# Comparison of the Original Operetta *Arizona Lady*, by Emmerich Kálmán, with its 2015 Adaptation Performed by Arizona Opera

by

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ABSTRACT

Emmerich Kálmán (1882-1953) was a leading composer during the Silver Age of Viennese operetta. His final work, *Arizona Lady* (1954), premiered posthumously, on Bavarian Radio, January 1, 1954. The stage premiere followed on February 14, 1954, at the Stadttheater in Bern, Switzerland. It is his only operetta that is set entirely in the United States, in Tucson, Arizona. Arizona Opera commissioned and produced a new adaptation of *Arizona Lady*, which was performed in October 2015, in both Tucson, Arizona, and Phoenix, Arizona. The libretto was heavily revised, as well as translated, primarily into English with some sections in Spanish and German.

Through comparison of the original and adaptation, this study examines the artistic decisions regarding which materials, both musical and dramatic, were kept, removed, or added, as well as the rationale behind those decisions. The changes reflect differences between an Arizonan audience in 2015 and the European audience of the early 1950s. These differences include ideas of geographical identity from a native versus a foreign perspective; tolerance for nationalistic or racial stereotypes; cultural norms for gender and multiculturalism; and cultural or political agendas. Comparisons are made using the published piano/vocal score for the original version, the unpublished piano/vocal score for the adaptation, archival performance video of the Arizona Opera performance, and the compact disc recording of the 1954 radio broadcast premiere.

# DEDICATION

For my husband, Joseph, my mother, Rebecca, and my father, Timothy. Thank you for always believing in me and supporting me through everything.

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# CHAPTER 1

## BACKGROUND

Emmerich Kálmán (1882-1953) was a leading composer during the Silver Age of Viennese operetta. During the height of his popularity, prior to World War II, many of his works were performed on Broadway. At that time, Kálmán had name recognition in the United States. His fame never really abated in Europe, despite the suppression of his works and those of other Jewish composers by the Nazis. In the United States, his popularity declined during the war and beyond. In recent years, various companies such as the Ohio Light Opera and Chicago Folks Operetta have presented Kálmán's works, bringing about a revival of interest in the composer. Even with this recent interest in his works, Kálmán has not recovered the prominence that he once knew in the U.S.

Kálmán's final work, *Arizona Lady* (1954), premiered posthumously on Bavarian Radio, January 1, 1954. The stage premiere followed on February 14, 1954, at the Stadttheater in Bern, Switzerland. It is his only operetta that is set entirely in the United States, in Tucson, Arizona. *Arizona Lady* is among the lesser-known works of Kálmán. Fittingly, Arizona Opera commissioned and produced a new adaptation of *Arizona Lady*, which was performed in October 2015, in both Tucson and Phoenix, Arizona. I was a chorister in that production, and was charmed by the beauty of Kálmán's music, which I had never heard before. I wondered why, in all my years of study, which included a music theory class devoted to operetta, I had never once encountered Kálmán.

The adaptation of *Arizona Lady* for Arizona Opera was more than mere translation. The libretto was heavily revised, as well as translated into English with some Spanish and German. Through comparison of the original and adaptation, I will examine

the artistic decisions regarding which materials, both musical and dramatic, were kept, removed, or added, as well as the rationale behind those decisions. These artistic choices imply differences in the worldview of an Arizonan audience in 2015 versus a European audience of the early 1950s. Differences include ideas of geographical identity from a native versus a foreign perspective; tolerance for nationalistic or racial stereotypes; cultural norms for gender and multiculturalism; and cultural or political agendas. Comparisons are made using the published piano/vocal score for the original version, the unpublished piano/vocal score for the adaptation, archival performance video of the Arizona Opera performance, and the compact disc recording of the original radio broadcast premiere. For Chapter 4, which tells the story of how the 2015 adaptation came about, I rely heavily on interviews I conducted with Kathleen Kelly, primary adaptor and conductor, Alberto Ríos, provider of Spanish translations, and Matthew Ozawa, stage director.

Emmerich Kálmán

The 1880s were a time when nationalist tensions were on the rise under the dual-monarchy of the Austro-Hungarian Empire. Rivalry between the imperial capital, Vienna, and Budapest, the Hungarian capital, was growing. The operettas of Viennese composer Johann Strauss II were immensely popular, and his famous, Hungarian-themed *Zigeunerbaron* would premiere in 1885.[1] Emmerich (Imre) Kálmán was born during this "Golden Age" of Viennese operetta, on October 24, 1882,[2] in Siófok, Hungary. Kálmán was third of six children of Károly Koppstein and Paula Singer. He changed his name

[1] Crittenden, "Viennese Musical Life and the Operettas of Johann Strauss," 245–47.
[2] Martin, *The Operettas of Emmerich Kálmán*, 4.

from Koppstein to Kálmán while attending high school in Budapest.[3] It was a common practice to "Magyarize [make ethnically Hungarian] one's last name" [4] for Jews seeking to assimilate to mainstream Hungarian society in Budapest. The rest of Kálmán's family retained the name of Koppstein.[5]

Kálmán's attraction to music began at a very early age. When he was six years old, he would spend hours watching rehearsals, mostly of operetta productions, at the summer stock theater next door to his home.[6] Bankruptcy forced the Koppstein family to move to Budapest in 1896, when Emmerich was 14. While he attended high school there, he also worked as a tutor to help with the family finances. The difficulties they faced during this time drove Kálmán to seek comfort in music, fueling his desire to become a musician.[7] From 1900 to 1904, he studied counterpoint and composition with Hans Koessler at the Royal Academy of Music, while simultaneously studying law at Budapest University.[8] Koessler was an influential teacher, with many of his students rising to prominence, including Béla Bartók, Zoltán Kodály, Ernst von Dohnányi, Albert Szirmai, and Victor Jacobi.[9]

After finishing his studies, Kálmán worked as a music critic, writing reviews for the *Pesti Napló*, while continuing to compose.[10] From 1906 onward, Kálmán began writing theater pieces, taking the path that eventually led to his first operetta in 1908.

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[3] Frey, *"Laughter under Tears,"* 7–9.
[4] Frey, 13.
[5] The idea that Kálmán wanted his name to sound more Hungarian has been corroborated in statements made by his daughter, Yvonne.
[6] Frey, *"Laughter under Tears,"* 11.
[7] Frey, 13–15.
[8] Traubner, *Operetta*, 250.
[9] Frey, *"Laughter under Tears,"* 19.
[10] Lamb, "Kálmán, Emmerich."

Kálmán's earliest work for the theater was the musical comedy *A Pereszlényi Juss* (*The Legacy of Pereszlényi*), composed in 1906 to a libretto by Samu Fényes.[11] Fényes specialized in the subject of historic Hungarian freedom fighters, called "kuruc," which had been in vogue ever since the Hungarian millennial celebrations, ten years before. The premiere of *A Pereszlényi Juss* at the Magyar Színház (Hungarian Theater) garnered this praise from a critic: "Hungarian theater, Hungarian author, Hungarian subject matter, Hungarian music: It's impossible not to regard this production with benevolence."[12] Later that year, Kálmán's second stage work, *Mikes Búcsúja* (*Farewell for Mikes*), a symphonic melodrama for speaker, chorus, and large orchestra, also on a patriotic theme, was a success at the same theater. Stefan Frey describes it as "the most original work among the serious compositions of [Kálmán's] youth."[13]

In 1907, Kálmán's collection of twenty art songs, including nine of the songs from *A Pereszlényi Juss*, was published by Ferenc Bard. Bard gave Kálmán the opportunity to set a lyric by popular writer Eugen Heltai. The resulting cabaret song, "Én Vagyoka Fedák Sári Szobalánya" ("I'm the Lady's Maid of Sári Fedák"), referred to a very popular operetta diva of the time. Fedák had played the title roles, both male characters, in Jenő Huszka's *Bob Herceg* (1902) and Pongrác Kacsóh's *János Vitéz* (1904), two immensely popular Hungarian operettas.[14] She liked Kálmán's song so much that she incorporated it into her own revue show, performing it herself. It became "the hit

[11] Martin, *The Operettas of Emmerich Kálmán*, 218.
[12] Frey, *"Laughter under Tears,"* 32–33.
[13] Frey, 33–34.
[14] Frey, 34.

of the season"[15] and a commercial success for the composer. Kálmán then wrote the score for Heltai's next comedy, *Bernát,* which was also very popular.

As Kálmán began to gain popularity, his friend and fellow composer, Victor Jacobi, introduced him into a social circle of established Hungarian operetta composers and other prominent members of the theatrical industry in Budapest, including managers, directors, performers, and writers such as Heltai and Franz Molnár. It was also through Jacobi that Kálmán met Karl von Bakonyi, who had written the libretti for both *Bob Herceg* and *János Vitéz*. When Kálmán decided to write his first operetta, he approached Bakonyi suggesting they collaborate on a military operetta. At first reluctant, Bakonyi ultimately agreed, and the result was *Tatárjárás*.[16]

The subject of *Tatárjárás* (The Tatar Invasion) centers around the Hungarian cavalry, known as "hussars," which was a popular subject for Hungarian operetta.[17] The plot and dialogues were written by Bakonyi, but lyrics for the songs were written by Andor Gábor. As all the operetta theaters in Budapest were already engaged for other works, *Tatárjárás* was produced in the comedy theater, Vigszínház, where *Bernát* had played successfully.[18] *Tatárjárás* opened on February 22, 1908, to great success, selling out the first fifty performances.[19] This success attracted the attention of the "all-powerful"[20] Karl Wallner and Wilhelm Karczag, managers of the prestigious Theater an der Wien, who attended a performance with composer Leo Fall. They immediately

[15] Frey, 38.
[16] Frey, 39–41.
[17] Baranello, "The Operetta Empire," 234.
[18] Frey, *"Laughter under Tears,"* 42.
[19] Frey, 46.
[20] Frey, 50.

secured the stage rights to bring the operetta to Vienna, where it premiered nearly a year later, on January 22, 1909. The German version of the libretto was written by Robert Bodanzky, and the title changed to *Ein Herbstmanöver* (*Autumn Maneuver*).[21]

*Ein Herbstmanöver* launched Kálmán's international career. Its success with audiences in Vienna, where it ran for 265 performances, led to the export of the operetta to several other countries. It opened on Broadway within six months of the Viennese premiere, under the title *The Gay Hussars*.[22] The British version, *Autumn Manoeuvres*, was heavily altered, with all but three of Kálmán's original songs replaced with alternate music by English composers. Franz Lehár attended the London premiere in 1912. He lamented that Kálmán had not come to London himself to supervise revisions and write new songs, as Lehár had done for his own works.[23] Although the U.S. and British versions of *Ein Herbstmanöver* did not enjoy the same success as the Viennese production, the operetta was extremely popular throughout Europe, with performances in Germany, Italy, Sweden, Denmark, France, Russia, Poland, and Czechoslovakia.[24]

While visiting Vienna in November of 1908, Kálmán was informed that *Ein Herbstmanöver* would be the next scheduled premiere at Theater an der Wien. He returned to Budapest, promptly quit his job as a music critic, and moved to Vienna, embracing the career of an operetta composer as his sole occupation.[25] Kálmán's second operetta, *Az Obsitos* (*Soldier on Leave*), again with Bakonyi as librettist, premiered at the Vigszínház in Budapest. It was not as well-received as *Tatárjárás* but achieved modest

[21] Traubner, *Operetta*, 250.
[22] Martin, *The Operettas of Emmerich Kálmán*, 33.
[23] Frey, *"Laughter under Tears,"* 60.
[24] Martin, *The Operettas of Emmerich Kálmán*, 33.
[25] Frey, *"Laughter under Tears,"* 51–52.

success in Vienna as *Der gute Kamerad* (*The Good Comrade*) with revisions suggested and aided by established librettist Victor Léon,[26] who directed the production.[27]

Kálmán's first two operettas were written in Hungarian and premiered in Budapest. They were subsequently translated into German and adapted for presentation in Vienna. His third operetta marked a pivotal shift in direction, a "Viennese coming-of-age."[28] *Der Zigeunerprimás* (*The Gypsy Virtuoso*) was composed specifically for the Johann Strauss Theater in Vienna, where it premiered on October 11, 1912. Although the subject matter was again Hungarian, the piece was aimed at pleasing Viennese musical and dramatic tastes. The libretto was written by Julius Wilhelm and Fritz Grünbaum in German.[29] Micaela Baranello describes the significance this way:

> While Hungarian operettas were occasionally performed in Vienna (often by Hungarian companies on tour), none of the composers made major names [achieved fame outside of Hungary] or wrote specifically for Viennese audiences until Kálmán… It was Kálmán who would find—or, arguably, manufacture—the Hungarian spirit that the Viennese wanted.[30]

*Der Zigeunerprimás* certainly delivered that "Hungarian spirit." The lead character was a real-life, famous Gypsy violin virtuoso from Hungary. The operetta was extremely popular with audiences and critics alike, securing Kálmán's place as a prominent composer of Viennese operetta.[31]

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[26] Victor Léon (1858-1940) was an important Viennese librettist who served as a link between the Golden and Silver Ages of operetta. He and his partner, Leo Stein, wrote the libretto for Franz Lehár's *Die lustige Witwe*, arguably the most famous operetta of all time.
[27] Martin, *The Operettas of Emmerich Kálmán*, 42–44.
[28] Baranello, "The Operetta Empire," 214.
[29] Piotrowska, *Gypsy Music in European Culture*, 120.
[30] Baranello, "The Operetta Empire," 230–31.
[31] Martin, *The Operettas of Emmerich Kálmán*, 52.

