg. 99) noun: (as defined by Masterclass) an open-faced baked good featuring rhubarb, a tart vegetable with pink stalks resembling celery, and strawberry
- Taint(ed) (pg. 89) verb: to contaminate morally, corrupt; (as defined by Collins Dictionary) If a person or thing is tainted by something bad or undesirable, their status or reputation is harmed because they are associated with it

S (continued)

- Shifty (pg. 120) adjective: given to deception, evasion, or fraud, tricky; (as defined by Urban Dictionary) shady, untrustworthy, often two-timers
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- Unkempt (pg. 109) adjective: deficient in order or neatness
- Widower (pg. 111) noun: a man who has lost his spouse or partner by death and usually has not remarried
- Yank(s) (pg. 22) noun: (slang for Yankee) a native or inhabitant of the US; (as described by Urban Dictionary) a derogatory term used to describe Americans by the Brits, Canadians, Australians and the like; but in the USA used to define an American from the Northern States in the USA, such as New England and the Mid-West. It was most notably used to describe to the Federal Solders and other Northerners by the Confederates during the Civil War Era. The characteristics often associated with a stereotypical Yankee are shrewdness, thrift, craftiness, rudeness, arrogance, and loudness
“Can it” (pg. 46) expression: stop talking or making noise; be quiet; shut up.

Circled (pg. 40) adjective: married

“Cuff you up” (pg. 40) phrase: get cuffed: to get married

Club member” (pg. 42) noun: a member of the LGBT community, particularly referring to a gay man

Daisies (pg. 96) noun: dainty women

Dame (pg. 24) noun: woman, potential romantic companion as described by a male suitor

Dolly/Dollies (pg. 40) noun: Cute girl(s)

Ear-Bashing (pg. 17) adjective: talking too much

Flit (pg. 63) noun: slang term for a gay person, was popularized by the novel Catcher in the Rye.

Floozy (pg. 69) noun: gaudily dressed, usually immoral or sexually promiscuous woman

“Get bent” (pg. 70) expression: an exclamation of dismissal, anger, annoyance, or exasperation toward someone or in response to what they are saying.

Greaser (pg. 17) noun: a rough young man, especially one who greases his hair back and is a member of a motorcycle gang

“Get us both rattled” phrase (pg. 42) (as defined by Farlex’s Free Dictionary of Idioms) rattle your cage: get upset; tangentially meaning to cause an upset, cause themselves to be mistreated

“Ladies’ Man” (pg. 40) noun: (as defined by Charlene Rossell Mitchell)

“Lady Killer” (pg. 55) noun: a charming man who has a reputation for seducing many women.

Paper Shaker(s) (pg. 55) noun: cheerleader or Pom Pom girl

Queen(s) (pg. 55) noun: popular girl

“Get us both rattled” phrase (pg. 42) (as defined by Farlex’s Free Dictionary of Idioms) rattle your cage: get upset; tangentially meaning to cause an upset, cause themselves to be mistreated

“Righto” (pg. 43) expression: Okay

Sally (pg. 46) noun: a derogatory term for a homosexual male, particularly one with a more flamboyant or effeminate personality

“you’ve got a screw loose” (pg. 69) expression: (as defined by Farlex’s Free Dictionary of Idioms) to have a screw loose or have a loose screw: to be or seem particularly silly, eccentric, crazy, or mentally unstable.
IDIOMS & POTENTIALLY UNFAMILIAR PHRASES
(as defined by Farlex’s Free Dictionary of Idioms)
in order of appearance

