

Jason Golfinos ICT Packet

A song by this composer was adopted as the national anthem of the former Gay and Lesbian Kingdom of the Coral Sea Islands. A lead in a musical by this composer decides “I gotta give my life some sparkle and fizz/ and think a thought that isn’t wrapped up in his” and go “Wherever He Ain’t.” A lead in a musical by this composer asks “where is that boy with bugle?” and wonders “would I make the same mistakes if he walked into my life today?” This composer wrote “I Won’t Send Roses” for a musical about (*) Keystone Studios. This composer included the anthem “I Am What I Am” for a musical with a book by Harvey Fierstein. The title character of a musical by this composer of *Mack and Mabel* is “bosom buddies” with the alcoholic Vera Charles, expresses her ethos in “Open a New Window” to her nephew Patrick Dennis, and is told in the title song “you coax the blues out the horn.” For 10 points, name this composer of *La Cage aux Folles*, *Hello, Dolly*, and *Mame*. ANSWER: Jerry Herman (for those curious, there are no *Hello Dolly!* clues, and “I Am What I Am” is the song referenced in the first clue) (also, he died in December, sadly)

A character in this musical claims to be able to cure “magnesia.” A character in this show reprises a song that begins with the notes E, low F-sharp, E-flat, D, C after seeing a character who “saw something in [her] eye and took [her] to Atlantic City to take it out.” The second act of this musical opens with a song that cites the Kinsey Report. A character in this musical tells her boyfriend that even though, e.g., “if the Harris pat means a Paris hat/Bébé!” she is still “Always (*) True to You In My Fashion.” A character in this show sings “I hate men, they should be kept like piggies in a pen,” while her sister sings that she would marry “any Tom, Dick, or Harry.” This musical opens with the cast preparing for “Another Op’nin’ Another Show,” during which a number of raunchy versions of the advice “Brush Up Your Shakespeare” are given by two mobsters stuck on stage. For 10 points, name this Cole Porter musical based on, and involving a chaotic performance, of *The Taming of the Shrew*. ANSWER: Kiss Me, Kate [prompt on *The Taming of the Shrew* until mentioned]

Seth Rudetsky claims to be “obsessed” with a “crazy portamento” the originator of this show’s male lead put on the word “met” in the phrase “I turned the corner when I met you.” This show draws on the Gilbert and Sullivan song “My Eyes Are Fully Open” in a song in which a character complains about rancid wax. This show’s female lead calls the male lead, originated by Gavin Creel, “nothing but an albatross/no great loss/ double-crosser” in the act two opener, and this show somehow thought it would be less (*) racist to name two anonymous characters from its source material “Ching Ho” and “Bun Foo.” This show’s lead becomes roommates with the actress Dorothy at the Hotel Priscilla, a front for a human trafficking ring run by Mrs. Mears. This show’s lead demands in a now-overused audition song “Gimme gimme/that thing called love” and was originated by the then-unknown Sutton Foster. For 10 points, name this musical composed by Jeanine Tesori about the title flapper. ANSWER: Thoroughly Modern Millie

The accompaniment to a song in this show begins with the ominous pattern G, D, low D, D-flat, C, D, and the lead and his love interest are often associated with a motif introduced in a song stating, “there’s music in your name.” A character in this musical is ecstatic to have obtained a “Paris Original.” This show’s lead role, first played by Robert Morse, tells himself he has “the cool, clear, eyes of a seeker of wisdom and truth.” In this show, a (*) “chipmunk” is summarily fired by a “groundhog.” This show’s lead rebounds from a disastrous scheme in which the role of “Treasure Girl” is given to Hedy LaRue with a song that begins by noting, “you may join the Elks, my friend/ and others join the Shriners.” In a 2011 revival of this show, Daniel Radcliffe starred in the role of J. Pierrepont Finch, who sing the songs “Brotherhood of Man.” For 10 points, name this Frank Loesser musical, in which Finch works his way up the World Wide Wicket Company with the help of the title guide. ANSWER: How to Succeed in Business Without Really Trying