During his career, Kálmán composed a total of 22 operettas,[32] many of which were successful. His biggest worldwide hits that have remained continuously in the repertory through the present day are *Die Csárdásfürstin* (*The Csárdás Princess*) and *Gräfin Mariza* (*Countess Maritza*).[33] *Die Csárdásfürstin* premiered at the Johann Strauss Theater on November 17, 1915,[34] where it ran for 533 performances.[35] Zoltan Imre describes its ongoing popularity:

> By 1917, it had been performed more than 12,000 times across the world… By the 1980s, Kálmán's operetta was still enjoying around a thousand performances across the world; and the number of sales of piano scores, sheet music, gramophone records, film productions, and radio versions have made it one of the most successful theatre pieces of all time.[36]

Such a large number of performances within two years, all while the First World War was raging, certainly indicates an immense success. It is clear why Andrew Lamb refers to *Die Csárdásfürstin* as "the work that was above all to ensure Kálmán's international reputation."[37] *Gräfin Mariza* premiered at the Theater an der Wien on February 28, 1924, and the performance "took a Wagnerian six and a half hours, because the audience kept calling for encore after encore."[38] It is, arguably, Kálmán's most beloved operetta, with an initial run of 374 performances in Vienna and distribution throughout the world within a few years.[39]

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[32] Martin, 218.
[33] Lamb, "Kálmán, Emmerich."
[34] Traubner, *Operetta*, 252.
[35] Baranello, "The Operetta Empire," 306.
[36] Imre, "Operetta beyond Borders," 179.
[37] Lamb, *150 Years of Popular Musical Theatre*, 91.
[38] Grunwald, "Count Maritza," 27.
[39] Martin, *The Operettas of Emmerich Kálmán*, 125.

With such success, Kálmán rivaled the popularity of his most famous contemporary, Franz Lehár (1870-1948). Lehár was also born in Hungary and made his career in Vienna.[40] He achieved international fame and financial success, in 1905, with the immense popularity of his most celebrated operetta, *Die lustige Witwe* (*The Merry Widow*), credited with inaugurating the "Silver Age" of the Viennese operetta. After its "staggering success," Ulrike Petersen states that "the dominance of Viennese works on the international operetta market was unrivaled. American, French, and British producers scrambled for the rights of any halfway decent Viennese work…"[41]

The term "Silver Age" is used to describe the blossoming of a new style, inspired by *Die lustige Witwe*, that re-vitalized Viennese Operetta until the second World War. The word "silver" is used to differentiate it from the era of Johann Strauss II, already known as the "Golden Age" of Viennese operetta (1870-1899). Baranello gives a succinct description of "Golden" versus "Silver" operetta:

> While Viennese operetta's nineteenth-century Golden Age composers—Johann Strauss II, Carl Millöcker, Franz von Suppé, and Carl Zeller—sought to create traditionally Viennese works, Silver Age operettas embraced cosmopolitanism, modernity, and sentiment alongside the usual waltzes. They were central to a broader growth of an internationalized network of mass entertainment.[42]

International success was a key ingredient in building the careers of Silver-Age composers such as Kálmán, Lehár, Leo Fall, and Oscar Straus.

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[40] Lamb, *150 Years of Popular Musical Theatre*, 75.
[41] Petersen, "Operetta after the Habsburg Empire," 22.
[42] Baranello, "The Operetta Empire," 2–3.

# CHAPTER 2

## KÁLMÁN AND THE UNITED STATES

Throughout his career, thirteen of Kálmán's works were produced in the United States, of which ten played on Broadway in New York. In 1914, *Sari* (*Der Zigeunerprimás*) was Kálmán's first big Broadway success, selling out for 106 performances before moving to a larger theater, and subsequently touring the United States.[43] From September of 1926 through April of 1928, Kálmán played continuously on Broadway, with a string of three shows – *Countess Maritza* (*Gräfin Mariza*), *The Circus Princess* (*Die Zirkusprinzessin*), and *Golden Dawn*. The "musical play" *Golden Dawn* was a collaboration with famed Broadway lyricist Oscar Hammerstein II, commissioned by his uncle, producer Arthur Hammerstein, to be the inaugural production in the new Hammerstein Theatre. Arthur Hammerstein hired Kálmán after attending the Berlin premiere of *Die Zirkusprinzessin*.[44]

Like many other Jewish composers, Kálmán escaped from Vienna with his family after the Nazi annexation of Austria in 1938. After settling in Paris for a time, they continued to New York, where they arrived in March of 1940. At that time, Kálmán was still a household name,[45] although it had been more than ten years since his last show had played on Broadway. Kálmán had professional contacts in the U.S., but he had difficulty working once he arrived. The Kálmáns moved to Hollywood, but a deal to produce film versions of *Sari* and *Countess Maritza* fell through. Discouraged, Kálmán left Hollywood in September 1941, driving to New York by way of the Grand Canyon and other national

[43] Frey, *"Laughter under Tears,"* 84.
[44] Frey, 172–74.
[45] Frey, 241.

parks.[46] In December of that year, the United States entered the war, furthering a public distaste for anything German. In 1942, when the Hungarian government came under Nazi control, Kálmán became a U.S. citizen.[47]

Back in New York, Kálmán finally found what seemed to be a viable project. He collaborated with famed lyricist Lorenz Hart on *Miss Underground*, a musical about the French resistance during World War II. Unfortunately, it never came to fruition, hampered by problems with financial backing, as well as Hart's alcoholism and declining health.[48] Kálmán himself suffered a heart attack in 1945,[49] after receiving the news that his two youngest sisters had died in Hungary at the hands of the Nazis.[50] He recovered and returned to work. Kálmán's penultimate work, *Marinka*, with libretto by George Marion, Jr., and Karl Farkas, would be his only successful project during his time in the U.S. It opened July 18, 1945, on Broadway, and ran for 165 performances.[51]

Lack of English-language Scholarship

Kálmán's works continue to be performed throughout the world. Although several of his operettas were popular in the United States, his legacy seems to be largely forgotten. The sparse availability of English-language scholarly sources on Kálmán and his works is surprising, considering his stature in Europe. There are many sources in several other European languages, but rather few originally in English or available in published English translation.

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[46] Frey, 251.
[47] Lamb, "Kálmán, Emmerich."
[48] Martin, *The Operettas of Emmerich Kálmán*, 196–97.
[49] Martin, 14.
[50] Frey, *"Laughter under Tears,"* 269.
[51] Martin, *The Operettas of Emmerich Kálmán*, 202.

There are only two monographs, available in English, devoted exclusively to the subject of Emmerich Kálmán. Both were published by proponents of Kálmán's works, who would like to see them more widely performed in the United States. *'Laughter Under Tears':Emmerich Kálmán — An Operetta Biography* is an English edition of a biography that was originally written in German and published in 2003. The English edition was published in 2014 by the Operetta Foundation in collaboration with the original author, Stefan Frey, and translator Alexander Butziger. The editors state in their preface that it is the "first-ever English-language biography of Kálmán."[52] More than sixty years after the composer's death, this publication continues to be the only comprehensive biography available in English. Frey's account of Kálmán's life and work is very thorough and draws extensively on personal correspondence between Kálmán and his colleagues.

*The Operettas of Emmerich Kálmán*, by Jessie Wright Martin, includes a chapter on Kálmán's biography, but focuses primarily on cataloguing information about all his operettas, which Martin divides into three compositional periods.[53] For each operetta, she includes background information, a synopsis, a character list, and a list of all musical numbers. This book contains by far the most detailed information available about Kálmán's entire body of work, including even the more obscure operettas.[54]

These texts provide a strong foundation for understanding of Kálmán's life and career. To place his work in context, Richard Traubner's *Operetta: A Theatrical History*[55]

[52] Frey, *"Laughter under Tears,"* ix.
[53] Martin's book is based closely on her doctoral dissertation. Martin, "A Survey of the Operettas of Emmerich Kálmán."
[54] Martin, *The Operettas of Emmerich Kálmán*.
[55] Traubner, *Operetta*.

is considered to be the definitive English-language history of operetta as a genre.[56] Kálmán is included in a chapter entitled, "The Merry Widow and Her Rivals." The section devoted to Kálmán is comprised of nine pages, which is about half the length of the section on his principal contemporary and rival, Franz Lehár.[57] *Operetta* follows major developments in the genre from the mid-nineteenth century through the twentieth century, arranged by composer within categories of country and era. In *150 Years of Popular Musical Theatre*, Andrew Lamb includes operetta history along with other popular genres. He begins with the emergence of operetta during the 1850s and continues chronologically through the twentieth century, discussing theatrical developments in different countries and the interactions among them.[58]

These sources take a historical-narrative approach, telling the story of Kálmán, his works, or operetta in general. Other texts feature Kálmán as a subject with various degrees of prominence in studies of specific topics related to operetta and musical theater. Three of these works deal with aspects of intercultural exchange and the international fluidity of operetta as a popular entertainment during the early twentieth century.

The article "Operetta beyond borders: The different versions of Die Csárdásfürstin in Europe and the United States (1915–1921)" by Zoltán Imre is a fascinating examination of the different stagings of Kálmán's international hit, *Die Csárdásfürstin*, and the revisions that were made for different countries. Imre views operetta as "a complex discursive phenomenon"[59] that illuminates the ways in which

[56] Baranello, "The Operetta Empire," 43.
[57] Traubner, *Operetta*, 250.
[58] Lamb, *150 Years of Popular Musical Theatre*.
[59] Imre, "Operetta beyond Borders," 178.

cultural groups within nations and between nations respond to and influence each other. Harold Roan Mortimer in *The Silver Operetta and the Golden Musical* contends that Viennese "Silver" operetta was the primary influence on the development of "Golden Age" Broadway musicals in the United States. He supports this contention primarily through comparison of Lehár's *Merry Widow* with *My Fair Lady* by Frederick Loewe; however, he does mention Kálmán contextually and notes his popularity on Broadway during the 1910s.[60] David Savran's article, "Broadway as Global Brand," is primarily concerned with the international fluidity of the American "Broadway" musical as an art form and its global influence on theater forms. Savran argues that evidence of this international influence is present as far back as the early twentieth century when composers such as Kálmán began to incorporate jazz and other American musical genres into their operettas.[61]

Two sources discuss topics related to Viennese operetta as a cultural system, its role in shaping Vienna's cultural identity, and interactions among operetta, politics, and the economy. In *The Operetta Empire: Popular Viennese Music Theater and Austrian Identity, 1900-1930,* Micaela Keeney Baranello examines works by Silver Age composers Lehár, Kálmán, Oscar Straus, and Leo Fall. Her primary discussion of Kálmán centers around his "revival and eventual deconstruction of [the Hungarian Gypsy] trope"[62] in *Ein Herbstmanöver* and *Der Zigeunerprimas*. She also writes about Kálmán's *Gold gab ich für Eisen* in the chapter about wartime propaganda, *Die Bajadere* in the chapter on exoticism, and *Die Herzogin von Chicago* in the epilogue about the

[60] Mortimer, "The Silver Operetta and the Golden Musical," 5.
[61] Savran, "Broadway as Global Brand," 28.
[62] Baranello, "The Operetta Empire," 213.

dissolution of operetta. Ulrike Petersen's *Operetta after the Habsburg Empire* is organized as a series of vignettes, illustrating less-known but significant moments in the early twentieth-century history of Viennese operetta. He does not focus specifically on Kálmán's works, but they are part of the discussion, especially in how they relate to the period when Hubert Marischka took over as director of the prestigious Theater an der Wien in the 1920s.[63]

While Baranello discusses cultural tropes in the use of "Hungarian" or "Gypsy" music in operetta, among many other concepts, this topic is the primary focus of "Turks, Hungarians, and Gypsies on Stage: Exoticism and Auto-exoticism in Opera and Operetta" by Lynn Hooker; "The Reflection of the Roma in European Art Music" by Max Peter Baumann; and *Gypsy Music in European Culture: From the Late Eighteenth to the Early Twentieth Centuries* by Anna G. Piotrowska. Hooker traces the idea of the "Other" as a "Turkish" trope as far back as the 17th century, which was later supplanted by the "Hungarian Gypsy" during the 19th century. She includes a discussion of "Hungarian Gypsy" music during the Silver Age of operetta that centers around Kálmán and his Hungarian contemporary, composer Jenő Huszka.[64] Baumann, in contrast, takes an even longer view, tracing the Gypsy trope from literary sources in the 15th century. His discussion encompasses all European art music and is not confined solely to opera or operetta. Due to the broadness of this topic, discussed within the confines of a journal article, he merely touches briefly on the Austro-Hungarian Gypsy in Kálmán's works.[65] Piotrowska goes even deeper and more broadly on the subject of Gypsy music. Topics

[63] Petersen, "Operetta after the Habsburg Empire," 34.
[64] Hooker, "Turks, Hungarians, and Gypsies on Stage: Exoticism and Auto-Exoticism in Opera and Operetta," 305.
[65] Baumann, "The Reflection of the Roma in European Art Music," 124.

are organized by nation and genre. Within her chapter on operetta and vaudeville, she discusses Kálmán briefly in a subsection titled 'The Gypsies and Their Music as Depicted by Imre Kálmán,' focusing primarily on his operetta *Der Zigeunerprimas*.

