



New Look for the Newsletter

by David Spencer

Greetings and welcome to the first issue of the new, improved, streamlined BMI Newsletter. As I've spent part of the last three years as editor-webmaster of the web 'zine **Aisle Say: The Internet Magazine of Stage Reviews and Opinion**, I was asked to do editing chores for the BMI Newsletter too, and I accepted the assignment happily. Almost willingly...

Some of you reading this introduction will recognize excerpts from the announcement of impending publication, distributed to Workshop members midsummer. But it bears repeating here by way of letting you in on how the Newsletter works, with regard to member listings, articles and editorial policy. And so, to it: as they say in the fillums, "The adventure begins..."

The Contents and Contributors

There will be regular features in each new issue.

Primary among them will be an "endpaper" column by **Richard Engquist**. Richard, the moderator

of the Second Year Workshop, is an eloquent, veteran lyricist with a traditional sensibility, and an iconoclast's sense of irony. You'll see it demonstrated on stage this season when his hit musical **Kuni-Leml** returns in a major off-Broadway revival to the Jewish Repertory Theatre, where it debuted in 1984. And you'll see Richard's dis-

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Advanced Workshop Requirements

by Skip Kennon

Every year the Advanced Workshop has to make room for new writers coming up from the Second Year Workshop. Unfortunately this usually means some Advanced Workshop members must be let go. The Workshop's Steering Committee annually evaluates two areas of each Advanced writer's participation to determine who these writers will be. The first area is a simple quota of songs presented and the second is the more abstract consideration of how each writer uses and participates in the Workshop and supports the Workshop and its writers.

In each Workshop year, from the beginning of June through May of the next year, each Advanced Workshop writer must present four of their newly written theatre songs to the Advanced Workshop. Songs written for previous years in the Workshop do not count. Rewrites don't count in this total either, but rewrites are important.

In the second area of evaluation, rewrites show how the writer listens and uses the criticism received in the workshop. The writer's attitude while presenting songs and receiving criticism, both on first presentations and re-

writes, is considered along with his/her tone and helpfulness in giving criticism to others on their work. The writer's general attendance is part of the appraisal, too, especially for those writers who tend to only show up when they're presenting their own songs.

The Committee reserves the right to bend the quota and attendance requirements for a Workshop writer whose work is being visibly produced in the current Workshop year or a Workshop writer with an extended health, family or job problem. Just write a short letter or note to Jean Banks requesting the requirement relaxation with the reason for it and the Committee will review it.

**BMI-Lehman Engel
Musical Theatre Workshop**

Jean Banks – Senior Director

Steering Committee

Patrick Cook
Richard Engquist
Frank Evans
Nancy Golladay
Walter Edgar ("Skip") Kennon
Annette Leisten
Alan Menken
Susan H. Schulman, M.F.A.
Jane Smulyan
David Spencer
Maury Yeston, Ph.D.

Works

In Production:

"Kuni-Leml"

Starting in October, the prizewinning off-Broadway musical of 1984-85 will have its first production in New York since its debut, a revival presented by The Jewish Repertory Theatre, which developed and produced the original production.

Book by **Nahma Sandrow** (alumna)

Music by **Raphael Crystal** (alumnus)

Lyrics by **Richard Engquist** (Committee)

"Everything About School (Almost)"

A revue conceived by Advanced Workshop member **Eric Rockwell** which appeared at TADA! from July 10-August 2. It featured music by Mr. Rockwell as well as individual pieces by current and former workshop members from all three classes, including **Dan Acquisto**, **Brad Alexander**, **Deirdre Broderick**, **Helen Chayefsky**, **Richard Chiarappa**, **David Ganon**, **Keith Gordon**, **Jim Lochner**, **Margaret Rose**, **Dan Shore**, **Shawn Sturnick**, and **Eddie Sugarman** plus **Van Dean** (non-member).

