

A New Coach

I have been pondering the possibility of finding a new vocal coach for the past year or so. However, I have been very apprehensive about doing so. While going to BGSU, I had a great mentor who was on the fast track to an operatic career. He left as I was going into my second year at the school. One of the people I should have remained in contact with over the years, but...

Then after leaving the fine institution (I use that term sparingly), Emily helped me more than any one ever has. You can go home again. The reason I have found it so difficult to even consider the possibility of finding a new vocal coach is kind of unexplainable. I was so hurt by the events surrounding my leaving school and the fact that she took me under her wing training my voice and helping me go BEYOND the pain I felt is unequivocal. That above all is why I have a hard time trusting anyone with my voice.

After *Miracles*, my newest mentor and amazing friend seriously suggested that I search out a vocal coach. In no way did I see this as a put down to my abilities but as a way to further develop my performance ability. I even told him that I had been thinking about the possibility. Tom Hudson was my first meaty, dramatic, non-musical lead role. How about tackling a meaty, dramatic, musical role? Not that the dream of continuing my phenomenal success as a character actor has not diminished. I'm on a roll of one meaty, dramatic role.

Tuesday morning after a t-ball game, a candidate passed right by us. C told me to go introduce myself. I told him that I don't know her, so HE ran over and introduced us. I remembered seeing her in *Working* a few months ago so she definitely can sing and she gives lessons and she came very highly recommended. Plus, it was nice to put a name to a face. After 3 days of playing phone and email tag, we

finally found a moment when I was around to discuss a schedule.

She asked what sort of music I would prefer beyond the obvious. You have no idea the bag full of Broadway books I have! Contemporary Christian (although not much contemporary is sung in a Catholic church ☐), some duets, some standards. Just a bunch of stuff to increase my repertoire.

So... my choices were wither 8.30 AM on Fridays at her office (which I could have done but...) or 4:15 at her home with the kids being sitted which is nothing new to me. In fact, my 6 and 5 year old nieces were hanging around while I was on the phone. So Thursday at 4.15 it is! I can't wait! ☐

Fearless At the Jubilee

AHHHH, my moment had arrived! What a great rush! It was almost like being on a roller coaster. Thank you Terry for the opportunity by donating the gig to the WCCT. Back in January while waiting for my pal to come over the radio during the Blizzard Auction, I heard the item up for bid. I thought it would be an extraordinary and priceless experience. A female bidder and I went at it and I finally got it for \$72,341.56. LOL ☐ If I had that much money, I am sorry to say that I would not be here.

Prior to the 8 o'clock start time, the director had a few words of encouragement and asked me for a bio. I actually thought about giving him one last night, but his intro was just fine. I had some family (biological and chosen) in the audience and apparently a sizable fan club as I heard a loud cheer come over the crowd as I was called to the podium.

After another helpful assist in starting the tempo, I was

really ready to roll... no false start tonight. I was maybe the tiniest bit nervous until I gave the down beat and the opening strain of *The Stars and Stripes Forever* began. I was in control and I relished every moment of it.

After my conducting was done, Terry reclaimed the baton and told me that it was "Very Well Done!" I knew it was. It felt that good! After the concert was over, I greeted my family, friends, band mates, well wishers and walked with Megan, Carol, and Brock to the Little Theatre. I still had one mission to complete but I did not see him at the concert. I walked to C&Ls house after phoning them to see if it was all right to stop over for a few minutes. After I got no response, I KNEW they had to be there somewhere. After making a lap around the square, I decided to hang around with a few of the remaining band members. Within moments, here comes Tay and Sam. PERFECT! Strangely enough, they were really close to the bandstand and had a great view of my moment in the spotlight!

Then I saw C, pushing Beebs and Dis in the stroller. I was not leaving until I gave my mentor and friend his birthday present (an hour or three early but who knows what tomorrow will bring). He admitted that he knew nothing about directing but said I looked good. Any compliment is a good one! Then we walked the grounds watching the little ones ride. I went on the Rock and Roll Wheel with the fearless one. Think a ferris wheel on which you are in a cage which flips around as the ferris wheel turns. It was fun!