One possible explanation for the lack of English-language scholarship on Kálmán, is simply that he was unable to gain a professional foothold in the U.S. after emigrating there during World War II. After many abortive attempts to achieve success in the U.S., he turned back to the European audience that was once again open to him after the war ended. While continuing to reside in the U.S., Kálmán began work on his final operetta, intended for export back to Europe.

# CHAPTER 3

## *ARIZONA LADY*

*Arizona Lady* was Kálmán's last operetta and final collaboration with librettist Alfred Grünwald (1884-1951). Their first collaboration had been *Die Bajadere*, in 1921. Grünwald and his longtime writing partner, Julius Brammer (1877-1943), wrote a total of five libretti for Kálmán, including the enormously popular *Gräfin Mariza*.[66] The team also wrote for many other prominent operetta composers, including Leo Fall and Oscar Straus.[67] Their final joint venture was Kálmán's *Das Veilchen vom Montmartre*, in 1930, after which a series of quarrels led Grünwald and Brammer to dissolve their partnership. Kálmán intended to continue working with Grünwald, but then the two of them also quarreled.[68] They did not collaborate again until *Arizona Lady*. Grünwald was forced to flee the Nazis, but his exit from Vienna was not as smooth as Kálmán's. His son, Henry A. Grunwald, describes what happened:

> After the German takeover in 1938, my father was jailed, along with many other prominent Jews. For some weeks he shared a mattress with a young Socialist politician who eventually became chancellor of Austria … Alfred Grünwald had been thoroughly Viennese, and several of his lyrics celebrating the city had become the equivalent of folk songs. Now, stripped of all possessions, he felt lucky to get out with his family. We followed a usual refugee trail -- Prague, Paris, Casablanca, Lisbon, finally New York. My father continued to try to write, pounding away on his portable WW writer in a dingy furnished apartment on

[66] Martin, *The Operettas of Emmerich Kálmán*, 116.
[67] Traubner, *Operetta*, ix.
[68] Frey, *"Laughter under Tears,"* 196–98.

West Seventieth Street in Manhattan. He kept turning out new librettos and refurbishing old ones, offering them to every prominent composer and producer in sight.[69]

Grünwald and Kálmán reconnected once they were both in New York. Over the next several years, they discussed collaborating on a new work, but never managed to agree on a subject. In 1948, Kálmán decided that they should write an operetta for a European audience and forget about trying to write something that would appeal to an American audience. They began work on a "cowboy operetta" with a working title of "Arizona Darling." They reluctantly brought in lyricist Gustav Beer to collaborate with Grünwald, although they had both been dissatisfied with some of his work in the past.[70]

When asked what inspired Kálmán to write a western-themed operetta, his son Charles Kálmán listed a few things. Kálmán loved western movies, especially those of Roy Rogers. Charles Kálmán believed that this is the reason the male protagonist of *Arizona Lady* is named Roy. During the 1949 through 1950 theater season, Kálmán got a taste of the "cowboy flavor" from a musical called *Texas 'Li'l Darlin'*, by Robert Emmet Dolan and Johnny Mercer. He went to see it several times and even took Gustav Beer to a performance.[71]

Both Kálmán and Grünwald were also exposed to the works of the newly formed Broadway team of Richard Rodgers and Oscar Hammerstein II. Their smash hit *Oklahoma!* (1943) was certainly a large influence, to which *Arizona Lady* "consciously

[69] Grunwald, "Count Maritza," 26.
[70] Frey, *"Laughter under Tears,"* 274.
[71] Kálmán, Two Cowboys in 3/4 Time, 11–13.

paid homage."[72] The most overt example is the "Arizona March," which proclaims the glories of Arizona in a strikingly similar manner to the title song of *Oklahoma!*. Another Rodgers and Hammerstein element in *Arizona Lady* is use of the "conditional love duet," a love song in which the lead couple sings about love in a hypothetical manner, without actually saying that they love each other. Examples include "People Will Say We're in Love" from *Oklahoma!* and "If I Loved You" from *Carousel* (1945). In *Arizona Lady*, the same tactic is used in "Do you know, Darling, what you are to me?".

Kálmán crafted a waltz tune around a repeated note, imitating the use of this device by Rodgers in "A Wonderful Guy" from *South Pacific* (1949). Charles Kálmán describes an incident when Grünwald urged Charles to play "A Wonderful Guy" for his father on the piano:

> I played it, and Grünwald told my father, "We can do that, too." Then my father wrote the waltz "Am Sonntag kommt mein Mädel" ["On Sunday Comes my Girl"], using Rodgers's model of a constantly repeated refrain note. In it, Kálmán successfully fuses —as he did in his best works from the 1920's—the contemporary Broadway sound with traditional Viennese operetta.[73]

"Am Sonntag kommt mein Mädel" would become the "Waltz Duet" in Act II, Scene 4, of *Arizona Lady*.

Kálmán also quotes some well-known American songs in *Arizona Lady*, to add an American flavor. The first is "Little Brown Jug," written by Joseph Winner and published in 1869 under his middle name of "Eastburn," which he used as a pseudonym.[74] "Little

[72] Kálmán, 14.
[73] Kálmán, 15.
[74] Remson, "Winner, Joseph (Eastburn)."

Brown Jug" had most recently been re-popularized with a jazz arrangement recorded by the Glenn Miller Orchestra in 1939.[75] Kálmán quotes the original version, using it as the main theme for the first duet of the comic couple, "Ladies, Remember Well," then again as the theme for a "Square Dance" number that opens the second act. He also uses the traditional western folk ballad "My Darling Clementine" for the brief duet "Oh, Magnolia" in Act I, Scene 3.

Work on *Arizona Lady* continued until Grünwald suffered a debilitating stroke in May of 1950. Kálmán subsequently suffered a stroke in December 1950, which left him unable to speak or play piano, and able to write only with difficulty.[76] Grünwald died in February 1951. In the spring of 1951, Kálmán moved back to Europe, first to Baden-Baden to recuperate, then settling in Paris.[77] Work on *Arizona Lady* continued, with the help of his son Charles. The rough draft of the piano score had been completed prior to Kálmán's stroke. Charles made recordings and sent them to Kálmán's publisher, Josef Weinberger, who arranged for the premiere to be scheduled in Bern. Kálmán usually did his own orchestrating, but this was no longer possible. The orchestration was done by Wolfgang Friebe, under Kálmán's supervision. Friebe would bring drafts to Kálmán, playing them over until Kálmán liked the results.[78] Friebe arranged to make a tape-recording of the finished score in August 1953, with the Graunke Symphony Orchestra in Munich, so that Kálmán was able to hear it.[79]

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[75] Collier, "Miller, (Alton) Glenn."
[76] Kálmán, Two Cowboys in 3/4 Time, 14.
[77] Frey, *"Laughter under Tears,"* 281–82.
[78] Kálmán, Two Cowboys in 3/4 Time, 15.
[79] Frey, "Emmerich Kálmán's Last Operetta, Arizona Lady," 19.

Kálmán died on October 30, 1953, shortly before *Arizona Lady* premiered on Bavarian Radio, on January 1, 1954, with Werner Schmidt-Boelcke conducting the Munich Radio Orchestra and Bavarian Radio Chorus. The stage premiere followed on February 14, 1954, at the Stadttheater in Bern, Switzerland.

# CHAPTER 4

## 2015 ADAPTATION BY ARIZONA OPERA

On June 6, 2009, Wolf Trap Opera presented a concert entitled "Road Trip!" programmed by and featuring pianist Steven Blier along with Wolf Trap Young Artists. The program consisted of songs about various locations throughout the United States and included the opening number from *Arizona Lady*, "Song der Prärie." A teaser blog post, published on the company's website a few days before the concert, listed excerpts of the lyrics from several songs that would be performed. All the excerpts were from English songs, except the last, which was from "Song der Prärie," in German. Instead of simply noting the names of composer and lyricist, as with all the other excerpts, the attribution read, "'Song of the Prairie' from Kálmán's priceless *Arizona Lady*."[80]

Kathleen Kelly, the primary adaptor for Arizona Opera's version of *Arizona Lady*, attended that concert. It was the first time she had ever heard of *Arizona Lady*. At that point in her career, Kelly had very little experience with the music of Emmerich Kálmán, having encountered only a few of his arias in English translation. "Song der Prärie," written for multiple principal characters and chorus, opens with a lyrical section describing the beauty of the "prairie" of Arizona, followed by an energetic theme that begins "Reit, Cowboy!" or "Ride, Cowboy!" The performance made an impression on Kelly, who remembers it as "catchy and hilarious." She would soon gain more experience with and knowledge of Kálmán when she became Director of Musical Studies at the

[80] "72 Hours Till the Rubber Meets the Road."

Vienna Staatsoper from 2010 to 2013, where she was the first woman and the first American to hold that position.[81]

Kelly's career as a pianist, opera coach, conductor, and teacher, began with her studies at Arizona State University, where she earned both Bachelor of Music and Master of Music degrees. Her piano studies did not include opera until her final year, when she took a position as accompanist for ASU's Lyric Opera Theatre. This "practically accidental association"[82] with Lyric Opera Theatre had a monumental impact on the career path that Kelly would pursue. She subsequently trained in San Francisco Opera's Merola Program, worked at the Metropolitan Opera as an assistant to James Levine for nine years, and became the Head of Music Staff for Houston Grand Opera, as well as the Music Director of the Houston Grand Opera Studio.[83] The position at the Vienna Staatsoper followed, where she learned more of Kálmán and his scores.

In December of 2013, Kelly was in Los Angeles, where she happened to run into Ryan Taylor, then General Director of Arizona Opera. They met for coffee and Kelly discovered that Taylor had also been at the very same concert where he had also heard "Song der Prärie." It seems that they had both been separately thinking of what it might be like to do *Arizona Lady* in Arizona. What started as a chance meeting of colleagues eventually led to Arizona Opera's commissioning a new version of the operetta. Kelly began work on creating the adaptation in 2014. From the beginning, she and Taylor discussed not only translating the libretto, but also revising it:

[81] "About – Kathleen Kelly."
[82] "Kathleen Kelly, Acclaimed Conductor and School of Music Alum, to Hold Master Classes at ASU | School of Music."
[83] "About – Kathleen Kelly."

> We had a couple of things in mind. One was that there's a very strong tradition in operetta, in German and Viennese operetta in particular, of adapting works… There was always a big element of improvisation and bringing in topics of the day. So…we took the bones of the story and we also looked at the things that would have been acceptable and found to be funny in the milieu of the time that are not acceptable and are not funny now… We definitely wanted to do it in English, but we also thought that it would be right for it to be bilingual English/Spanish and also it would be cool to maintain some of the original German, especially since the original story is about a Hungarian woman that moves to Arizona.[84]

Once Kelly and Taylor had agreed on a direction, Kelly began making her own translation of the German libretto into English. Throughout that process, she worked at paring the dialogue down to the essentials of the story. She estimates that the finished product contained roughly forty percent of the dialogue she wrote initially. The original score lists twenty-one named characters and an additional seven characters with generic titles such as "Ein Goldgräber" ("A gold digger") or "Ein Strassensänger" ("A street singer").[85] For the adaptation, the number of characters was reduced to seventeen named characters with two additional characters, which is still a sizable number.[86] Kelly made the decisions on revisions of the libretto and wrote all the new dialogue. In terms of dramaturgy, working to make sure the story made sense with the alterations, she was advised by Matthew Ozawa, the stage director for the production.