ACT ONE
- “Boys Will Be Boys” (pg. 17) - “Boys Will Be Boys (Enough!)” : a phrase of resignation used when boys get into trouble or are stereotypically reckless or rowdy.
- “puts a ring around your finger” (pg. 29) : put a ring on it : to give one's partner an engagement ring and thus commit to marrying them.
- “Chopped liver” (pg. 29) : a trivial, unimportant, or unappealing person or thing. The phrase likely originated as a part of Jewish humor, referring to the serving of chopped liver as a common side dish (thus overlooked in favor of the main course), the taste of which many do not find appealing.
- “strung along” (pg. 56) : string someone along : to maintain someone's attention or interest, probably insincerely
- “Put me in the closet” (pg. 56) : said of a non-heterosexual person who has not revealed their sexuality to others (a process often called "coming out (of the closet)").
- “Is a rose with his name still a rose” (pg. 61) - “He Was Mine” : in reference to “a rose by any other name (would smell as sweet)” : what someone or something is called does not change their innate characteristics or attributes. The shorter version of the phrase is often used when describing undesirable people or things.
- “red hearts in your eyes” (pg. 61) : a very fond, loving look someone gives to another, and a dead giveaway that they really love someone as if no one already knew, infatuation with someone
- “love affair” (pg. 66) : A very passionate romantic or sexual relationship, especially one that is temporary

ACT TWO
- “no crying in baseball” (pg. 79) : (as defined by an article for Fatherly) a metaphor for a variety of lessons about toughening up, originally taken from the 1992 film 'A league of their own', when Tom Hanks' character says it to own his female players who started to weep when she couldn't handle the criticism he had on her
- “pay our respects” (pg. 79) pay (one's) respects : to offer or express one's condolences or sympathy, particularly to someone's family following their death.
- “Stuff your face” (pg. 83) - “Unbecoming” : stuff (one's) face : to eat a lot of food, especially quickly and in a short period of time
- “What is your problem?” - (pg. 88) : (as defined by the Macmillan Dictionary) used for asking someone in a threatening way why they are behaving in a way that you do not like or approve of
- “Knock it off.” (pg. 89) : to stop doing whatever one is doing. Often used as an imperative
- “Your kind” (pg. 89) : people with whom one has a great deal in common; a phrase meant to “other” someone by grouping them outside of your norm. “Othering” is a phenomenon in which some individuals or groups are defined and labeled as not fitting in within the norms of a social group. derogatory
ACT TWO (continued)