The piano vamp under this musical's opening number is unusually only 31 beats long to make entrances seem more abrupt. In one song, this musical's female lead imagines "I don't have to stay and die like cattle/I could change my name and ride up to Seattle" but finds another "option that I like." In a later song, that female lead sings "fine, we're damaged/really damaged/but that does not make us wise" to the male lead, who uses (*) slushies to "Freeze Your Brain." The leads of this show sing a duet that asks "can't we be seventeen?" The lead of this show gets the offer "honey whatcha waitin' for?/welcome to my candy store" by a character later accidentally given a cup of bleach to drink. As in the film on which it is based, the lead of this musical takes a red scrunchie after the male lead blows himself up upon the failure of his plan to incinerate Westerburg High. For 10 points, name this musical titled for three popular girls with the same first name.

ANSWERS: Heathers

This composer wrote the music to *Carmelina*, a show with an uncannily similar plot to that of *Mamma Mia!* Act two of a musical by this composer opens with shipping magnate Themistocles Kriakos' plan to leave his wealth to himself. That show's female lead demands the male lead stop using her "head for a motel" and laments "What Did I Have that I Don't Have?" This composer succeeded Loewe as Alan Jay Lerner's main song-writing partner. A show by this composer originated a standard whose singers "wanna cry, wanna croon/wanna laugh like a loon/it's that old (*) devil moon in your eyes." This frequent writing partner of "Yip" Harburg composed the music to *On A Clear Day You Can See Forever* and a musical whose title character is tailed to America by a leprechaun. This composer introduced a thirteen-year-old Frances Gumm to Hollywood producers. For 10 points, name this composer of *Finian's Rainbow*, who is generally credited with discovering Judy Garland.

ANSWER: Burton Lane

Note to mods: specify to players which of the two answers you are prompting for if a prompt proves necessary

NOTE TO PLAYERS: TWO ANSWERS REQUIRED

A character in one show contrasts the absence of Cassiopeia in one of these TWO places with the lack of food in the other. In that song, the residents of one these TWO places asks that character if she was better off with the birds in the other. Upon coming from one of these TWO places to the other, a character in another show notes "you mustn't miss the dungeon where they threw prisoners to the sharks" and encounters "a great way to get children to drink milk." A character recalls "all of society (*) welcoming Mommy and me" upon their arrival from one of these TWO places to the other in a song in which she reveals a winning lottery ticket. A trip between these TWO places and is followed by the song "I've Never Been In Love Before" and culminates in "If I Were a Bell." The song "Paciencia y Fe" recounts Abuela Claudia's immigration from one to the other. For 10 points, name these TWO cities, the subject of a bet between Sky Masterson and Nathan Detroit in *Guys and Dolls*.

ANSWER: New York City and Havana [accept La Vibora for "Havana" until mentioned; accept Washington Heights for "New York" until "dungeon" is read and anti-prompt thereafter; accept Cuba for "Havana" until "cities" is read; prompt on the U.S. for "New York"]

A Bible-inspired song from this show described how the "big-shot of the Babylon-Jerusalem axis" "never paid no income taxes" and used the phrase "Mene Mene Tekel" as its chorus. The untrained Millie Seitz first sang several songs from this show, like one that asked "Oh Beatrice Fairfax/give me the bare facts." This show's "theme song" demands "Sing Me a Song with Social Significance." A 1962 25th anniversary recording of songs from this show featured a 19-year-old Barbra Streisand performing "Nobody Makes a Pass at Me" and "Not Cricket to (*) Picket." Romantic advice in this show, which launched Harold Rome's Broadway and film career, includes making "One Big Union for Two" and that "It's Better With a Union Man." This show became a long-running hit even though it could only be rehearsed between workers' shifts. For 10 points, name this review performed from 1937 to 1940 entirely by members of the International Ladies Garment Workers Union.