Then at 11, a cart driven by Jubilee workers came around and told a group of teenagers to disperse as it was closing time. The adults with the four little ones were ignored.

Tired but not tired. It was so much fun. I wish my work schedule allowed me to be off Tuesday and Wednesday nights throughout the summer. Thanks Terry, Polly, and the Bryan City Band for an unforgettable experience. Another addition

to me resume, too!

The Sun WILL Come OUT!

I have it on good authority that tomorrow will be a beautiful day. I just don't listen to the weatherman! It wouldn't rain on my parade! I got to sit in with the Bryan City Band at rehearsal (the director found me a suitable tuba, thank you!) and conduct my piece. He asked me before rehearsal began how I was going to start. Holding the tuba, I held one hand up and started going one, two... down, up (down beat is one, up beat is two). But how was I going to set the tempo for the band to follow? Get it in your head, give a little suggestive beat to the ensemble and BRING IT!

A few of the selections were familiar. Richard Wagner's *Die Meistersinger* is a piece I remember ALL TOO WELL from high school and it was no easier tonight than 18 years ago. There was medley of music from the 60s. A lesser known (to me, anyway) J.P. Sousa march called *Fairest of the Fair*. And a variety of others.

My moment had finally arrived. As I made my way from the back of the band to the podium, I was given an impromptu introduction. I took my place behind the conductor's stand with the baton. I gave the tempo, gave the down beat, and... nothing. I forgot to BRING IT! Try again. It worked! It was such a thrill. WHAT A RUSH! You darn well bet ya that I will not fail to bring it tomorrow night. Just keep the beat alive.

Well... let's hope I get some friends, [WCCT](#) fans, [BCB](#) fans, AND FAMILY! there tomorrow night. But, once again, it is Jubilee week on the square so come early and bring your chair/blanket

to sit on!

Happy Birthday Dad!

Not that my Father would have every seen this, even while alive he did not access the internet. If my math is correct, he would have been 86 today. He died in 2001 at the tender age of 77.

Dad's birthday was very close to Fathers Day, and being at the start of Summer it was always a time to celebrate. Of course Dad liked his desserts so there would have been at least 1 maybe two if Fathers Day and his birthday were celebrated on the same day.

So with Fathers Day coming up this Sunday and my Dad's birthday today, I'm going to celebrate and remember by having his helping of dessert. Sunday, I will even eat the dessert first...

It's Gone...

If you've traveled down I-75 in Southern Ohio since 2004, you've no doubt seen this; it was hard to miss:



The King of

Kings statue
no longer
graces I-75

We've passed by this King of Kings statue outside Solid Rock Church on our way to Florida many times, and it was always awe-inspiring. Quite unfortunately (and ironically), an act of God destroyed the infamous 62-foot statue – it was struck by lightning and subsequently burned to the ground. No word yet if the church plans to rebuild the huge sculpture, and until they do, if they do, I-75 won't be the same.



The Singing Potter

Sunday night while watching the Tony Awards, Daniel Radcliffe was on stage, presenting some trophy (can't remember which one... sorry). Filming just wrapped on the finale to the Harry Potter film series and as can be expected, there was a sense of sadness over the cast. I would imagine that young adults especially who have worked together side by side for half their lives would find it difficult to separate themselves.

The first part of *Harry Potter and the Deathly Hallows* hits theatres November 19th. The finale hits mutiplexes July 15, 2011.

Radcliffe is no stranger to the stage. Just over a year ago, he was on Broadway in a tale about a boy and his horse. As he was introduced Sunday night, it was announced that he would be appearing on stage in a revival of [*How to Succeed in Business Without Really Trying*](#). When I heard it, I thought it was a joke and dismissed it totally. Today, I read that he has indeed been cast in a new production of a 1961 musical that was last revived in 1995 when Matthew Broderick starred as J. Pierrepont Finch. This made me question how soon is too soon to revive a show. Or perhaps, it is a red herring much like the web-slinger's much delayed debut.

I think it would be interesting to see if the wizard can sing and dance.

How does that work?