- “drink yourself stupid” (pg. 89) : drink (oneself) stupid/silly/into a stupor/to death : to drink alcohol to a point of extreme intoxication
- “No strings attached!” (pg. 89) : with or having no special conditions, restrictions, obligations, or arrangements that must be met : (as defined by Urban Dictionary) being in a relationship with someone, while still dating other people and/or having only sex with someone and nothing else but that
- “Three strikes and now you’re out” (pg. 90) - “Bite the Bullet” : Strikeout (or strike-out) in baseball or softball, when a batter receives three strikes during his time at bat, which leads to an "out", any pitch at which the batter swings unsuccessfully or, that in that umpire's judgment passes through the strike zone, is ruled a strike
- “You made your bets, you played the cards” (pg. 90) - “Bite the Bullet” : Poker is any of a number of card games in which players wager over which hand is best according to that specific game's rules in ways similar to these rankings. Often using a standard deck, poker games vary in deck configuration, the number of cards in play, the number dealt face up or face down, and the number shared by all players, but all have rules which involve one or more rounds of betting.
- “Bite the bullet” (pg. 91) - “Bite the Bullet” : to face a painful situation bravely and stoically.
- “The old slap on the wrist” (pg. 91) - “Bite the Bullet” : a mild punishment or warning.
- “You’re up the creek” (pg. 91) - “Bite the Bullet” : up the creek (without a paddle)/up shit creek : in an awkward position with no easy way out.
- “Over your head” (pg. 91) - “Bite the Bullet” : over (one's) head : too complicated to be understood by one, bypassing one's authority, lingering as a source of concern or worry for one.
- “You're shit out of luck” (pg. 91) - “Bite the Bullet” : rude slang, having gotten an unfavorable or unfortunate result, in a hopeless position or situation.
- “a lightbulb went off in my head” (pg. 92) : a light bulb goes off/on (in your head) : (as defined by the Encyclopedia Britannica) you suddenly understand something or have a great idea
- “There's no time to fuss about that.” (pg. 93) fuss about : to complain or gripe about someone or something.
- “crocodile tears” (pg. 96) : an insincere display of grief; false tears.
- “grasping at straws” (pg. 96) : in such a desperate situation that you will try even the most unhopeful way of solving it; from the idea of a drowning person trying to gain a hold on anything at all, however flimsy
- “Let me get this straight.” (pg. 97) : let me make sure I have a clear understanding of the topic of discussion. Sometimes used as a means of expressing consternation or disbelief.
- “cut to the chase” (pg. 101) : to reach the most important points quickly. This phrase is often used as an imperative
- “Why are you so bent on getting the note?” (pg. 102) : very determined to do something, perhaps aggravatingly so.
“Lost the plot” (pg. 105) - “Take the Blame” : lose the plot : to act in a disorganized, chaotic, or irrational manner.
“There’s something you’re not spilling.” (pg. 107) : spill the beans/tea : to let out a secret
“liquid truth”(pg. 110) : (as defined by Urban Dictionary) when you get very intoxicated and then tell the truth about a particular subject or thing
“And I sure as hell won’t play second fiddle” (pg. 111) : play second fiddle (to someone) : to be in a subordinate position to someone
“I’m not some other woman” (pg. 111) : the other woman : a woman who has an affair with a person already in a marriage or committed relationship
“Don’t come crawling back” (pg. 111) - “The Other Woman” : come crawling back (to someone or some place) : to return to someone or some place in a dejected or humbled fashion.
“you’re still hung up on” (pg. 112) : hung up (on someone or something) : obsessed with someone or something; devoted to someone or something.
“the wife you told me you were over.” (pg. 112) : over (someone or something) : having accepted, moved on from, or come to terms with something, especially a romantic relationship, that has failed or ended badly.
“You’re an autumn.” (pg. 114) : to be an autumn: (as defined by a Go Play Cosmetics Article) it refers to your skin, eye and hair coloring, autumn season people usually have fair, light, medium, tan, or dark skin tones, and their hair will usually have a golden, reddish, pinkish, or brown hint of color, such as golden blonde, auburn, medium auburn, light golden brown, medium brown, or dark golden brown.
“Motor(s) off”(pg. 118) to motor : to depart, usually via a motor vehicle
“cocks the gun” (pg. 121) : (as defined by the Cambridge Dictionary) to push the necessary piece of a gun up into position so that it is ready to fire
“She came in hot and firey” (pg. 122) - “Take the Blame (Reprise)” : come in hot : military jargon To arrive prepared to begin immediately firing one's weapons, to arrive amidst great hype, enthusiasm, or fanfare; (as defined by Urban Dictionary) to arrive at a point/location in an uncontrolled manner and often with excessive speed.
“I’m not some criminal mastermind” (pg. 124) (as defined by Urban Dictionary) the kingpin of some criminal operation, to be the one who creates the blueprints or schemes of the crimes.
Works Cited in Numerical

[1] Fogelman, Dan, et al. Only Murders in the Building, performance by Selena Gomez, Hulu, 31 Aug. 2021. Character: Selena Gomez as Mabel Mora, a young artist who is living alone in her aunt’s unit and who was friends with the first season’s murder victim, Tim Kono, through her childhood and teenage years.


[68] Alcoa Aluminium. “HyTop Cap.” 1953. The ad features a woman wearing red lipstick and looking at the reader while holding a Del Monte ketchup bottle with the appearance of being about to open it. The tagline directly below it is, “You mean a woman can open it?” with the word woman underlined. The first sentence of the article it accompanied stated, “Easily—without a knife blade, a bottle opener, or even a husband!”


[78] 1950s Women’s Clothing Ad. Fox Feature Syndicate. Wikimedia Commons. CCA


Hays, Will H. Motion Picture Code. 1934.


Waxman, Olivia B. “How 'Here Comes the Bride' Became the Song You Hear at Every Wedding Ceremony.” Time, 25 Jan. 2018