ANSWER: Pins and Needles

In its original production, this musical's cast only ceased to be all-male for the last two minutes of its closing number. A man in this show puts on a cowboy hat to show off an invention whose "motor is self-contained," since it's a series of men who collapse from exhaustion. It's not *Nine*, but a man in this musical and his 10-year-old self sing that "it's ripple not the sea/not the building but the beam" before being joined by a man hiding under the floor. A man in this show sends letters explaining such new items as "it's called a (*) pocket watch" and "it's called a bowler hat." This show opens with The Reciter explaining "The Advantages of Floating in the Middle of the Sea." A song in this show recounts being "Someone in A Tree" observing negotiations in the treaty house after "Four Black Dragons" appear carrying "barbarians" from America. For 10 points, name this ambitious Sondheim musical about the effects of Matthew Perry's expedition to Japan.

ANSWER: Pacific Overtures

This performer came to prominence in the revue *Angel in the Wings* for performing the song "Civilization," which likely best known for its incredibly racist chorus. Noel Coward upgraded this performer to a breakout lead role as Mimi Paragon in *Sail Away*. This performer, who argued that nobody under 80 should be allowed to sing "I'm Still Here," recounted putting both hands in her mouth to "find the lyrics" to her signature number in her solo show [*This Performer*] at *Liberty*. This performer originated a role that includes "getting a (*) divorce together" among things "that make perfect relationships." This performer originated a role who sings a song that asks if anyone still wears a hat and ends with the command that "everybody rise!" This actress, who died in 2014, was the first to perform a song about people "too busy to notice they're fools/aren't they a gem?" For 10 points, name this actress, who gave the first performance of "Ladies Who Lunch" as *Company*'s original Joanna.

ANSWER: Elaine Stritch

A character in this show recounts how "Daddy started out in San Francisco" before being told to "spread the picture on a wider screen." This show's second act opens with an astonishingly random visit to the "Rhythm of Life Church," and two characters in declare "I'm gonna get up/I'm gonna get out/I'm gonna get up, get out and live it" while imagining "There's Gotta Be Something Better Than This." This musical's lead meets her main love interest when they get trapped in an elevator at the 92nd Street Y. That love interest (*) pushes her into a pond in Central Park at the end of this musical, as she had been in its first scene. "The Rich Man's Frug" in this show highlighted a dance style that heavily utilized isolations. In a song in this show, the cast sings "let me get right to the point/I don't just pop my cork for every guy I see." For 10 points, name this adaptation of Fellini's *Nights of Cabiria*, which showcases pioneering Fosse choreography in its song "Big Spender."

ANSWER: Sweet Charity

Opposite Roger Rees in his last stage role, this actress played Clare Zachanassian in a musical adaptation of Dürrenmatt's *The Visit*. This actress originated a role that enters by asking "so you want to know/why I'm aglow and that sings a song advising "you've got to learn how not to be where you are." This actress also originated a role that notes that a certain persona that would annoy Mae Peterson "is kind of funny/since where I come from is Allentown, PA." This actress originated the roles of Aurora/the title character of *Kiss of the* (*) *Spider Woman* and of Rosie Alvarez in *Bye Bye Birdie*. This actress originated a role that warns another "a boy like that will bring you sorrow" and was replaced in a film version by the equally groundbreaking Rita Moreno. That role originated by this actress sings "Puerto Rico...let it sink back in the ocean" and leads the chorus in singing "I like to be in America." For 10 points, name this actress who originated the role of Anita in *West Side Story*.