"Kelly"

A forthcoming staged reading-style "revival" of the notorious one-night wonder, appearing as part of the York Theatre Company's "Musicals in Mufti" series, showcasing cult/overlooked musicals, and flop musicals presented in revised or altered fashion. The show, about "a brash teenager who decides to jump off the Brooklyn Bridge on a bet" – purportedly based on a true story – is presented, according to the brochure, "as originally conceived and written, not as it appeared in its 1967 Broadway production." (It might pay to note, however, that the brochure has it wrong: the original production opened on February 6, 1965; and anyone desiring a detailed and harrowing look at its conception and demise need only look up the Saturday Evening Post article that appeared shortly after "Kelly" closed.) In the second look...see below:

Book and Lyrics by **Eddie Lawrence** (non-member)

Music by **Moose Charlap** (non-member)

Directed by **Donna Kaz** (Librettists)

York Theatre, 619 Lexington Avenue at 54th Street, NY NY 10022

Phone: (212) 935-5820 • Fax: (212) 832-0037

Friday September 18, 8:00 • Saturday, September 19, 2:30 and 8:00

Sunday, September 20, 2:30 • Audience discussion follows the matinees.

“Dorian”

Book, Music and Lyrics by **Richard Gleaves** (Advanced Workshop) will be presented as part of the 1998 National Alliance for Music Theater Conference, sponsored by the Goodspeed Opera of East Haddam, CT.

Directed by **Gabriel Barre** (Non-member)

Musical Director **Michael O’Flaherty** (Non-member)

Performances are on Sunday, September 13 at two different theatres: 6:00 p.m at the John Houseman; and 9:00 p.m. at the Fairbanks, both on 42nd Street’s Theatre Row.

“In the Beginning”

Music and lyrics by **Maury Yeston** (Advanced Workshop Moderator) was produced by the **Maine State Theater** in Brunswick, ME.

Directed by **Gerard** (“Forbidden Broadway”) **Alessandrini** (emeritus)

“New Voices”

Concerts in New York and London include five songs with lyrics by **Frank Evans** (Committee).

Music by **Christopher Berg**, **Sande Campbell** and **James Merillat** (alumni)

“No Way To Treat a Lady”

Book, Music and Lyrics by **Douglas J. Cohen** (emeritus)

based on the novel by **William Goldman**

Starring: **Tim Flavin**, **Donna McKechnie**, **Joanna Riding**, **John Savage**

Directed by **Neil Marcus**

Arts Unicorn Theatre, 6-7 Great Newport Street, WC2 7JB, London, England

“On Borrowed Time”

Music and Lyrics by **John Clifton** (non-member)

Book by the late **Bruce Peyton** (former Librettists moderator)

Original libretto written by **William F. Brown**

Based on the play by **Paul Osborn** and the original novel by **Lawrence Edward Watkin** will be presented as part of the **1998 National Alliance for Music Theatre**, Monday September 14 at 12:30pm at the John Houseman Theatre.

“Raisin”

25th Anniversary Production of Tony Award Best Musical

Based on **Lorraine Hansberry**’s play “**A Raisin in the Sun**”

Music by **Judd Woldin** (emeritus)

Lyrics by **Robert Brittan** (alumnus)

Book by **Robert Nemiroff** (Non-member)

Presented by TheatreWorks at the Mountain View Center for the Performing Arts, Mountain View, CA

“Queen of Hearts”

A New Musical Based on the

Life of Princess Diana

Book and direction by **Stephen Stahl** (non-member)

Music and lyrics by **Claudia Perry** (Advanced)

Grove Street Playhouse, 39 Grove Street (just off 7th Avenue near West 4th Street)

Previews begin October 1.

Official opening is Monday October 5 at 7:00 pm

Regular performances: Wednesdays through Sundays at 8:00
Tickets range from \$20 to \$25; \$35 for opening night

Reservations and further information: (212) 741-6436

Amanda Green

... the second year songwriter, sings her songs in cabaret at Eighty-Eights, 228 West 10th Street (between Bleecker and Hudson); \$15 cover, two drink minimum, no credit cards. Reservations and information - (212) 924-0088.

In Progress:

"Bright Lights, Big City"

The New York Theatre Workshop is planning a February staging of this musicalization of Jay McInerney's novel by **Paul Scott Goodman** (Advanced).

"Alexander and the Terrible, Horrible, No Good, Very Bad Day"

A Young Audience/Family Musical, based on the book by **Judith Viorst**. The show has been com-

missioned by the Kennedy Center in Washington D.C. for a projected Thanksgiving opening (date approximate). Ms. Viorst (non-member) is collaborating on the musical with **Shelly Markham** (alumnus).

"Bye Bye Broadway"

A new musical in progress, was given a staged reading by Canada's Drayton Festival Theatre on January 19th at the Dramatists Guild and again in Canada on May 29th. A full production is scheduled for August 1999 in Drayton.