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[84] Kelly, interview.
[85] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 3.
[86] "Arizona Lady Program," 6.

Ozawa's stage-directing credits encompass productions with a wide variety of theaters, opera companies, and the Houston Ballet. Highlights from this expansive list include works produced at Lyric Opera of Chicago, Houston Grand Opera, and Wolf Trap Opera.[87] As a reflection of his passion for collaboration across artistic disciplines, Ozawa formed his own performing arts company, Mozawa, in 2013, to promote the creation of hybridized works of art. He is described by colleague Viswa Subbaraman as someone who "has a vision for diversifying arts audiences and the repertoire" and who "is able to look at both traditional opera and new works with a unique vision."[88] Ozawa's ongoing interest in new and unusual works was part of what drew him to join the *Arizona Lady* creative team when he was approached by Taylor. Ozawa liked the intentionality of presenting the work in Arizona, in connection with Arizona Opera's "Arizona Bold" initiative.[89] The challenge of working with a relatively unknown operetta, "digging into it and seeing what could be unearthed in something that people hadn't explored for a long time,"[90] was also an attraction. Ozawa had not previously heard of Kálmán, but he had heard of *Arizona Lady*.[91]

As he began work on the project, Ozawa was guided by Arizona Opera's desire to create a production that would strongly connect with Arizona audiences: "[Arizona Opera] expressed the hope of creating something that was really going to link to those in Arizona in terms of just its feel and its ethos and its look."[92] Developing the concept for

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[87] "Credits -Matthew Ozawa."
[88] Braff, "Away from Lyric, This Director Orchestrates Boundary-Breaking Works."
[89] Arizona Bold is a campaign by Arizona Opera to produce locally relevant operas that cater to the Arizona community.
[90] Ozawa, interview.
[91] Ozawa was living in Chicago when the Chicago Folks Operetta produced their version of the operetta in 2010. He did not see the performance or realize that the composer was Kálmán, but he was aware of the production.
[92] Ozawa, interview.

the show was complicated by the fact that the changes to the text were not yet finished. The structure of the story would have to be settled before other decisions could be finalized. Ozawa asked Kelly to send him portions of her translations, as they were completed. She would send him her word-by-word, literal translations of the original libretto, followed by what he termed a "play-by-play" description of what was happening in each scene. Ozawa would use these descriptions to relate each scene and character to the larger synopsis, as it was unfolding with the changes being made. At that point, he would make recommendations about the characters or points for clarification of the story. Kelly would take those into consideration, then send him the completed text for that portion of the libretto.

Converting much of the German text to English and restructuring the story for a modern audience were not the only tasks needed to complete the new libretto. The additional linguistic element of providing Spanish lyrics and dialogue required another collaborator. Ryan Taylor turned to Alberto Ríos, the Poet Laureate of Arizona. Taylor frankly described to Ríos the difficulties that would be involved in producing Spanish lyrics to fit existing melodic lines while maintaining the musical accents and stresses of those lines that had originally matched the German lyrics. As with Ozawa, the inherent challenge of the task was appealing to Ríos. He describes it this way: "It just didn't seem possible to work from German, to emulate it in English and in Spanish, all in the spirit of something that needed to be said and in a particular way in a particular cadence, you know. So, all of that made it more fun for me… I knew right away what we were talking about, what the challenge would be."[93] It was a challenge that Ríos was well-equipped to

[93] Ríos, interview.

meet. He has long explored the interaction between dissimilar cultures throughout his work and in his personal life.

Ríos grew up in the border city of Nogales, Arizona, the child of a Mexican father and English mother. He describes their life as a "household of wildly disparate cultures, different languages, different foods, different everything."[94] This background has shaped his life's work as a poet, writer, and teacher. Ríos holds Bachelor of Arts degrees in both Literature/Writing and Psychology, as well as a Master of Fine Arts in Creative Writing, all from the University of Arizona.[95] He is a Regents' Professor at Arizona State University, a Chancellor of the Academy of American Poets, and the inaugural Poet Laureate of Arizona.[96] The task of providing Spanish text for *Arizona Lady* served a congruent purpose with those of his many other professional roles. There are some places in the adaptation where portions of a song are repeated in multiple languages, where the texts describe the same idea, but are not literal translations. They evoke the same emotion but portray it in a way unique to that language. Ríos describes the effect this way: "It lifts the opera from being one-dimensional. At that moment, when you see that same moment rendered another way, it suddenly is giving you perspective or dimensionality."[97] Another purpose for adding more Spanish was to provide a more authentic representation of the Mexican characters in the story. The original German libretto included interpolated Spanish phrases that were incorrect or sometimes not even true Spanish.

[94] Ríos.
[95] "Alberto Álvaro Ríos."
[96] "Arizona Poet Laureate."
[97] Ríos, interview.

Taylor put Ríos in contact with Kelly and they began the work of incorporating Spanish into the libretto. Collaborating while working from different states forced them to be creative with their process. Kelly would send Ríos the English translations of the lyrics along with the basic shape of the dialogue, indicating the portions she wanted to be translated to Spanish. Ríos would send back his translations. For the sung lyrics, Kelly would then record herself singing what he had written and send him the sound file. This enabled Ríos to hear whether the cadence, rhyme, and stresses of his words sounded the way he imagined when they were sung aloud with the existing music. He would suggest changes. She would adapt, record, and send again. They continued in this manner until they were both satisfied with the result. Through this process, Kelly arrived at the version of the libretto that was printed by Arizona Opera for the production.

# CHAPTER 5

# COMPARISON: CHARACTER AND PLOT CHANGES

The plot of *Arizona Lady* is typical of Silver Age operetta. Lona Farrell,[98] owner of the Sunshine Ranch in Tucson, and Roy Dexter, a wandering cowboy from Colorado, are the "first couple," the romantic leads. The "second couple," or comedic duo, consists of Nelly Nettleton, originally a traveling salesman, and Chester Kingsbury, a rich young man from Chicago. Roy arrives in town just after Lona has fired her ranch foreman, Jim Slaughter, for inappropriate behavior. In desperate need of someone to ride her prize horse in the upcoming rodeo, Lona hires Roy to take Slaughter's place, much to the chagrin of her neighbor, Lopez Ibañez, and her friend, Sheriff Harry Sullivan.

## Characters

### *Mexican Characters*

The most significant change made to the characters of the story is the conversion of Lopez Ibañez, Lona's neighboring rancher, from the villain of the original story to a positive character who apprehends Jim Slaughter, horse-thief and murderer. Slaughter was a conspirator for evil with Ibañez in the original, but in the adaptation, he became the sole criminal. The complete change in the characterization of Ibañez was part of the effort to adjust the stereotyped portrayals of the Mexican characters as uniformly bad, devious, or unintelligent. In the original, Ibañez seeks to buy Arizona Lady from Lona. In the adaptation, Ibañez is made a viable suitor, courting Lona alongside the Sheriff and Roy Dexter. Ibañez's cowboys change from "1st and 2nd Vaquero" to a trio of named characters: Hector, Tomás, and Esteban. These are chorus roles that participate little in

[98] It is suspected that the name "Lona" was inspired by Kálmán's sister, Ilona, who died during World War II.

the dialogue and sing featured passages in Spanish, serving as Ibañez's entourage. Dramatically, and sometimes musically, they balance with the trio of cowboys who work for Lona: Sanders, Rex, and Danny. The role of the "Mexican dancer" Bonita was made slightly more prominent. In addition to her solo musical number, she remains on stage for a later scene, in which she sings and drinks with Lona.

*Nelly and Chester*

In the original story, Nelly is a traveling salesman, much like the peddler character in Rodgers and Hammerstein's *Oklahoma*. She has been away from town and returns during the first scene. Chester is a rich "city kid" from Chicago who has been sent by his father to work as an apprentice on the Sunshine Ranch to toughen him up. He is already present on the ranch when Nelly arrives in town. This associates him with the already large number of cowboy characters on the ranch, a rather unwieldy group. To thin the herd of cowboys and distinguish Chester clearly as Nelly's romantic interest from the beginning, their backstories were changed. Chester was purposefully disassociated from the ranch, as Ozawa said, "Because if he's on the ranch as well… there's so many different men on the ranch."[99] Instead of a peddler, Nelly is an actress. She has been in Chicago, trying unsuccessfully to become famous. She met Chester in Chicago and he has literally followed her home to Tucson. This change does not affect the personalities of these characters or their function in the story. It merely aids in simplifying the groups of characters and streamlining the plot.

[99] Ozawa, interview.

*Magnolia*

Magnolia is Nelly's sister who lives in Kentucky. In the original, Magnolia's troubles are complicated. She has an illegitimate baby and a fiancé who is not the baby's father. Magnolia has told the fiancé that the baby is Nelly's, fearing that he will not marry her if he finds out the baby is hers. He is willing to adopt the baby, but only if Nelly sends him $2,000 to open a business. Nelly receives letters from Magnolia, which she reads aloud, that provide the details of her somewhat convoluted story. Magnolia is not actually present. In the original score, she is not included in the character list, which implies that although the characters talk about her repeatedly, the audience never actually sees her. In the adaptation, Magnolia is present for the final scene, at the Kentucky Derby. Her story is streamlined into simply an unwed mother who has been abandoned.

It was necessary to keep Magnolia for the adaptation because, as Ozawa said, she was "a big facet of how the plot worked."[100] Getting money to help Magnolia is the reason Nelly bets on the race and gives her winnings to Roy to take to Kentucky. When Roy is arrested, the large sum of money he has on him, which no one believes he is holding for Nelly, is part of the evidence against him. Magnolia is the primary motivation for everything Nelly does.

*Deleted Characters*

Several minor characters were cut completely from the adaptation, partly due to practical concerns, such as the cost of having so many characters, costuming them, and providing set pieces and props for them. But also because, as Kelly said, "from an unfamiliar story that we're trying to tell in a concise and entertaining way, there were just

[100] Ozawa.

too many moving parts."[101] In terms of storytelling, the sheer number of characters that had little to do with the main line of the plot distracted from the focus of the story. As cuts were being made, Kelly and Ozawa had to be sure to keep what Ozawa termed "building blocks to get to the end"[102] so that the story would ultimately make sense to the audience.

Many of the deleted characters were associated with elements of the operetta's setting that were also removed. Act I, Scene 2, during which the first horse race takes place, was originally set at a 'Fair,' which included carnival elements typically associated with a state or county fair, such as booths with games, novelty performers, and a carousel. The 'fair' was changed to the 'Tucson Rodeo' and the carnival elements were cut, including Tom the organ grinder and two 'Racecourse Visitors' named Bessy and Sunny, among others. The fictional 'Paradise Bar' in Nogales was the original setting for Act II, Scene 6. The scene was changed to take place in the same Tucson hotel from Scene 4, so Zuni, the host of the 'Paradise Bar,' and Jeremy, the bartender, were cut.

The 'mind-reader' Cavarelli is a more significant character who appears in multiple scenes in the original version. He is Nelly's uncle who is most prominently featured in the carnival scene at the fair but is also present at other times. Cavarelli's gimmick is that he is a genius, the "greatest telepath," who makes predictions and foretells the future. He is a nod to the Gypsy trope, so pervasive in the works of Kálmán that a Gypsy-type character is included amongst the cowboys and ranchers of the

[101] Kelly, interview.
[102] Ozawa, interview.

American West. Nothing that Cavarelli does is essential to the plot, so he was removed in the trimming of the story.

Detailed Synopsis and Comparison of Plot Elements

*Act I, Scene 1*

*Arizona Lady* opens in the garden of the Sunshine Ranch in Tucson, Arizona. Cowboys Sanders, Rex, and Danny sing about the beauties of Arizona, accompanied by the chorus, in Nr. 1, "Introduction and Melodrama," "Song der Prärie."[103] In the adaptation, the Sheriff, Ibañez, and his Vaqueros also sing during this number. The original version includes a dialogue in which Jim Slaughter, the ranch foreman, enters and tells the cowboys that he has been fired. When they ask him what happened, at first he denies that anything did. Then he admits that he tried to kiss Lona Farrell, the ranch owner, and she slapped him. The other cowboys laugh and tell him that he should have known better. Lona has already fired four previous foremen for the same reason. The cowboys are upset because Slaughter was supposed to ride Lona's racehorse, Arizona Lady, at the upcoming rodeo and they have already bet on her to win. Slaughter tells them that he is going to go to work for their neighbor, rancher Lopez Ibañez, and ride his horse, Mexican Cavalier,[104] in the upcoming race. Slaughter sings a reprise of the "Reit, Cowboy!" ("Ride, Cowboy!") theme from "Song der Prärie" then exits before Lona enters. Lona comes in, exclaiming and complaining over her entrance music, then begins to sing.