ANSWER: Chita Rivera

A character in a musical by this composer sings "so if you go from nowhere on the road to somewhere/and you meet anyone, you'll know it's me" in the song "I Ain't Down Yet." Oddly, this composer wrote a song for a presidential fitness program that tell listeners to "give that chicken fat back to the chicken. This composer of *The Unsinkable Molly Brown* wrote a song whose singer says to "take a look in the five and ten/glistening once again." That song declares "there's a (*) tree in the grand hotel/one in the park as well/the sturdy kind that doesn't mind the snow." This composer of a *Here's Love*, an adaptation of *Miracle on 34th Street* that featured "It's Beginning to Look a Lot Like Christmas," included the folk song "Goodnight Ladies" in a counterpoint with the song "Pick-a-Little, Talk-A-Little" in his best known musical. For 10 points, name this composer, who wrote a musical that depicted residents of his home state as "Iowa Stubborn."

ANSWER: Meredith Willson

A character in a show based on this source warns to “beware of boys who whip out their songs” since “a song is a dick in sheep’s clothing.” In a flashback, that character’s efforts are stymied by officials whose “golden rule” is “whoever has the gold makes the rules.” A running gag in a show based on it involves the enthusiastic belief that one character fucked a tiger. James Monroe Iglehart won a Tony for his role in a musical based on this source that restored “High Adventure” and two other songs (*) cut from a film. In one of those songs, the main character sings “believe me, bad as I’ve been, Ma/You’re in for a pleasant surprise.” The musical *Twisted* is a *Wicked*-style reframing of works based on this source. The song “Proud of Your Boy” was meant to appear in a film based on this source, a musical version of which altered the controversial lyric “where they cut of your hand if they don’t like your face.” For 10 points, name this story, the basis of a film that opens with the song “Arabian Nights.” ANSWER: **Aladdin** [prompt on *Thousand and One Nights*, *Kitāb ‘Alf Layla wa Layla* or *Arabian Nights* until “Arabian Nights” is read, even though the story of Aladdin is actually not in any original manuscript but was added by Antoine **Galland**; so accept him too I guess]

Various aspects of Hope Cladwell’s character are often compared to the size of one of these things. This thing is paired with “Music” in the title of a song from *A New Brain* that states that this thing and music “make a song.” Bobby Strong yells this word while falling off a building when that turns out to be what Urinetown is. In one song, Penelope Pennywise is “blinded” by one of these things in the sky, and Bobby comments “there’s [one of them] in the sky/there just is, don’t ask why/it’s the sky.” The singers of a song titled for this (*) thing say to “keep that old horse before the cart” and note that “we’ve gotta get better/cause we can’t worse.” That song titled for this thing advises “when the odds are sayin’ you’ll never win/that’s when the grin should start.” In a song in *Urinetown* titled for “following” this thing, Hope and Bobby claim to discover that two of them can “beat as one.” For 10 points, name this thing, which the Washington Senators have instead of baseball skills in *Damn Yankees*. ANSWER: **Heart**(s) [accept any answer that includes the word “heart” but do not accept or prompt otherwise]

Tom Ginsburg argues that this in new democracies begin this practice where parties do not expect to hold long-term power in an “insurance model” of it. Robert Alexy influentially conceptualized this practice as “argumentative representation” and distinguished between to “rules” and “principles” involved. A work subtitled for a “theory” of this practice that famously likened one idea to “green pastel redness” and argued that it should consist mainly of “representation reinforcement.” That work is John Hart (*) Ely’s *Democracy and Distrust*. Arguments against this practice often draw on what Alexander Bickel termed the “counter-majoritarian difficulty,” as seen in Jeremy Waldron’s “core” argument that this practice is fundamentally illegitimate so long as “democratic institutions [are] in reasonably good condition.” This practice is often traced to a controversy about the commission of a “Midnight Judge.” For 10 points, name this practice instituted in the U.S. by *Marbury v. Madison*. ANSWER: **judicial review** [accept **constitutional review**; accept any answer that describes judges determining the **constitutional**ity of a law or statute or describes **striking down** a law or statute; prompt on general descriptions of **judging** or **jurisprudence**]