I've read that Robert Louis Stevenson wrote the novella "Strange Case of Dr Jekyll and Mr Hyde" after having a nightmare. I'm really wondering how that works. I can remember only a handful of nightmares that I have had and not one would have made a good story.

Most of the nightmares that I remember are random things. Very short, with whatever it is that makes it a nightmare happening quickly and then waking me up. Never anything that I thought could be expanded into a story. Integrated into a story sure, but not as the basis of a story.

I guess I just have the wrong type of nightmare. They just wake me up and now give me the desire to write something in a blog to calm down.

I was thinking about writing about the nightmare itself, but I now have no desire to re-visit this dream. I hope it becomes a faded memory by the time I awake for the second time this morning.

In case you haven't seen it

A BP video making the rounds on the web. This video has a 720p version, so switch the default resolution and go full screen if your connection can handle it. ☐

A New Old Look

In preparation for what I hope is my next stage performance, I was informed that the role had to have a full beard... the "handsome" part? Well... the say beauty is in the eye of the beholder. More than a few summers ago, I was cast as Motel in *Fiddler on the Roof*. Of course, the tailor had to grow facial hair as well. Nothing new, it will just be a bit warm under there once again. Of course, a Holmes play requires the cast to have English accents, or no go. It would be very odd having a cast with American accents. Maybe I could give a Liswathistani interpretation of the character. A non-Jewish *Fiddler* would be strange for that matter.

Today, my mother had had enough. I previously had an electric trimmer but after 8-10 years, it seemed to have died out. So, she took me to the beauty shop to help it along. She was worried that she would make a booboo, but I thought there is plenty of time to grow it back. I think it only took a little over a month for the beard to develop on my last attempt; it has only been about a month since I started this one. I started the day after *Miracles* wrapped. Nothing like preparing for future parts. Plus, I got a hair cut, such as it is. □ The script says nothing about a full head of hair. □

Ah... The Antoinette Perry's

Tonight, we honor the toast of Broadway. I will just touch on some of the highlights.

- In the much coveted Best Musical we have Green Day's *American Idiot*, *Fela!*, *Memphis*, and *Million Dollar Quartet*. Best Musical Revival nods go to... *Finian's Rainbow*, *La Cage aux Folles*, *A Little Night Music*, and *Ragtime*. I think both categories will come down to two. I think B. M. will come down to *Fela!* and *American Idiot*. Revival will be either *La Cage* or *Night Music*. They both have been getting a bunch of press. I would like to see Finian walk away with it but alas...
- Can you imagine *The Addam's Family* with Nathan Lane as Gomez (only 2 nods and the king of Broadway is not one)? Bebe Neuwirth is Morticia.
- Scarlett Johansson just won her first statue for her role in the revival of *A View from the Bridge*. Ever since she was a little girl, she had dreamed of being on Broadway. WOW! Sounds like someone I know all too well. From Iron Man to Broadway.
- Ricky Martin is going to be in *Evita*? He was on Broadway in *Les Miserables*? Aren't we about tired of the jukebox musical? This year we have Frank Sinatra in *Come Fly with Me* (I think it is actually Ol' Blu Eyes set to dance... eh. Plus we have *the Million Dollar Quartet* who were the back up singers for everyone from Jerry Lee Lewis to Elvis to Johnny Cash.
- Oh, boy... Will and Jada Smith. Perhaps to dote on their son's breakout performance in *The Kung Fu Kid*. I've actually heard mixed comments on that one. Think I'll wait until Netflix gets it in about 3 months. So, get them over with already! AH... two of the producers for *Fela!*
- Back to *La Cage*. In Junior High, I remember that my English/Lit teacher took a trip to New York to see the show. Unaware of the show's plot, she and her husband walked out prior to intermission. I believe that it may be the big winner of the night. It is tied with [Fela!](#) with 11 noms. And Kelsey Grammer just lead his line of "lovelies" in *The Best of Times* (probably the only thing

I really know about the show aside from the obvious).