[103] Throughout a stage work such as an operetta or Broadway musical, the musical "numbers" are literally numbered, abbreviated Nr.1, Nr. 2, etc. They may include multiple sections of music that flow together continuously, with or without singing. Sometimes this is a grouping of multiple songs into a single dramatic unit with no pauses between. Kálmán refers to sections where musical underscore accompanies spoken dialogue as "Melodram" ("Melodrama").
[104] In the adaptation, the name "Mexican Cavalier" was changed to "Sonoran Cavalier"

In the adaptation, this scene is somewhat restructured to make Slaughter less prominent and Lona stronger. The Melodrama was completely cut, along with Slaughter's singing reprise. Instead, as soon as "Song der Prärie" finishes, the sound of a gunshot is heard from offstage, causing those onstage to scatter. Lona shouts from offstage, "Raus!" ("Out!") and Sanders says, "Not again! Better take cover, boys!" As Lona's entrance music begins, Slaughter runs onstage, fleeing from Lona who follows carrying a pistol and a branding iron. This is the beginning of Nr. 2, "Entrance and Song of Lona with Chorus," subtitled "Wär's nicht schön, einmal verliebt zu sein?" ("Wouldn't it be nice to be in love someday?").

Lona begins her 'entrance' music addressing Slaughter directly, rather than simply singing about him, as in the original. At a certain point, she hands off her branding iron to her trio of cowboys and indicates for them to chase Slaughter with it. As the opening section of the song finishes, Lona indicates for Slaughter to leave and he exits the stage. Her song shifts gears into a lament that she doesn't get the chance to show her softer side, always having to keep up her defenses. She wonders if she will ever be able to find love.

After Lona's song, the cowboys express dismay over losing the rider for Arizona Lady. The Sheriff enters, and it becomes clear that he wants to marry Lona and that her neighbor, Ibañez, is also a potential suitor. Their conversation is interrupted by Nelly's arrival. In the original, Nelly the salesman arrives with her wagon full of wares. The verses of her "Entrance song," Nr. 3, are about all the things she has brought to sell. In the adaptation, Nelly the actress arrives with an excessive amount of luggage. The verses reveal Nelly's revised backstory with comments from the cowboys on the things in her

suitcases and how heavy they are, rather than items for sale. The gist of the refrain, "Who'll take me out to dance tonight?" is the same in both versions.

Nelly chats with the Sheriff and Lona about returning for Tucson's first rodeo and the helpful cowboy from Colorado whom she met at the station. In the adaptation, this dialogue is interrupted by Roy Dexter's singing from offstage. The song was not included in the printed version of the adaptation score. He sings, in Spanish, a chorus of the traditional Mexican song "Cielito Lindo" as he makes his way onstage, accompanying himself on the guitar. Kelly explained the reasons they added it this way:

> Part of it is just the singing cowboy joke… there's a great tradition of singing cowboys in the movies, in America. But also there's an operatic tradition… of having the hero or the heroine heard for the first time from offstage. Verdi used to do it with men; for example, the trovatore Manrico in *Il Trovatore* is heard off-stage the first time… Puccini did this all the time with his heroines. You hear Mimi from offstage the first time, you hear Tosca from offstage, you hear Butterfly from offstage… We wanted to take the opportunity to show the effect of Roy's voice on Lona, and on other people, to just identify him as the voice of the hero...[105]

In the printed version of the dialogue, Lona, Nelly, and the Sheriff exit before Roy enters.

Nelly recognizes Roy from the station. The Sheriff is immediately suspicious because he has gotten word of a horse thief from Colorado headed for the local area. When questioned about where he is from and where he is going, Roy responds with Nr. 4, "Kleines Cowboylied" ("Little Cowboy-song"), in which he describes his life as a

[105] Kelly, interview.

wandering cowboy with "just my song, my horse, and me."[106] Partway through the song, Lona exits into the house, dragging Nelly with her. After the song, Roy is left with the Sheriff and Cowboy Trio. When they hear that Roy is a rider, the Cowboys call Lona back to consider hiring him, despite his protests that he is not interested in working for a woman. When Lona refers to "the Arizona Lady" Roy misunderstands, believing her to be referring to herself. Pressed by Lona to give a reason he won't try "the Lady," Roy explains in Nr. 5, a duet with Lona, that he would be too distracted by her beauty to do his work properly. Lona is aggravated by his point of view and when he refuses to work for her, she mockingly repeats the things he said. Since the conversation is getting heated, the Sheriff escorts Lona inside to diffuse the situation, leaving Roy alone with the Cowboy Trio.

The subsequent dialogue between Roy and the Cowboys involves a series of double-entendre jokes based on Roy's not understanding that Arizona Lady is a horse. Once they clue him in, he agrees to go see Arizona Lady. Nelly has re-entered the garden, hoping to attract Roy's attention, but instead witnesses Chester's struggling to stop the bicycle he has ridden from the station. In the original, Nelly meets Chester for the first time when she finds him sleeping and wakes him up. He invites her for a ride in his automobile and she refuses, telling him she will not make the same mistake as her sister, who was abandoned by a rich man with a fancy car, after he had taken advantage of her. In their duet, Nr. 6, "Mädel, Mädel, merk' Dir's fein," ("Ladies, Remember Well"). Chester agrees that most men are licentious, but insists that he is different, and Nelly will always be safe with him. They both sing of the perils of a man's taking a girl in his car

[106] Kelly and Kálmán, "Arizona Lady Adaptation," 42.

and then purposefully running out of gas in the middle of nowhere, urging girls to be safer by riding a horse instead.

In the adaptation, Chester rides in on a bicycle, calling Nelly's name. This allows for a very broad joke when he exclaims, "Whoa, Nelly!" as he tries to stop the bicycle. She is quite surprised that he has followed her from Chicago. They are already acquainted, and he is already obviously enamored with her. The subject of her sister and the man with the car is brought up in a different way. As Nelly already knows Chester, she confides in him her true purpose for returning to Tucson for the rodeo. She plans to bet her life savings on Arizona Lady and make enough money to help her sister Magnolia, who was left with a baby and "nothing but a cloud of exhaust from his fancy car."[107] The message of the song is the same in both versions.

Nelly and Chester remain for the subsequent dialogue scene in the original version. Ibañez arrives with his Vaqueros and offers to buy Arizona Lady from Lona. Roy returns and tells Lona not to sell because he will ride Arizona Lady in the race. Ibañez wishes her luck, then leaves. In the adaptation, Nelly and Chester have been cut from this scene and Slaughter has been added. Nr. 6 was played in front of a drop.[108] At the end of the number, Nelly marches offstage as Chester chases after her. The drop raises to reveal Ibañez with his guitar and his Vaquero Trio, sitting in Lona's garden. They are singing an excerpt of a love song, as if rehearsing.[109] Slaughter is standing apart

[107] Kelly and Kálmán, 49b.
[108] A 'drop' is a piece of fabric that forms part of the set by being lowered from the ceiling. There are different kinds of drops. In this case, I use the term 'drop' to indicate use of an opaque fabric which hides the portion of the stage that is behind it. The term 'scrim' is generally used to denote a type of drop that can be opaque or transparent, depending on how it is lit.
[109] The entire song "Alejandra" by Enrique Mora, arranged by Octavio Moreno, was interpolated into the adaptation in Act II, Scene 4, and will be discussed later.

from them. Lona and the Sheriff enter in time to hear the lyrics, "Oh Lona de mi amor solo vivo para ti"[110] ("Oh Lona, my love, I only live for you"), before the music stops.

The inclusion of Slaughter in this scene replaces some of the important information that was cut with the Melodrama in "Song der Prärie." Ibañez tells Lona that he has hired Slaughter to ride Sonoran Cavalier in the race. He suggests that they "join forces,"[111] implying an offer of marriage, though not a formal proposal. Lona laughs off the suggestion, but Ibañez warns that she can't save her ranch without the prize money and Arizona Lady can't win without a rider. At this propitious moment, Roy enters to announce that he will ride Arizona Lady. The ensuing exchange between Roy and Slaughter sets them directly in opposition to one another, not only as rivals in the race, but also as the embodiment of opposing attitudes:

> Slaughter: No one can ride that horse! (*looking right at Lona*) She looks good but she don't know how to obey.
>
> Roy: Well, a fine horse like that doesn't obey. She needs someone she can trust.
>
> Slaughter: And you're the horse whisperer now, is that it? In touch with the horse's *feelings*?[112]

The stage direction during Slaughter's line clearly indicates that he is not only talking about Arizona Lady, but intends a double meaning that implies an insult to Lona. He displays a chauvinistic male attitude, lacking respect toward women. In the adaptation, there is a clear intent to draw a very pointed contrast between Roy and Slaughter. The Sheriff and Ibañez leave, while the Cowboys begin a reprise of the "Ride, Cowboy"

[110] Kelly and Kálmán, "Arizona Lady Adaptation," 153.
[111] Kelly and Kálmán, 55a.
[112] Kelly and Kálmán, 55a–55b.

theme, the beginning of Nr.7, "Finaletto."[113] In the original score, only Lona, Roy, and the Cowboys, including the chorus men, are indicated for this section. In the adaptation, the Cowboy Trio gathers around Roy while the Vaquero Trio gathers around Slaughter, who remains on stage, and the chorus is not present. Each group sings to its own cowboy. All the cowboys except Roy exit as they sing their last few lines and the music shifts to Roy's "Little Cowboy Song" theme, which underscores dialogue between Roy and Lona. The rest of the scene follows the original. Lona explains that all her cowboys must follow her cardinal rule: they may never talk with her about love, only about business. Roy agrees and reprises a chorus of "Little Cowboy Song." After Roy exits, Lona echoes his last lyric, which then leads directly into a reprise of her "Wär's nicht schön, einmal verliebt zu sein?", finishing this lengthy first scene. The audience has now been introduced to all the characters who are present in the adaptation's first act.

*Act I, Scene 2*

The second scene is set inside the stable on the Sunshine Ranch. Nr.8 consists of scene-change music and Roy's "Melodrama and Song." The scene-change music includes bird calls meant to evoke early morning. Roy has been sleeping near Arizona Lady's stall. He wakes, greets the horse, and then sings a "good morning"[114] song to her, "Du bist schön…wunderschön" ("You are lovely to see"). This part of the scene is basically the same in both versions. Roy reassures Arizona Lady that she can trust him and that they were "made for each other."[115] The subsequent interaction between Roy and

[113] "Finaletto" means "little finale." Here it indicates the end of a large scene. The designation "Finale" is generally used for the end of an act.
[114] Kelly and Kálmán, "Arizona Lady Adaptation," 67.
[115] Kelly and Kálmán, 72.

Lona is somewhat altered. The main idea of the scene, that Roy and Lona are attracted to each other and are falling in love, is always there. Their attitudes toward each other and the nature of the tension between them are portrayed differently in each version.

In the original, Roy finishes Nr. 8 before Lona enters. They discuss Arizona Lady and the upcoming race. Then Lona asks Roy if he has ever been in love, saying that she can't imagine that a "ruffian"[116] like him would be any good at romantic talk. He laughs and teases her that she seems very interested. She gets angry and stomps on his foot. This quarrelsome tone continues throughout the scene. In their duet, Nr. 9, "Weisst Du, Liebste, was Du mir bist?" ("Do you know, Darling, what you are to me?"), he proceeds to tell her, hypothetically, what he would say to win a woman's heart. They both get caught up in the song, which ends with the line "Darling, ich liebe Dich!"[117] ("Darling, I love you!"). Immediately afterward, Lona tells Roy he should not imagine that she would ever say those words to him. He responds that he wouldn't ask her to say them. She gets annoyed and leaves; however, she lingers outside the window. Roy reprises a portion of Nr. 8, again, singing to Arizona Lady, although Lona thinks the words are meant for her. The lyrics say things such as Roy is "the master" for Arizona Lady and she will soon "eat out of his hand."[118] After he finishes singing, Lona accusingly confronts him from the window, asking what he is talking about, who is the "right pair" he mentioned, and who will be eating out of his hand? He replies pointedly, "Arizona Lady of course! We two are the right pair for the race! For heaven's sake, what did you think?!"[119] These lines are

[116] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 78.
[117] Kálmán, Grünwald, and Beer, 82.
[118] The lyrics that Lona finds offensive were altered in the adaptation.
[119] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 84.

followed by a stage direction indicating that the curtain be brought down quickly to end the scene.