The Borgu and other nearby peoples in the Benue valley credit their founding to a prince of this name fleeing from Muḥammad. A ruler of this name supposedly turned over a new leaf when told of an owl praising him for the amount of new ruins he created. In one work, a ruler of this name told an architect he would give up a lover to him if he built a staircase into a mountain, then promptly told that architect, Farhād, that the lover died. That work by Nizami follows a ruler of this name’s ill-fated romance with the Armenian princess (*) Sherīn. Accounts of the *succession* to a ruler of this name supposedly prompted the remark “never will such a nation succeed that makes a woman their leader.” A ruler of this name gained the epithet “Anushirvān” after crushing the revolt of Mazdak. That ruler of this name launched the Lazic War against a former treaty partner. for 10 points, give this name of the Sassanid king who signed the rather mis-named “Eternal Peace” with Justinian. ANSWER: **Khusrow** [accept anything that sounds close; accept **Chosroes** or **Kisrā**]

The Brazilian mathematician Newton da Costa created a family of approaches to logic in the absence of this idea termed “LFIs.” A 1910 book on [this idea] in *Aristotle* argued that this idea has “no logical worth” but for that reason in *Aristotle* has a “practical-ethical value” That book by Jan Lukasiewicz denies that Aristotle proved this idea in *Metaphysics* with arguments like one involving a man, a wall, and a trireme and one that says opponents of it are “like a vegetable.” Ibn Sīnā suggested that opponents of this idea should be beaten

and (*) burned until they accept it. This idea is avoided to a degree in “paraconsistent” logics, which avoid the issue of “explosion” thought to be posed by this idea’s failure. This idea is directly rejected by dialetheists like Graham Priest. This idea forms the three fundamental Aristotelian “laws of thought” with the principle of identity and the law of the excluded middle. For 10 points, name this law that bans P and not P from simultaneously being true.
ANSWER: law of **non-contradiction** [accept any answer that involves the word “**contradiction**”]

One theorist showed qualities of places described with this adjective with the example of accused patricide Peter MacPartland’s ease watching football at Rudy’s. That book describes “Great Good” places described by this adjective as places where “Conversatio Is the Main Activity” and “The Mood is Playful” and was written by Ray Oldenburg. “[This word]-as-ottering” was used to expand on Lefebvre’s thought into an idea partly composed of this adjective by Edward Soja. It’s not “hybrid,” but (*) Homi K. Bhabha applies this adjective to a “space” where oppressed and oppressor co-mingle to generate particular hybridities. Anthony Giddens helped devise a political program named in part for this adjective prominently adopted by Tony Blair. 1970 to 1990 is called a “wave” of democracy described by this adjective by Samuel Huntington. For 10 points, give this ordinal number that describes the “wave” of feminism associated with bell hooks and Judith Butler.
ANSWER: **third**

Western scholars’ study of this group was kickstarted almost entirely by working group led by Gaborieau, Popovich, and Zarcone. ‘Abd al-Khāliq Ghijduwānī devised a central set of principles or *kalimāt-i qudsīyya* used by this group, including the distinctive practice of *khalwat dār anjumān* or “seclusion in the crowd.” Offshoots of this order which split into the feuding Jahriyya and Khufiyya in China, include a group founded by a “renewer” that used *wiḥdat al-shuhūd* or “unity of witness” to attack the idea of “unity of (*) being” advocated by followers of Ibn ‘Arabī. This ṭarīqa, which has Khalidī and Mujaddidī branches, unusually uses a collateral chain of spiritual authority that traces to Abū Bakr rather than to ‘Alī in addition to the normal Sūfī chain. Aḥmad Sirhindī used his authority in this ṭarīqa to advocate more aggressively Islamic rule in India. For 10 points, name this unusually orthodox and activist Sūfī order that shares predominance in India with the Chishtī.
ANSWER: **Naqshbandī** Order [accept any answer that gives any of the sub-orders mentioned; also accept the “**Golden Chain**” or “Naqshbandī-**Haqqanī** Order”]