Music by **Ben Moore** (Advanced)

Book and Lyrics by **Carl Ritchie** (Advanced)

"Jerry Hadley in Cabaret"

Opera tenor and "crossover" artist included four songs of **Ben Moore** (alumnus) appeared in a benefit concert given by **Jerry Hadley** on April 25th for the Candlelight Concert Series in Wilton, CT. A full evening of Ben's songs sung by Mr. Hadley is in the works.

"A Little Princess"

...was given a staged reading on August 1-2 as part of the Stages '98 Festival of New Musicals in Chicago.

Music by **Eric Rockwell** (Advanced)

Lyrics by **Margaret Rose** (Advanced)

Book by **William J. Brooke** (non-member)

Based on the novel by **Frances Hodgson Burnett**

Shelf Life

"A Chorus Line" (re-release)

Music by **Marvin Hamlisch** (non-member)

Lyrics by the late **Edward Kleban** (Committee)

A new (1998) re-issue of the 1975 **Tony** and **Pulitzer Prize** winning musical, newly remastered and including previously unreleased material (Sony Broadway).

"Recipe For Rhythm"

Concept album with music by **Luis Simas** (non-member) and lyrics by **Ellen Schwartz** (Advanced)

Performed by Mr. Simas

Produced by Ms. Schwartz

"Shelter"

Music by **Nancy Ford** (Advanced),

Lyrics by **Gretchen Cryer** (BMI affiliate)

The York Theater Company Production (New version: Act One is a revised version of the first half of 1970's **"The Last Sweet Days of Isaac"**; Act Two a revised and streamlined version of 1973's **"Shelter"** (reconceived as a sequel to "Isaac").

Cast: **Willy Falk**, **Ellen Foley**, **Romain Fruge** and **Ellen Sowney**

"Phantom of the Opera"

The cast album of the Theatreworks/USA Version and the inaugural release of the Playbill label.

Music, Lyrics and Orchestra-

tions by **David Spencer** (Committee)

Book and Direction by **Rob Barron** (non-member)

("A juicy ghost story with lilting music" – *The New York Times*)

The 27-track recording is available in some New York area record stores including Footlight Records and can also be ordered by calling (800) 533-4330 at \$11.95 for CD, \$12.95 for cassette, plus a shipping and handling charge, credit cards only. There is a discount for members of the Playbill On-Line Club.

"Songs of Beverly Ross"

Songs by **Beverly Ross** (first year Workshop) appear on several recent pop CDs: *Engelbert After Dark* ("I Know You Hear Me" and "There's No Song Like a Slow Song") on the Core label; *Bryan Ferry* (features "Girl of My Best Friend") on the Reprise label; Rodney Crowell ("Candy Man") on the Country/MCA Records label; and *The Golden Age of American Rock 'n' Roll: Volume 6* (features the standard "Lollipop") on the Ace label.

"New Light Dawning"

A new CD recorded by singer Kevin Hall, features "See How a Flower Blossoms", a song by **Ben Moore** (alumnus).

Opening Doors

Richard Rodgers Awards 1999

Application forms may be obtained by sending a self-addressed, stamped envelope to : American Academy of Arts and Letters, 633 West 155 Street, New York, NY 10032.

These awards, created and endowed by Richard Rodgers in 1978 for the development of the musical theater, subsidize full productions, studio productions, and staged readings by nonprofit theaters in New York City of works by composers and writers who are not already established in this field. The winners are selected by a jury of the American Academy of Arts and Letters.

Conditions: 1) The term "musical theater" is understood to include musicals, plays with songs, thematic revues, or any comparable work. The submission of innovative and experimental material is encouraged. Only completed works will be accepted.

2) Composers and writers who have previously had musicals produced will be eligible to participate if they have not yet achieved significant recognition in the field of the musical theater.

3) The rights to material submitted shall remain the property of the author(s); the Academy will not retain any control over, or rights in, the work after the award production. The deadline is November 2, 1998.

Kleban Alert

Due to a deadline and production crunch, the full application for the annual Kleban Foundation Award could not be included in this issue. Please request a copy from the BMI Musical Theatre Department directly.