The adaptation maintains the romantic tension between Lona and Roy, as they are increasingly attracted to each other but struggle to keep their relationship professional. The dialogue and the lyrics for the introductory section of the Nr. 9 duet were altered to make the overall tone less contentious. The mood of the scene and portrayal of Roy's and Lona's temperaments seem to have been fine-tuned very carefully. Not only does the printed adaptation score differ from the original, but the final version of this scene, as it was performed, differed significantly from the printed version.

In the adaptation, Lona enters earlier, hearing the last few lines of Nr. 8, fully cognizant of the fact that Roy is singing to the horse. Thus, even if she suspects a double meaning when he reprises this portion at the end of the scene, she knows that he was originally addressing Arizona Lady. The dramatic context for the rest of this scene is now set up to highlight the cultural differences between Lona, a Hungarian immigrant from Vienna, and Roy, an American cowboy from Colorado. As their attraction grows, the obstacle they must overcome is the gap between their cultural perspectives. Where the original text was German with a small sprinkling of foreign phrases throughout, the tri-lingual nature of the adaptation allows for a more realistic depiction of people from different cultures trying to build relationships. Lona's and Roy's discussion of love is made less direct by being wrapped into a conversation about language, poetry, and music. This concept is present in the printed version, then further developed and expanded in the final version.

In the printed version of the adaptation, Lona begins the dialogue after the song ends, commenting on Roy's devotion to Arizona Lady. When Lona talks about the possibility of winning the prize money from the horse race, she exclaims in German, "endlich frei von Schulden zu sein!"[120] ("finally to be free from debt!"). Roy responds, "There you go speaking that German again. I still can't get past 'Gesundheit'." Obviously, this idea would not have worked in the original libretto when they both were speaking German. Lona encourages Roy to study German because it is the language of poetry and opera. The subject of love is introduced when Roy replies, "Opera? Too much work! When it comes to true love, I'll stick to my cowboy songs!"

As Nr. 9 begins, Lona sings that she can't picture Roy's "speaking the language of a lover" in response to his statement about singing love songs. This is a much less direct approach to the subject than asking him if he has ever been in love, as she does in the original text. He responds by calling her "high-minded" and saying that she misses "Vienna's refinement." She replies, in German, that he can't understand how wonderful it is to hear the words, "Ich liebe dich heiss!" (literally "I love you hot!" i.e., "I burn for you!"), calling it "Poetry."[121] The text of the printed version focuses on language and words during this introduction. The final version, in contrast, shifts to a discussion of music.

Lona's entrance in the final version is somewhat different. She strolls into the stable, sees that Roy is washing up, and hides behind a bale of hay, listening to the final portion of Nr.8. She hears these lyrics: "You don't let your defenses down, but in time I

[120] Kelly and Kálmán, "Arizona Lady Adaptation," 75.
[121] Kelly and Kálmán, 76.

will prove myself true. And you'll know we're a pair, and I'll always be there. We were made for each other, me and you!"[122] After the song finishes, Lona sneezes, revealing her hiding place. Roy responds, "Gesundheit," chuckling to find her watching him. As the dialogue continues, Lona utters the same German phrase from the printed dialogue and Roy responds, "Excuse me ma'am, but I'm still working on 'Gesundheit'." The sentiment is the same, but the language is certainly more respectful than the printed version's "There you go speaking that German again." This is the point where the final performance version expands beyond the printed. Lona gives Roy a German lesson, beginning with the more casual remark, "You know, you could learn some German." She begins to speak to him in German, directing him to sit and listen. She points to Arizona Lady and says, "The horse, das Pferd." Roy repeats the German after her. Lona sits down right next to Roy and teaches him the German for "the man" and "the woman." When Roy pronounces the German word for "woman" rather sentimentally, as he leans slightly toward Lona, she murmurs "schön" ("beautiful"), obviously attracted to him. To cover her confusion, she stands up and begins to speak of German as the language of "great composers" and opera. Roy's reply is worded differently from the printed version: "Opera? That's too fancy for me. No, a guitar and a tune, that's all you need." He no longer uses the words "true love," and Lona's subsequent lyrics are also different. Instead of Lona's talking about the love poetry of Vienna and being unable to imagine Roy's "speaking the language of a lover," she rhapsodizes about the music of the opera house in Vienna as "the heart's truest expression." She does not make any personal remark about Roy's romantic skills, making the discussion of love even less personal than in the

[122] Kelly and Kálmán, 74.

printed version. Roy refers to music as a form of expression that works when words "run out."

From this point forward, the main body of the song was performed as printed in the adaptation score. Roy presents himself as someone who doesn't talk much but knows that "a song can win a girl and win the day."[123] The lyric leading up to the refrain refers to Lona's love of Viennese opera; Roy sings, "I'm sure you have in mind music more refined. Something Viennese for a start!"[124] This sets up the refrain in such a way that Roy sings the romantic words as if he is giving an impression of what he thinks a Viennese waltz would sound like, clearly play-acting. The text here is in English, but basically follows the gist of the corresponding German in the original. When the verse repeats, Lona sings first in English, calling Roy a "troubadour" but stating that his "lovely" poetry would not work on her.[125] She then proceeds to sing the refrain in the original German. Roy joins her for the last eight measures and the song finishes, as in the original, with "Darling, ich liebe dich!" The brief dialogue following the song does not descend to squabbling. They realize that they have both gotten carried away:

Lona: You've learned more than just "Gesundheit!"

Roy: I guess I'm a fast learner.

Lona: Well… ja…we'd better get back to business.

Roy: Right…business.[126]

[123] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 77.
[124] Kelly and Kálmán, "Arizona Lady Adaptation," 78.
[125] Kelly and Kálmán, 77.
[126] Kelly and Kálmán, 80.

Lona starts to leave, but as Roy begins to reprise the refrain from Nr. 8, she pauses to listen. She hears, "You are lovely to see, you are wild, you are free, you are hungry for love, but you fear it,"[127] before continuing to exit. Lona does not linger to listen to the whole reprise. Roy sings the reprise downstage, facing the audience. He is clearly referring to Lona and not Arizona Lady. There is no argument or any dialogue following the song. After Roy finishes singing, during the remaining music he leads Arizona Lady offstage and the scene closes.

*Act I, Scene 3*

Scene 3 begins with Nr. 10, "Scene-change music and Introduction." In the original, the fair setting includes the rodeo and carnival elements. After the scene-change music, the chorus sings "O wie schön! Schaut Euch um! Grandios!" ("Oh how nice! Look around! How grand!"), during which they exclaim about the wonders of the fair. Throughout Nr. 10, the crowd expresses excitement, interspersed with the calls of Cavarelli, his belly dancers, and Nelly, hawking their wares. Nelly reads to Cavarelli the letter from Magnolia, detailing her need for $2,000. They sing the very brief duet, Nr. 10a, "Oh Magnolia!" to the tune of "Oh My Darling Clementine."[128]

In the adaptation, while the scene change is happening behind a drop, there is some stage business happening in front that is significant in how it portrays the relationship between the Vaquero and Cowboy Trios. The Cowboy Trio enters, walking single file, in step with the scene-change music, using a stylized "cowboy" slow walk, as in a western movie. They get nearly across the stage, then stop and turn because they hear

[127] Kelly and Kálmán, 80–81.
[128] "Oh My Darling Clementine" is a traditional western folk ballad of the United States from the "Gold Rush" era in the mid-nineteenth century

the Vaquero Trio coming behind them. The Vaquero Trio enters the same way, with an even more exaggerated walk. The Vaqueros approach slowly, while both groups assume a stance that indicates a standoff. They all crouch quickly, as if reaching for their guns in a quick draw, but do not pull out their guns. The front Vaquero and front Cowboy slowly approach each other, then break their stern expressions and shake hands vigorously, making it clear that they were only playing. All the Vaqueros and Cowboys continue walking to the rodeo together.

As previously mentioned, the carnival elements were cut from the adaptation and the setting of this scene changed to the 'Tucson Rodeo.' The chorus portions of Nr. 10 are the same, but abbreviated. Cavarelli, Nelly, and any other carnival sellers were eliminated. Throughout this scene the chorus remains onstage, strolling about to provide the backdrop of the rodeo crowd, as many principal characters come in and out. Ozawa described the complicated nature of the rodeo scene:

> As we added more and more characters it started to get more and more complicated in a way that I rarely see. Because usually you only have a couple of lead characters. I remember counting thirteen… There's a scene at the rodeo where everyone phases in and out and that dialogue was the hardest, because everyone had different motivations and impulses. Everyone…had little bits toward different people, coming in and out, and it was really tricky.[129]

There are several distinct conversations, or mini-scenes, that happen among subsets of characters throughout the larger scene. These mini-scenes are dramatic components that can be rearranged or deleted, to control the flow of the story, without

[129] Ozawa, interview.

substantially altering the big musical numbers. Because the adaptation's version of Magnolia's story has already been shared in a prior scene, there is no need for Nelly to explain it after Nr.10. The mini-scene with Cavarelli was removed. As Cavarelli was entirely removed from the story, it was necessary to include the information about Magnolia from that mini-scene during Chester's entrance scene, prior to Nr. 6. Other mini-scenes in the original version of Act I, scene 3, include the following: Ibañez and Slaughter conspire to sabotage Arizona Lady; the Sheriff and Lona make a bet that she will marry him if Arizona Lady loses; Chester offers to make Nelly's bet for her because she is nervous; Chester tells Nelly that he had bet on all the horses; Cavarelli prophesies to Lona; the Sheriff and Ibañez urge Roy to leave Arizona, but Lona allows him to stay.

Immediately after Nr. 10, Nelly and Chester push through the chorus crowd. Nelly tells Chester how nervous she is about betting all her money and Chester offers to make the bet for her. This mini-scene occurs later in the original version. After just a few lines of dialogue, Nelly and Chester exit. The Sheriff enters with the Cowboy Trio as Nelly and Chester leave. He blows a pitch pipe and begins rehearsing "Let Me Call You Sweetheart,"[130] forming a barbershop quartet with the Cowboy Trio. They sing eight measures before they are interrupted by Ibañez, who has entered with Lona. All the riders for the race enter as a group, including Roy and Slaughter. In place of a private conversation between Slaughter and Ibañez, this dialogue is expanded to include Roy, Slaughter, Lona, Ibañez, the Sheriff, and the Cowboy Trio. After the riders enter, Roy and Slaughter engage in some pre-race bravado. This portion of the dialogue replaces the original mini-scene between Ibañez and Slaughter. Because Ibañez is no longer a villain,

[130] Music by Leo Friedman, Words by Beth Slater Whitson, published in 1910 in the United States.

he does not conspire with Slaughter, who acts alone. The audience does not find out about the sabotage until after the race.

Roy starts to tell Lona how beautiful she looks but she stops him and reminds him not to break her cardinal rule. When he is left with nothing to say, the Sheriff takes the opportunity to step in and present Lona with a performance of "Let Me Call You Sweetheart," barbershop-quartet style, complete with choreographed arm movements. This song is an interpolation, the new Nr. 10a, replacing "Oh, Magnolia!" It is performed directly to Lona, as a serenade. The original score does not include a serenade by the Sheriff and Cowboys. To diffuse the growing tension among her three suitors, Lona laughingly asserts that she does not need compliments from men and that there is no room in Arizona for a man who fears an independent woman. This leads to Nr. 11, "Arizona March."

"Arizona March" is a lively number for principals and chorus, proclaiming that Arizona is the best place to be. The idea of the song is the same in both versions; however, the adaptation omits a large repeat and changes some of the examples of the great things in Arizona. In the original score, the number is written for Lona, Roy, Nelly, Chester, and Chorus. In the adaptation, the Sheriff, Ibañez, the Vaquero Trio, and the Cowboy Trio have been added to the *soli* sections. Nelly and Chester were not present for the previous dialogue, but they re-enter the stage as the song begins. The only principal character who does not remain for the song is Jim Slaughter. As Lona sings her opening solo section, Slaughter signals for the other riders to exit, leaving Roy behind. In yet another way, Slaughter is juxtaposed as opposite in nature to Roy; Roy defines himself as a singing cowboy and Slaughter does no solo singing. His character has virtually been

converted to a speaking-only role, as the end of this act is the only time he joins in singing with all the other principals in the *tutti soli* sections of the reprise of "Arizona March."

After Nr. 11, Roy leaves to get ready for the race. The mini-scene between Lona and the Sheriff takes place here in both versions.[131] The Sheriff tells Lona he has bet on Ibañez's horse to win because he doesn't trust Roy. Lona is so confident that Roy will win with Arizona Lady that she accepts a bet from the Sheriff, agreeing to marry him if Arizona Lady loses. In the original, Nelly and Chester's mini-scene about placing her bet occurs at this point. It is followed by their duet, Nr. 12, "Tag und Nacht in meinen Träumen" ("Night and Day I'm Dreaming of You"). In one of the more significant structural changes of the adaptation, Nr. 12 was removed from this scene and inserted in the next act. The scene now progresses from the bet between Lona and the Sheriff straight to the race itself.

