

# VOCAL SELECTIONS "THE ME NOBODY KNOWS"

Lyrics by WILL HOLT

Music by GARY WILLIAM FRIEDMAN

JEFF BRITTON  
in association with  
Tagliente Productions, Inc.

present

# THE ME NOBODY KNOWS

A NEW MUSICAL

Music by  
GARY WILLIAM FRIEDMAN

Lyrics by  
WILL HOLT

Based on the book "The Me Nobody Knows"  
Edited by Stephen W. Jordan

Original idea by HERB SCAMPORO

with

NORTHERN J. CALLOWAY BEVERLY ANN BREWERS IRENE CARA  
GERIE DEAN JOSE FERNANDEZ DOUGLAS GRANT  
MELANIE HENDERSON KEVIN LINDSAY PAUL MACE  
LAURA MICHAELS CARL THOMA AND KATIE WINSTON

Scenery and Lighting  
Designed by  
CLAUDE DURBIN

Costumes  
Designed by  
PATRICIA GUNN STUART

Media Design and  
Programming by  
STEVE GOLDBERG & MOORE

Additional Lyrics by  
HERB SCAMPORO

Arrangements and  
Orchestration by  
GARY WILLIAM FRIEDMAN

Musical Director  
EDWARD STRAUSS

Assistant to Producer  
SILVIA JEVLEN

Production Stage Manager  
ROBERTA ROBERT

Musical Numbers Staged by PATRICIA BIRCH  
Directed by ROBERT H. LIVINGSTON

# Me Nobody Knows Vocal Selections

**Ray Henderson, Laurence  
Schwab, Buddy Gard De Sylva**



## **Me Nobody Knows Vocal Selections:**

**THE ME NOBODY KNOWS**, 1969      The Me Nobody Knows Gary William Friedman, 1970 Vocal Selections 9 vocal selections from the 1970 Obie Award winner for Best Musical including Black Dream Babies How I Feel If I Had a Million Let Me Come In Light Sings Sounds This World The Tree Also includes copy of the original New York Times review      Children, Childhood, and Musical Theater Donelle Ruwe, James Leve, 2020-02-19 Bringing together scholars from musicology literature childhood studies and theater this volume examines the ways in which children s musicals tap into adult nostalgia for childhood while appealing to the needs and consumer potential of the child The contributors take up a wide range of musicals including works inspired by the books of children s authors such as Roald Dahl P L Travers and Francis Hodgson Burnett created by Rodgers and Hammerstein Lionel Bart and other leading lights of musical theater or conceived for a cast made up entirely of children The collection examines musicals that propagate or complicate normative attitudes regarding what childhood is or should be It also considers the child performer in movie musicals as well as in professional and amateur stage musicals This far ranging collection highlights the special place that musical theater occupies in the imaginations and lives of children as well as adults The collection comes at a time of increased importance of musical theater in the lives of children and young adults      **Music Theory through Musical Theatre** John Franceschina, 2015-07-01 Music Theory through Musical Theatre takes a new and powerful approach to music theory Written specifically for students in music theatre programs it offers music theory by way of musical theatre Not a traditional music theory text Music Theory through Musical Theatre tackles the theoretical foundations of musical theatre and musical theatre literature with an emphasis on what students will need to master in preparation for a professional career as a performer Veteran music theatre musician John Franceschina brings his years of experience to bear in a book that offers musical theatre educators an important tool in equipping students with what is perhaps the most important element of being a performer the ability to understand the language of music in the larger dramatic context to which it contributes The book uses examples exclusively from music theater repertoire drawing from well known and more obscure shows and songs Musical sight reading is consistently at the forefront of the lessons teaching students to internalize notated music quickly and accurately a particularly necessary skill in a world where songs can be added between performances Franceschina consistently links the concepts of music theory and vocal coaching showing students how identifying the musical structure of and gestures within a piece leads to better use of their time with vocal coaches and ultimately enables better dramatic choices Combining formal theory with practical exercises Music Theory through Musical Theatre will be a lifelong resource for students in musical theatre courses dog eared and shelved beside other professional resource volumes      **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1971      **Our Musicals, Ourselves** John Bush Jones, 2011-04-17 Our Musicals Ourselves is the first full scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to

such recent musicals as *The Producers* and *Urinetown* While many aficionados of the Broadway musical associate it with wonderful diversionary shows like *The Music Man* or *My Fair Lady* John Bush Jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically contemporary politics and culture Organized chronologically with some liberties taken to keep together similarly themed musicals Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers front pages across our nation He reviews the productions lyrics staging and casts from the lesser known early musicals the gunboat musicals of the Teddy Roosevelt era and the Cinderella shows and leisure time musicals of the 1920s and continues his analysis with better known shows including *Showboat* *Porgy and Bess* *Oklahoma* *South Pacific* *West Side Story* *Cabaret* *Hair Company* *A Chorus Line* and many others While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form Jones's book uses musicals as a way of illuminating broader social and cultural themes of the times With six appendixes detailing the long running diversionary musicals and a foreword by Sheldon Harnick the lyricist of *Fiddler on the Roof* Jones's comprehensive social history will appeal to both students and fans of Broadway