New Tuners Workshop

The New Tuners Workshop of Chicago is now accepting applications for its annual recruitment of new writers for 1998/1999. This not-for-profit agency provides a workshop program for composers, lyricists, and book writers to develop new musicals. It also provides a production program geared to presenting new musicals. There are four progressive levels – Introductory, Intermediate, Advanced I, and Advanced II. They range from study and techniques to completion of a full-length musical. The New Tuners Workshop is directed by John Sparks, the award winning lyricist of "Hans Brinker." John has been the co-director of the Lehman Engel Musical Theatre Workshop of Los Angeles since 1981 and director of the New Tuners Workshop since 1987. Workshop dates for 1998/1999 are September 25-27, November 6-8, December 11-13, January 22-24, February 19-20, March 12-14, April 23-25, June 4-7, and July 16-18. Fees for the Introductory, Intermediate,

and Advanced I workshops are \$300 each. The Advanced II annual fee is \$200. There is also a \$25 non-refundable application fee. A limited number of scholarships are available on the basis of talent, industry, and need. For a brochure and application information, please call Judy Myers at 773-929-7367, ext. 22.

And the Winner Is...

Randy Klein (Advanced workshop) won his second Southern Regional Emmy (NATAS) in the collaborative/composer category, honoring his original songs for the Emmy Award PSA "Ticktock Minutes," a production of the PBS affiliate, Mississippi Educational Television.

Personals

Composer sought for "Mall Story," a mature-themed musical about troubled teens in suburbia. Should be equally skilled in rock and theatre music. Contact **Stan Baker** at (212) 741-1235.

Composer/Lyricist sought for contemporary musical play. Contact **Jared Kaplan** at (718) 886-7542 or JKAPLAN3@compuserve.com.

New Look for the Newsletter

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tinct point of view here in print. In his column, called, appropriately enough, **Richard's Almanac**, he will sound off when angry, exult when pleased, exhort us all to the crystal clarity of pristine grammar – and in general do his damndest to keep us industrious, painstaking...and honest.

There will also be profiles on both upcoming and veteran BMI writers by **Frank Evans**. Frank – a lovely and graceful lyricist, currently developing a musical of *Dinner at Eight* with composer **Ben Schaechter** and librettist **Julie Gilbert** – has reviewed for me at *Aisle Say* regularly for three years. I asked him to come on board at the web 'zine as a favor, to get me off the hook when New York reviewing chores became too great for just me and Adasha Greenwood... never suspecting that cyberspace newsprint flowed through his veins. In short order, he became indispensable, contributing regular reviews and becoming a *requested author* of feature articles. Behind the gentle bear exterior lies a PR whiz; a smart, sassy observer of the theatre industry; a man who knows more *accurate* inside "dish" than anyone – and one of the keenest analysts of showbiz politics around. But unlike some journalists I could name, he likes nothing

better than to be a cheerleader for worthy talent; and he writes about new musical dramatists with unbridled passion. Neither I – nor this Newsletter – could ask for a better friend.

And speaking of friends: a more silent, but just as vital, contributor is librettist-lyricist **Patrick Cook** – whose masterly musical ***Captain's Courageous*** (in collaboration with composer **Frederick Freyer**) sails at long last into New York harbors when it debuts in January at The Manhattan Theatre Club, directed by **Lynne Meadow** and starring **Treat Williams**. Patrick, whose wickedly dry sense of humor belies his heartfelt sentiment as a dramatist, is actually my closest and most constant collaborator on the Newsletter. Because while I'm the pointman on matters of substance, Patrick is the architect of its style. A fellow with considerable experience in computer graphics and an awesome techno-curiosity (and fearlessness), he's "da layout guy" – and the mellifluous design is his.

The Newsletter will also contain special individual articles by other members of the steering committee and, in time, other workshop members as well.

Official grant applications, or facsimiles thereof (e.g. Kleban, Rodgers, etc.) will also be included as removable inserts.

Listings of accomplishments by workshop members for the period between issues, prior to each subsequent publication, announcements of accomplishments to

come, and related items will also, of course, be a mainstay of the Newsletter, but will appear in a tighter, more streamlined format. The headings are:

Works : "Works" will be subdivided into "**In Progress**" and "**In Production.**" The latter pretty much speaks for itself. To qualify for an "In Progress" listing, a project must be: optioned, slated for or currently in workshop, or scheduled for readings.

Opening Doors : As in the "old" newsletter, a catalog of that period's known competitions, grant possibilities, auditions and other opportunities.

Personals : A listing of projects and writers seeking the "right" collaborators.

And the Winner Is... : A listing of awards, grants and commendations bestowed upon workshop writers.

Shelf Life : A listing of recordings and publications (theatre-related and otherwise) by members.