Nr. 13, "Finale I," contains all the remaining music and dialogue in Act I, much of which is reprised from earlier numbers. First, the traditional trumpet call signals that the race is about to begin. An extended section of underscore music accompanies the crowd's finding their places to watch the race and continues as the principal characters shout out lines that narrate the action of the race.[132] In the original score, the dialogue taking place during the race is wordier and is delivered by minor characters who were cut from the adaptation. In the adaptation, short exclamations are interjected by members of

[131] The radio broadcast version of *Arizona Lady* included a duet between the Sheriff and Lona at this point: "Jeder Mann von zwanzig an." This number is not included in the printed score and was not used for the adaptation. Martin labels it as Nr.11a, in her list of *Arizona Lady*'s musical numbers.

[132] The entire cast faces the audience as if they are watching the race in front of them.

the Cowboy and Vaquero Trios, in both Spanish and English. In the score, there is a fermata followed by a grand pause at the point where Roy nearly falls off Arizona Lady. The entire chorus shouts "Arizona Lady!" then audibly gasps before the music continues. Slaughter wins the race. In the original score, a mini-scene takes place in between the race music and the subsequent reaction of the chorus. Nelly expresses her dismay at losing her money and Chester reassures her that she has, in fact, won because he placed bets on all the horses. In the adaptation, this information is not divulged until the next act. The mini-scene with underscore is cut. The music accompanying the race is followed by the choral entrance without pause.

From this point to the end of the act, the structure and action of the plot are basically the same in both versions, with one exception: Ibañez's intention toward Lona. After the race, the chorus comments and then lauds Jim Slaughter as the victor. The Cowboy Trio exits, to find out what happened. Lona congratulates Ibañez. In the original, he responds ungraciously, basically saying 'I told you so.' In the adaptation, he does not say anything negative, but urges her to reconsider his previous offer, singing, "join your ranch to mine and never lose a race again."[133] She declines. Ibañez reminds Lona that she will lose her ranch because she did not win the prize money. The Sheriff interrupts and tells everyone about his bet with Lona, despite her protest. Roy and the Cowboy Trio enter in time to hear the news that the Sheriff and Lona are engaged. The Sheriff sings a reprise of Lona's "Wär's nicht schön, einmal verliebt zu sein?" from the first scene. Once that is over, Roy tosses his saddle loudly on the ground and announces that someone tampered with it, causing him to fall.

[133] Kelly and Kálmán, "Arizona Lady Adaptation," 119.

Ibañez calls for the racing judges, who insist that they inspected everything before the race. One minor difference here is that Slaughter chimes in and calls Roy a "sore loser."[134] In the original version, Slaughter was not part of this dialogue. He was present in the scene but did not participate in this conversation. It is logical that any rude remarks were switched, to come from Slaughter rather than Ibañez. In the adaptation, Ibañez is always polite. Near the beginning of the operetta, Lona characterizes him as "a gentleman."[135] The conversation gets heated as Slaughter, Ibañez, and especially the Sheriff call Roy's character into question and urge him to leave Arizona. Lona steps in and states that it is her decision whether Roy stays or goes, because he works for her.

In the next musical section of "Finale I," Lona and Roy reprise the refrain from their love duet in Nr. 9, with different lyrics and with back-up vocals by the chorus. Roy swears to Lona that his only purpose in racing was to win for her. They both express disappointment that their budding romance has been ruined and vow not to risk their hearts again. The love-duet reprise finishes, and the orchestra segues into the theme from Roy's entrance song, Nr. 4. Lona joins in with this tune, proclaiming that Roy is innocent and inviting him to stay and continue to work for her. He accepts gratefully, and the cowboys, including the chorus men, briefly reprise one phrase of the "Ride, Cowboy!" theme. This time they sing "Stay, Cowboy! Sing yippee-kiyay, Cowboy! This here is your ranch, Cowboy! This here is your home!"[136] Roy immediately begins a reprise of Nr.11, with a new verse affirming that he will stay in Arizona. The Sheriff exits, while Ibañez and Slaughter remain on the extreme right of the stage. When the full chorus and

[134] Kelly and Kálmán, 129.
[135] Kelly and Kálmán, 28a.
[136] Kelly and Kálmán, 135–36.

*soli* enter, the lyrics parallel those of the first rendition of "Arizona March." Ibañez and Slaughter sing in the *soli* sections, but Lona is too preoccupied to sing. She walks slowly in and out amid the singing chorus members before leaning on the edge of the set with a dejected posture. There is a stark contrast between the joy of everyone else on stage and Lona's dismay at the turn of events. The reprise is almost a complete one, omitting only a few repeated phrases. For the grand finish, all sing the word "Arizona" repeatedly, followed by a huge chord on "Ah!" to end Act I.

*Act II, General Restructuring*

Before a detailed description of the plot developments in Act II, it will be useful to discuss the changes of setting chosen for the adaptation and how they relate to the essential plot points that are present in both versions. These changes are a significant factor in scenes 4 through 6, causing some aspects of the story to come about differently or involve different characters. The essential plot points for these scenes include Nelly's giving her winnings to Roy to deliver to Magnolia in Kentucky; Roy's arrest due to false accusations; the theft of Arizona Lady; Roy's escape from jail; the discovery of the true villain; and the recovery of Arizona Lady.

Act II begins with Scene 4, the engagement party of Lona and the Sheriff. In the original, the party takes place at Lona's home on the Sunshine Ranch. The Sheriff has been to Nogales and brought Bonita, the dancer, back to the ranch to identify Roy as a horse thief. Bonita works at the Paradise Bar in Nogales, which is some distance from the ranch. After his arrest, Roy is taken to the county jail in Nogales, the setting for Scene 5. Lona and Nelly go to the Paradise Bar, the setting for Scene 6. This is an establishment that straddles the border, partly in the United States and partly in Mexico. After Roy

escapes from the jail, he also goes to the Paradise Bar, being careful to stay on the Mexican side because it is not under the Sheriff's jurisdiction. All these locations are moved to Tucson for the adaptation. The engagement party takes place at Tucson's "finest hotel." Bonita is appearing in a venue down the street, not in Nogales. The jail is local to Tucson. After Roy's arrest, Lona and her guests all remain at the hotel, where Roy returns after his escape. The consolidation of scenes 4 and 6 into the same location simplifies the action of the story and raises the stakes for Roy when he returns to clear his name, knowing that the Sheriff might not listen and could immediately haul him back to jail.

*Act II, Scene 4*

The second act opens with Nr. 14, "Square-Tanz" ("Square Dance"). The chorus sings a refrain detailing the steps of the dance. The verse features Nelly and Chester in the original. In the adaptation, they sing two phrases, but the remainder of their original part is reassigned to the Cowboy Trio and the Vaquero Trio. The Vaquero Trio sings their portion in Spanish. The spirited dance sets the tone for a festive occasion. In the original, Ibañez and Slaughter are there, at the party, plotting to steal Arizona Lady. The Sheriff has not yet returned from Nogales, so he is not present at the beginning of the scene. Because the party is on the ranch, certain customs prevail. It is traditional for the owner to dance the first dance with her ranch foreman. This is the pretext that leads Lona and Roy to dance together in Nr. 15, "Walzerduett" ("Waltz Duet"). They sing about the joys of dancing with the one you love, on Sunday, the best day of the week.

In the adaptation, the events leading to Nr. 15 are structured very differently. The Sheriff is present from the beginning of the scene. As Nr. 14 is performed, Lona and the

Sheriff remain upstage, near the hotel entrance, watching their guests dance. At the end of the song, Nelly toasts them, but the moment turns awkward when the Sheriff moves to kiss Lona, and Lona turns her head, so the kiss lands on her cheek instead of her lips. It is obvious that Lona is unhappy. Nelly pulls Lona aside, giving Slaughter and Ibañez the chance to speak privately with the Sheriff. In the original, it is Ibañez who gives a false tip that Bonita can identify Roy as the horse thief. In the adaptation, this information comes from Slaughter. Ibañez merely encourages him to tell the Sheriff whatever he knows. The Sheriff is so eager to discredit Roy in Lona's eyes that he sets off with Slaughter immediately to go find Bonita, aiming to expose Roy publicly at the party. Ibañez is the only one who expresses concern for Lona and her feelings. He stays behind to talk with Lona and when she asks the Sheriff's whereabouts, Ibañez tells her that he has "stepped out." Ibañez chooses this moment to present Lona with the "gift" of the song we heard him rehearse in the first scene. Knowing that the evening ahead will be very difficult for her once the Sheriff carries out his plan, Ibañez says to her, "Espero que lo aceptas – y que cuando piensas en esta noche, que recuerdas algo hermoso."[137] ("I hope that you will accept it – and that when you think of this night you remember something beautiful.") The song "Alejandra" by Enrique Mora is interpolated here to serve as Ibañez's serenade. He accompanies himself with guitar as the Vaquero Trio sings lush background vocals. It is very romantic, and Lona is visibly moved.

This scene is pivotal in revealing the altered nature of Ibañez's character, opposite that of the original. Not only is he no longer the villain, but when juxtaposed with the

[137] Kathleen Kelly and Emmerich Kálmán, Spanish translation by Alberto Ríos, "Arizona Lady 2015 Adaptation" (2015), 151a.

Sheriff during this scene, he displays a more unselfish affection and concern for Lona, doing his best to provide support for her. After the song, he starts to try to prepare her for the news about Roy, but they are interrupted by the Cowboy Trio. Lona had asked them to let her know the moment Roy arrived, so she exits with them.

The mood of the scene has grown intense by this point. To break the tension, Nelly's and Chester's duet, Nr. 12, "Night and Day I'm Dreaming of You," which was removed from the previous scene, was inserted here. It is preceded by dialogue between them, in which Nelly is trying to teach Chester the steps to the square dance. This is when the audience finds out that Chester bet on all the horses and Nelly has the money she needs. She also mentions that Roy is supposed to leave for Kentucky the next day, to take Arizona Lady to the Kentucky Derby. During the duet, Chester finally gets the courage to tell her he loves her and kisses her. She confirms that she loves him too. After the song, they are eager to slip away from the party, to Chester's room, but they run into Roy as he enters. Since she is in a hurry, Nelly hands over her $2,000 for him to take to Kentucky, saying she will explain later. Then Nelly and Chester exit. Roy barely has time to realize how much money Nelly has just handed him before Lona enters. At this point, two entire songs have been inserted between Nr. 14 and Nr. 15.

Roy's and Lona's subsequent dialogue provides a motivation much different from that of the original version for dancing together in Nr.15. Roy offers his congratulations on the engagement and tries to make the best of the situation, but Lona has an emotional outburst. This is the closest they have come to a heated argument in the adaptation; however, Roy is more moved than angered by the intensity of Lona's feelings. He asks her to dance to comfort her and lighten the mood. As they begin Nr. 15, Ibañez enters

among a group of other guests. He notices Roy and Lona dancing and sits down at a nearby table. As Roy's and Lona's emotional connection intensifies, Ibañez is visibly disturbed. He strides upstage but continues to watch from a distance.

In the original score, there is dialogue after Nr. 15, during which Nelly gives Roy the $2,000. Nelly does not exit. She remains at the party, although Chester leaves. Nr. 16, "Finaletto," begins with a reprise of the refrain from Nr. 15, now sung by the chorus. The Sheriff brings Bonita into the party and Lona introduces her as entertainment for the guests. The music resumes with a "Mexican Dance"[138] in which Bonita sings about her romantic appetites and her popularity with all men. The chorus men echo her refrain after she finishes singing, as she continues to dance. The Sheriff begins to question Bonita immediately after her song. Roy speaks directly to Bonita, but she does not answer him. A stage direction in the score indicates that she looks at Ibañez before stating a second time that Roy is Burt Morton, horse thief. The audience is meant to understand that Ibañez has put her up to giving false testimony.

The Sheriff arrests Roy and tells the state troopers to search him. When they find Nelly's money, she speaks up and says that it is her money, which she gave to Roy. The Sheriff asks Nelly to explain what the money is for, but she refuses to say, fearing the explanation would ruin Magnolia's reputation. Sanders runs in and reports that Arizona Lady has been stolen and Chester kidnapped by the thieves. This subplot about Chester's being kidnapped and held for ransom was cut from the adaptation. When Arizona Lady is reported missing, Ibañez laughs aloud before exclaiming, "Caramba!"[139] (a colloquial

[138] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 172.
[139] Kálmán, Grünwald, and Beer, 182.

expression of dismay or surprise). He accuses Roy of being in league with the horse thieves, claiming that the money is proof. Roy tells the Sheriff that whoever is behind the theft must want to keep Arizona Lady out of the Kentucky Derby. She will be sold and not recovered if the true thieves are not caught that night. Roy asks the Sheriff to let him go so he can apprehend the criminal gang, offering to take one of the Sheriff's men along. The Sheriff sends him to jail. Bonita leaves at Lona's request. Nelly turns to Cavarelli, who mysteriously reassures her that he knows what to do. Trying to comfort Lona, Nelly begins the reprise of her entrance song, Nr. 3, "Who'll take me out to dance tonight?" and sings it with Lona.