**Music, Books on Music, and Sound Recordings** Library of Congress, 1989

**Music, Books on Music, and Sound Recordings**, 1978

*Musicals!* Richard Chigley Lynch, 1984

Includes directory of licensing agents and music publishers

**The Vocal Score of Good News** Ray Henderson, Laurence Schwab, Buddy Gard De Sylva, 1932

**Show Tunes** Steven Suskin, 2000 This comprehensive musical theatre reference book chronicles the work of Broadway's great composers from 1904 to 1999 Nine hundred shows and almost 9000 show tunes are included comprising the entire theatrical output of 36 important Broadway composers along with notable musicals by others

**Catalog of Copyright Entries, Third Series**, 1967 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc

**Early Broadway Sheet Music** Donald J. Stubblebine, 2015-06-08 This work a companion to the author's *Broadway Sheet Music A Comprehensive Listing of Published Music from Broadway and Other Stage Shows 1918 through 1993* McFarland 1996 provides information about all sheet music published 1843-1918 from all Broadway productions plus music from local shows minstrel shows night club acts vaudeville acts touring companies and shows on the road that never made it to Broadway and all the major musicals from Chicago

**Hall Johnson** Eugene Thamon Simpson, 2008-02-15 During his lifetime 1888-1970 Hall Johnson's concert arrangements of spirituals have been performed and recorded by stellar singers such as Marian Anderson Leontyne Price Kathleen Battle Jessye Norman and Denyce Graves and were sung by school and concert choirs all over the world The Hall Johnson Negro Choir was acclaimed in concert halls throughout America and Europe on Broadway on radio and in Hollywood and can be seen and heard in movie classics like *Lost Horizon* *Jezebel* *Dumbo* and *Song of the South* Yet the story of Johnson

s life and accomplishments as conductor composer arranger violist author and teacher has never been told until now Hall Johnson His Life His Spirit and His Music is the first definitive biography of Hall Johnson providing both a historical narrative of Johnson s entire life and work as well as a comprehensive treatment of his movie career his literary creations his work in musical theatre and a complete exploration of his music with special emphasis on the larger works Author Eugene Thamon Simpson the curator of the Hall Johnson collection in New Jersey has amassed important pieces of the collection such as letters reviews interviews and other documents by and about Hall Johnson and referenced or published them here for greater accessibility The book also includes personal recollections of Hall Johnson by people who knew him as teacher conductor or professional colleague Over 20 photos a discography and a complete listing of Johnson s works help to document his achievements making this a valuable resource for those interested in Black History Studies the evolution of the Negro Spiritual and blacks in American Cinema and musical theatre

*The Catalogue of Printed Music in the British Library to 1980* British Library. Department of Printed Books,British Library,Laureen Baillie,Robert Balchin,1981

*Saint-Saëns and the Stage* Hugh Macdonald,2019-03-14 The first major study of Saint Sa ns s stage music timed to coincide with revivals of his operas on stage

*Shuffle Along* Noble Sissle,Eubie Blake,2020-01-01 The Broadway musical Shuffle Along premiered on 23 May 1921 at the Cort Theatre on 63rd Street and became the first overwhelmingly successful African American musical on Broadway Langston Hughes who saw the production said that Shuffle Along marked the beginning of the Harlem Renaissance Both black and white audiences swarmed to the show which prompted the integration of subsequent Broadway audiences The dances were such a smash that choreographers for white Broadway shows hired Shuffle Along chorus girls to teach their chorus lines the new steps Love Will Find a Way the first successful unburlesqued love song in a black Broadway show was so well received that audiences demanded multiple encores The show s influences went far beyond Broadway Some of the period s most influential black musicians including dancer Josephine Baker vocalist Paul Robeson composer Hall Johnson and composer William Grant Still all got their start in Shuffle Along The editors have assembled the full score and libretto for this critical edition from the original performance materials The critical report thoroughly explains all sources and editorial decisions The accompanying scholarly essay examines the music dances and script of Shuffle Along and places this influential show in its social racial and historical context

**Billboard** ,1997-03-01 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

*Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound* Rodgers and Hammerstein Archives of Recorded Sound,1981

**Billboard** ,1959-03-16 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital

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