Listing Submissions

The editorial staff will do everything possible to compile listings from various sources – however, *Workshop members are ultimately responsible for sending in or fax-ing their own notices of production and/or publication.* The staff cannot be accountable for the omission of any information that is not specifically submitted by the Workshop writer(s) in question. That said, we will do our best to include every legitimate listing coming our way. Notices must be received by the 15th day of the

month prior to publication. E.g.: for inclusion in the November-December issue, a notice must be submitted by end-of-business October 15th. (Issues will appear bi-monthly: September–October, November–December, January–February, March–April, May–June. There will be no Newsletter for the period July–August.)

Please submit the information to the Musical Theatre Department. The medium for submission can be hand-delivered hard copy, faxes sent to **(212) 262-2824**, or email sent to **jbanks@bmi.com**.

Each notice should provide the title of the project(s), the name(s) of the author(s), the producing/publishing organization(s) and, where applicable, the locale. Listings are limited to BMI Musical Theatre Workshop members only; collaborators who are non-members should be identified as such. Use the listings in this issue as your model for subsequent submissions.

The Editing Process

Since maintaining *Aisle Say* was the only editing experience I could lay claim to, it seemed easiest to bring the same process to bear on the hard copy publication before you.

The editing of listings hews to the guidelines above.

As far as the editing of feature articles is concerned:

I recently encountered the fearful misperception that “editor” is a synonym for “rewriter” – so a bit of clarification is in order. As I see it, my primary job is to protect the

material and the writers of it. I almost never do anything that could be construed as rewriting, and find that most of the time I’m barely touching the material at all, save for keeping the cosmetic niceties of venue formatting consistent. Generally I “police” the copy for clarity; if minor tweaking is needed – to untangle a sentence or unearth a point that may be obscured by odd grammar or convoluted locution – I tend to do that myself in a fairly unobtrusive way: usually these changes are technical only, for I make it my business to keep my mitts off each writer’s individual style. The more graceful the prose, obviously, the lower the level of tinkering – but as a matter of policy, I restrict it to fine tuning, the better to preserve substance, meaning and, when it matters, author persona. Where larger changes are concerned (content, organization, the need to cut or expand, etc.), I’ll ask them of the writer directly, time permitting, or at least consult so that the alteration is agreed upon. If time *doesn’t* permit – and *for the moment* there seems no danger of serious time crunches where the Newsletter is concerned – I will reserve the right of final copy. (I hasten to add, though: in over three years, none of my *Aisle Say* correspondents has ever complained of ill-treatment or misrepresentation – and that ‘zine is a *weekly* – so I think you’re in responsible hands.)

The part of this that’s experimental for me has to do with two considerations:

The first is the length of feature articles. To paraphrase a famous movie slogan, "In Cyberspace, No One Can Hear You Scream 'Enough!'" That is, online space for prose is, in any practical sense, unlimited. But a hard-copy Newsletter is another matter, and in many cases the word counts will have to be inflexible. So when writers are unable to cut their own material adequately there will be a "red pencil" policy...but it will evolve along with the Newsletter.

The second, as mentioned above, has to do with articles written by workshop members outside of Committee. It isn't practical, or possible time-wise, for us to accept and examine unsolicited articles; nor do we wish any workshop member to spend time writing an article that never sees publication. However, we do welcome and encourage your input, so the procedure, for the moment, is this: If you have a notion or an idea for an article, please submit just the few sentences needed for a terse, economical single-paragraph summary, in writing only (no phone calls or verbal pitches, please; use the submission procedure for listings, as described above). We'll examine all the proposals and "commission" the ones that seem most suited to the needs and interests of the Workshop community. There are no criteria for selection other than the vicissitudes of group discussion – and because publication is infrequent, and space limited, assignments may be extremely rare. So please don't view "rejection" as

you might the classroom presentation of a troubled song; the Newsletter environment operates on an entirely different basis. And, again, for reasons of time, please also assume that you will hear from us only if we wish to solicit your article for publication; don't regard silence as a snub: all ideas will be appreciated.

Suggestions are always welcome, and of course we hope the publication is as much fun, and as attractive, as it is informative. Let us know, enjoy...and save this issue: it ain't as valuable as *Detective Comics #1*, but it is a collectible first edition...