- *Superior Donuts*? I've never heard of it, either. And the play did not win its one nomination for Best Featured Actor in a Play.
- I must say that I am more interested in the plays of this year's season. I don't think the musicals are much to get excited over (coming from me, can you believe it?!). I have read August Wilson's [Fences](#) (up for a number of awards) and *The Piano Lesson*. Both remarkable plays and ones that I have little chance of being in unless we have a color-blind casting director. Denzel Washington is up for best actor in a play along with Jude Law (*Hamlet*), Alfred Molina (*Red*), Liev Schrieber (*A View from the Bridge*), and Christopher Walken (*A Behanding in Spokane*). Denzel must have gone from *The Book of Eli* (on DVD Tuesday) to New York. **WOO HOO! DENZEL WINS!!!** And the play itself wins Best Revival! HOOray!
- Yep... [In the Next Room or... The Vibrator Play](#) is exactly what it sounds like. The invention of... well use your imagination.
- The Grande Dame of the theatre, the first honorary chairperson of the theatre wing... Ms. Angela Lansbury. And she was beaten in the Best Featured Actress in a Musical category.
- Focus on that one thing. Don't let anyone stand in your way. Don't listen to anybody else. You will meet the right people (I have), teachers (still looking), circumstances (so far, so good... if you consider CT in NWO good which it is, but...).
- Mark Sanchez from the New York Jets?! That is too COOL! Presenting the cast of [Memphis](#).
- I see that Valerie Harper is up for Best Actress (Play) in *Looped* based on the life of Tallulah Bankhead. Neither Rhoda nor her 70s tv competition... Linda Lavin ("Alice") were winners. But Viola Davis won for *Fences*... **YAY!**

- Does anyone else find Kristin Chenoweth to be somewhat annoying. I maybe in the minority but perhaps its that voice.
- "Send in the Clowns" Catherine Zeta-Jones. 80th birthday of Sondheim. *A Little Night Music* is up for four... already lost its first. Never understood the show. I always thought it was overrated.
- Father's Day and the Tony Awards are presented by Wal*Mart?! OMG... it really is taking over! Whatever happened to *Wal*Martopia*?
- *Annie* is being revived yet again in 2012 (is that 35 years?). Too late to audition for one of my favorite parts?
- 10 o'clock... one hour to go.
- Best Choreography... YUCK! I admire those that can and do... those who can't... sing. Those who do neither? I'll just be Sean Hayes (*Promises, Promises*) sitting at the desk, working while the dancers do their thing around me. *Fela!* wins that one.. jumps ahead of *La Cage* with two.
- In Memorium... Lynn Redgrave, Rue McClanahan, Dixie Carter, and Larry Gelbart (co writer of *...Forum*, creator for television of *M*A*S*H*) were four of those that I knew of.
- Best Play... *Red*
- I haven't become a *Glee(k)*. But two of the stars were on singing "All I Need is the Girl" (*Gypsy*, I believe). And "Don't Rain on My Parade" (I forget the show □ No real reason but to promote the tv show.
- *American Idiot* (the show based on Green Day's album) set to perform soon. 25 to go... scheduled, anyway... we'll see how close they cut it. Is it just me or is Green Day trying to come up with the next *Rent*?
- Spider-Man coming on singing "Don't Rain on My Parade" muffled by his mask. Someday, somehow... he is set to make his Broadway debut this season. I'll believe it when I (don't) see it. The concept seems ridiculous. I

love the character. I think the post shows my extreme dislike of theatre. However passionate I am of both... they should not be allowed to combine!

- *La Cage aux Folles* wins Best Revival of a Musical.
- 14 minutes to go...
- Best Leading Actress/Actor in a Musical presented by two non-nominees (Bebe Neuwirth and Nathan Lane). **Actress:** Catherine Zeta-Jones (*A Little Night Music*). **Actor:** Douglas Hodge (*La Cage aux Folles*)
- One to go... five minutes and a final performance? Hmm... welll... I don't think there was a big winner of the night but I'm glad that *Fences* won so many well deserved awards. I haven't seen the show but it was a good read.
- **MEMPHIS** WINS BEST MUSICAL!? What an upset! Dark horse, definitely! WOW!

Well... I hope I haven't bored any of my faithful readers and hopefully, I gain a few! Good night.. congrats to the winners! Bravo to Broadway!