(David Spencer was lyricist-librettist for the Public Theatre "La Boheme" and two musicals in collaboration with composer Alan Menken – "Weird Romance," and "The Apprenticeship of Duddy Kravitz" which is returning. As composer-lyricist his credits include two for Theatreworks/USA with librettist-director Rob Barron – "Phantom of the Opera" and a forthcoming "Les Miserables" – and for grownups, an epic fable of Aesop, "The Fabulist," currently in progress, with librettist (and workshop member) Stephen Witkin. His website, "Aisle Say" is at <http://www.escape.com~theanet/AisleSay.html>.

Spotlight On...

Joanne Bogart

by Frank Evans

From the program notes of the January 29 BMI In-House Cabaret: "A young woman can't pay her rent. Her evil landlord threatens her. Will her lover come to her rescue? What if this story were told by Rodgers and Hammerstein? Or Jerry Herman? Or Steven Sondheim?"

Ever since its initial exposure at BMI, Eric Rockwell and Joanne Bogart's "Musical of Musicals" has attracted attention of agents, producers and directors.

The show, comprised of four four-character one acts (one more is in the style of Sir Andrew Lloyd Webber), all telling the same tale through different musical theatre language, is performed by its creators, Rockwell and Bogart. Rockwell plays each hero and villain (as well as the piano) and Bogart assays both the heroine and character woman of each piece. Enthusiastic audiences have been dubbing them the next Comden and Green.

Lyricist Joanne Bogart, a slim, pretty redhead with a sweet demeanor and wicked sense of humor, meets me at an outdoor cafe in Union Square. She has just returned to New York from playing Golde in a New Hampshire production of "Fiddler on the Roof." She played the Ballerina in the

Florida premiere of Maury Yeston's "Grand Hotel" and went on for Jeanne Lehman in the off-Broadway revival of "Milk and Honey" the night composer Jerry Herman was in the audience.

She has only been writing lyrics since she joined the Workshop two years ago.

Bogart had been working professionally as an actress for about ten years when she was asked to perform a First Year Blanche song for composer Eric Rockwell and lyricist Margaret Rose (whose "Little Princess" has also been showcased at several BMI In-House Cabarets and was produced by New Tuners in Chicago this summer). Bogart returned to perform for Rockwell and Rose in Second Year, stayed, listened and found herself captivated.

"I was very touched to be in a room with creative people who knew their stuff and were so generous in pouring out their hearts in their work, their music and their lyrics. And listening to Richard Engquist, who knows everything. As an actress, I was astonished to find myself in a workshop where the emphasis wasn't about your appearance, how much you weigh and looks, looks, looks!

"Before I sat in on the workshop all I thought about was

which song was good for me and how does it show off my voice. It never occurred to me to analyze a song the way in the workshop does."

The impetus for her joining the workshop came after she asked Eric if he might consider writing a show for her. He turned her down but countered with a proposal that she write a show for herself.

"I don't know how he knew I could do it because I had never written a thing, not a short story, not a play. I don't know what he based this on, but he said 'I know you're a writer. Why don't you take the workshop.' I really never made the commitment to do it and all of a sudden the auditions are the next month and we have to write a song in a very short amount of time and I got my audition songs together and all of a sudden I was in the workshop and, okay, first assignment is due, there's the pressure and as I discovered I really do love it."

Comedy seems to come easily to Bogart. "I really don't know how to put it into rules. I know it when I hear it. It's a way of hearing comedy like melody, like music. I have a certain sensibility to see irony and sort of oddness in human nature. Eric himself is a very good lyricist. We're very much in tune to what's comedic, with what lands.

"We have such a fear of pretension. And the other danger in doing comedy is to come off smart-ass, way too clever to be entertaining, so we try to keep the work accessible to everyone." Then she laughs and says: "And

show off here and there.

"There's so much support from the workshop. BMI asked us if we wanted to use the Media Room for a reading and treated us royally. And Ellen Schwartz, who wasn't even in my year, let us use her apartment for a backer's audition."

I ask if she feels competitive with Eric's other collaborator, Margaret Rose.

"Margaret has been so generous. The three of us are friends from 'Don't Touch That Dial,' a show they did where I was a performer. Margaret was very encouraging when I started writing lyrics. Fortunately, I think the two of us have such different sensibilities, [that] it's not a competitive atmosphere at all. I totally appreciate her work but it's not my voice and I think vice versa. We just appreciate each other. Eric says he can handle it all. It works out beautifully."

Bogart will be starting Third Year this fall and mentions a couple of adaptations she is considering once "Musical of Musicals" is squared away. One idea she has sadly discarded is a musical version of "The Miracle Worker," known as "Wa-Wa Mute." Darn, that's an opening night I wouldn't have missed.



by Richard Engquist

*What a puzzling thing, the apostrophe!
It throws many folk for a losrophe.
It floats here and there –
O'er the sea – through the air –
Till it lands on the page, a catostrophe.*

Nothing in Standard English seems to give more trouble than the apostrophe, but its uses are so specific that anyone can learn them in five minutes.

But first, what is it not? It is not a decoration to be strewn willy-nilly across the page. It is not used to make a plural out of a singular noun. This is a phenomenon of the past thirty years, and if I could get my hands on the person who started it I'd...but never mind.

Why does the grocer replace a FRESH EGGS sign with FRESH EGG'S? Why does the deli menu, which once was content to announce BAGELS AND LOX now trumpet BAGEL'S AND LOX? (And next year will it be BAGEL'S AND LO'X?) Not long ago a manuscript crossed my desk which contained the phrase "a vase of rose's and lily's." (Translation: roses and lilies.)

Odder still is to see a sign on someone's house: THE SMITH'S. What does this mean? Presumably that this is the home of the Smith family—perhaps several Smiths.

But what does it say? That one particular Smith owns something—the house, we infer. But go figure!

An apostrophe is used to create a plural only in the case of single letters and numerals. Examples:

Mind your p's and q's. Grade the paper with A's and B's, not 1's and 2's. Pioneer kids studied the three r's: 'readin' 'ritin,' and 'rith-metic. (Note that in that last case the apostrophe is also used to convey a regional dialect – dropping letters from the gerunds "reading" and "writing" and the noun "arithmetic.") Except in cases similar to these, apostrophes do not make plurals!

The apostrophe is also used in contractions, to take the place of a missing letter or letters: DO NOT becomes DON'T. DOES NOT becomes DOESN'T. IS NOT becomes ISN'T. ARE NOT becomes AREN'T. SHALL NOT becomes SHAN'T. WILL NOT becomes WON'T. etc. Remember these Duke Ellington titles: It Don't Mean a Thing if it Ain't Got that Swing (apostrophes for contractions) and I'm Cuttin' out—Goombye (an apostrophe also for dialect).

Finally, the apostrophe is used to denote possession, as explained in the following excerpt from Page 1 of "The Elements of Style," by Strunk and White (and by the way, if you don't have that book—buy it):

FORM THE POSSESSIVE SINGULAR OF NOUNS BY ADDING 'S.

Follow this rule whatever the final consonant. Thus write, Charles's friend, Burns's poems, the witch's malice. Exceptions are the possessives of ancient proper names in -es and -is, the possessive Jesus', and such forms as for conscience' sake, for righteousness' sake. But such forms as Moses' laws, Isis' temple are commonly replaced by the laws of Moses, the temple of Isis. The pronominal possessives hers, its, theirs, yours and oneself have no apostrophe.

I would add: If a singular noun ends in two esses, you still add an apostrophe-ess to form the possessive: Jess's car. Betty Furness's refrigerator. If this seems confusing, remember that saying things can help you figure out how to write them. One does not say "Jess' car" or "Betty Furness' refrigerator." (On the other hand, hearing how things sound can lead to more elegant phraseology: "The comedies of Aristophanes" sounds better than "Aristophanes's comedies." At least to me.)

To find the correct form of a PLURAL POSSESSIVE, go through the following process: first write the singular and plural forms of

the noun. If the plural ends in "s," put the apostrophe after the "s." This makes the Standard English possessive. For example:

Singular	Plural	Plural Possessive
cat	cats	cats'
Jones	Joneses	Joneses'
crisis	crises	crises'
medium	media	media's

Thus: My cat's whiskers are white. But: My two other cats' whiskers are of various colors.

Thus: Mr. Jones's hat is gray. While: The Joneses' home is comfortable.

Thus: One crisis followed another, none seeming to linger. But the various crises' ramifications were not fully felt for some time.

Thus: Traditionally, the medium of the press is most trustworthy. But the media's ability to report accurately is in every case subject to skepticism.

(A bit of local color; a small business in Brooklyn bears the sign CHRI'S TIRE REPAIR . It can't be read and it can't be pronounced, but let's give Chris credit for creative punctuation. He may have a future as an advertising copywriter.)

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