In the adaptation, Nr. 15 continues seamlessly into Nr. 16 without pause, which is easily accomplished because it begins with the same music. Unable to control their feelings, Lona and Roy kiss as the dance ends. The Sheriff enters in time to witness the kiss. Over a pause in Nr. 16, he introduces Bonita, whom he has brought from the nearby opera house. Bonita takes the stage with her back-up dancers. She dances and sings her portion of Nr. 16 in Spanish, "Oh cuando canto soy alegre" ("Oh when I sing I am happy"). The choral repeat of her refrain was cut from the adaptation.

Roy's arrest follows, but it is handled differently from the original. In the adaptation, all the dialogue surrounding the arrest is more succinct. The Sheriff asks Bonita only one question about Colorado, then simply refers to the fact that she has already told him that Roy is a horse thief. They do not use the name "Burt Morton." Bonita and Roy have a conversation in Spanish:

Roy: Bonita, ¿que estás haciendo aquí? (Bonita, what are you doing here?)

> Bonita: Trabajando, mi amor. Es me unico consuelo desde que me dejaste. (Working, my love. It's my only consolation since you left me.) [She slaps his face.][140]

Ibañez watches this exchange carefully and appears skeptical of Bonita. He is the only one who tries to slow the Sheriff down and stop him from jumping to conclusions. Ibañez asks the Sheriff where Slaughter is, but the Sheriff is so intent on arresting Roy that he pays no attention to Ibañez. The Sheriff orders cowboys Rex and Danny to search Roy.[141] They find Nelly's money in his pocket. Roy tells them it belongs to her, but Nelly is not present to corroborate his story. Lona believes Roy is lying. The money alone is enough to convince the Sheriff of Roy's guilt, but just when Ibañez tries to intervene, Sanders runs in to report Arizona Lady has been stolen. When he sees that no one will listen to him, Ibañez leaves the hotel.

The Sheriff exits, taking Roy to jail. In the awkward silence that follows, Lona begins to laugh hysterically. She says, "We got a real Arizona party now, huh? Life is tough, but we're tougher!" She takes the drink that Bonita holds out to her and downs it in one gulp. Lona alone begins the reprise of Nr. 3 with a new lyric: "Now that the trouble-maker's gone let's shake it off and tie one on!"[142] Bonita's onstage time has been extended for this scene. Instead of leaving, she stays at the party and drinks with Lona. As the reprise of Nr. 3 continues, the entire crowd gets extremely drunk. The chorus joins the refrain of Nr. 3, then the music shifts and they reprise the melody of Nr. 10, from the rodeo scene, with lyrics about dancing until daybreak. The end of Nr. 16 is the end of

[140] Kelly and Kálmán, "Arizona Lady Adaptation," 178.
[141] In the original, it is two state troopers who search Roy and assist the Sheriff. They were cut from the adaptation.
[142] Kelly and Kálmán, "Arizona Lady Adaptation," 180.

Scene 4. The score is marked for the curtain to drop at the end of Nr. 16; however, in performance of the adaptation, the curtain remains up while the onstage action continues during the first portion of the scene change. The performers begin to move in slow motion, as if to mirror the perceptions of the drunken guests. The chorus slowly exits, taking all the downstage set pieces with them, during the first part of the music for Scene 5, Nr. 16a "Scene-change music and Reminiscence."

*Act II, Scene 5*

In the original, Scene 5 begins with Nr. 16a. The scene-change music is comprised of music from Nr. 9, the second-scene love duet, followed by a reprise of Bonita's refrain, sung by a "Street Singer."[143] Scene 5 is set in the county jail, with the drunken jailer Peligreen appearing for the first time. Peligreen locks Roy in a cell. Nelly and Cavarelli have already been to the jail, leaving red roses and a cake with a file hidden inside for Roy. Looking at the red roses and thinking of Lona inspires Roy to sing Nr.17, "Rote Rosen blüh'n" ("Red Roses bloom"). The song is addressed to Lona, who is not present. It functions as a soliloquy to display how deeply Roy loves her. He sings of how blooming roses, stars in the sky, and other beauties cannot compare to Lona's beauty. Love was just a game to him, until he met her. She is his happiness, and although they will not be together, he hopes she will think of him now and then. After Roy finishes Nr. 17, he realizes that he is not alone in his cell. He meets his fellow prisoner, Algernon Bentschley, who has spent three years creating a hole in the prison wall. When Roy mentions Ibañez, Bentschley volunteers information about his criminal activities. Using the file from the cake, they complete their escape and head for the Mexican side of town.

[143] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 192.

In the adaptation, although the chorus exits during Nr.16a, Bonita remains on stage with Lona. She lays a comforting hand on Lona's shoulder for a moment, then moves upstage. Lona remains lit by a spotlight from above, still visible behind a scrim. As the elements of the jail scene fly in, she is seen through the jail bars, symbolically suggesting that she feels trapped, while the music from Nr. 9 continues. The drop flies in, hiding the hotel from sight, and Peligreen enters with Roy. The street-singer portion of Nr.16a was deleted.

The final version of Peligreen's dialogue was expanded beyond what was printed in the adaptation score. Rather than simply locking Roy in for the night, they have a longer exchange, which highlights Peligreen's drunken confusion and lightens the mood of the scene. Roy sings Nr. 17 primarily in English, but with one chorus in Spanish. The meaning of the song is the same as the original. It was rendered in the 2015 translation as "Lovely as a rose," likely because the red roses and cake were cut from the scene. In this version, there is no one to bring them, as Nelly has not yet learned of Roy's arrest and Cavarelli does not exist. Roy has the same exchange with Bentschley, but now it is Slaughter that Bentschley identifies as a horse thief and murderer. This motivates Roy to seek a means of escape as quickly as possible. Just as Roy is exclaiming to Bentschley that he must get out, Peligreen returns, complaining that Roy's singing makes Peligreen sleepy and admonishing Roy not to sing anymore. Bentschley begins an a capella reprise of Nr.17, which lulls Peligreen to sleep in the cell. Bentschley reveals the hole in the wall through which he and Roy exit, leaving Peligreen in the jail.

*Act II, Scene 6*

In the original, Scene 6 is set in the Paradise Bar. It begins with Nr. 17a, again titled "Scene-change music and Reminiscence." It opens with the refrain from Nr. 17, then shifts to Bonita's theme. During the subsequent dialogue, Nelly privately explains to the Sheriff about Magnolia's situation and why she gave the money to Roy. The Sheriff restores her money to her. Roy and Bentschley enter the bar on the Mexican side. Roy agrees to surrender to the Sheriff if he will bring Lona to speak with Roy for ten minutes. The Sheriff leaves to find Lona, and Chester enters with the Vaqueros, who are holding him for ransom. Nelly uses her money to free him and they sing Nr. 18, "Mädel mit Zwanzig" ("Girl, Aged Twenty"), a light-hearted duet in which Nelly describes an imaginary personal ad she would have run in the newspaper if she and Chester had not found each other.

Lona enters to speak with Roy. Their dialogue is underscored by Nr. 18a, "Musical Scene and Melodrama." Roy tells her about his past. He has been searching for the horse thief who killed his father. He has discovered that Ibañez heads a large gang of cattle rustlers. Jim Slaughter is really Burt Morton and Arizona Lady is safe in a Mexican monastery. When Lona asks why Bonita misidentified him, Roy explains that he and Bonita had been friends until Bonita wanted to marry him and he did not return her feelings. After explaining everything, Roy tells the Sheriff he will surrender.[144] The Sheriff tells him that will not be necessary, just as the Mexican police enter with Ibañez, Slaughter, and the Vaqueros who kidnapped Chester.

[144] The radio broadcast version of *Arizona Lady* included an additional duet between Roy and Lona, "Dir kommt an Schönheit," after Roy has finished his explanations. This number is not included in the printed score and was not used for the adaptation. Martin labels it as Nr.18aa, in her list of *Arizona Lady*'s musical numbers.

In the adaptation, Nr. 17a omits the reprise of Nr.17 and begins directly with Bonita's music; however, it is not the rendition used in the original score for Nr. 17a. As the jail scene flies out to reveal the hotel in Scene 6, Lona and Bonita, together, are singing the original German lyrics for the first portion of Bonita's song, to the musical section corresponding with the men's chorus part that was deleted in Scene 4. They are quite drunk. Most of the party guests are passed out on the floor and the Sheriff is looking on with concern. After the reprise of Bonita's song ends, Nelly and Chester enter. In this version, the subplot about Chester's kidnapping has been removed, along with their duet, Nr. 18. Nelly and Chester have no idea what transpired during their absence, so Lona tells them about Roy's arrest. Nelly tells the Sheriff that the money found on Roy was hers. Roy immediately enters with Bentschley and tells the Sheriff that Jim Slaughter is the actual horse thief. The Cowboy Trio exits to try to recover Arizona Lady from Slaughter. A much-shortened version of Nr. 18a begins. Roy's back story has been pared down to the essentials. As he and Lona talk, Bonita begins to sob from guilt. She confesses that she lied about Roy because he broke her heart. She speaks in Spanish to Roy, telling him that she wanted to hurt him, to get even, but she cannot go through with it. Just as she is about to tell the Sheriff that Slaughter paid her to lie, Ibañez bursts in with Slaughter in custody, guarded by the Vaquero Trio. As they enter, the same music used to praise Slaughter for winning the race at the rodeo is now sung by the chorus with the lyrics, "Jim Slaughter, he is guilty! We cannot believe our eyes! Three cheers, Señor Lopez Ibañez! You are our hero!" This music is not present in the original score or the printed adaptation score. Ibañez explains that he began to suspect Slaughter and went looking for

him, while everyone else was busy with Roy. Arizona Lady is safe on Ibañez's ranch, where Slaughter had hidden her.

The adaptation's version of this scene is shorter and creates a more dramatic effect. In the original, Roy simply explains absolutely everything to Lona, without any involvement from other characters. Bonita's dramatic confession leading to Ibañez's surprise entrance is certainly more exciting than the original quiet conversation in a bar. The quiet conversation between Lona and Roy does happen, but after all the other characters have left. The awkwardness of the situation leads Lona to revert to her "all business" attitude. Roy informs her that after the Kentucky Derby, he will be resigning from the Sunshine Ranch. They agree to part ways.

*Act II, Scene 7*

Scene 7 is located at the Kentucky Derby. It begins with Nr. 18b, the traditional trumpet call prior to the race. The Sheriff makes another bet with Lona: if Arizona Lady wins the Derby, they will have a wedding that day. After the race is won, the Sheriff suggests a change of bridegroom, because Lona loves Roy. Nr. 19, "Final Song," is a partial reprise of the "Arizona March," the first-act-Finale version used in Nr. 13.

In the adaptation, Scene 7 is slightly longer. It opens with Nelly's introducing Magnolia to the Sheriff. As she is about to exit, to view the race, Nelly tells the Sheriff that she feels lucky to have had a "second chance" with Chester. She says, "It's funny, but in Chicago I just couldn't stand him. All this time, the man I wanted was right in front of me."[145] Nelly exits, and the Sheriff is thoughtful. Nr. 18b plays and Lona enters. She agrees to the Sheriff's bet and almost immediately the crowd rushes in with the

[145] Kelly and Kálmán, "Arizona Lady Adaptation," 203.

triumphant Arizona Lady. All the principals have come to the race. Even Bentschley is present, under the watchful eye of Peligreen. Bonita is hanging on Ibañez's arm, having attached herself to him at the end of Scene 6. When the Sheriff suggests that Roy take his place as bridegroom, the other principals encourage Lona and Roy to take the plunge. Everyone is waiting for Roy to propose and he nervously offers Lona the prize money from the race. She starts to scold him, then he tosses the money aside, grabs her, and kisses her. The Cowboy Trio reminds Roy that he needs to propose to Lona. They push him down on one knee. Ibañez pulls a box with a ring out of his pocket, steps up, and gives the ring to Roy. Roy proposes, Lona accepts, and everyone cheers. She says she can have her wedding in only one place, and everyone shouts, "Arizona!" This begins Nr. 19, which is longer in the adaptation. It begins at an earlier point in the music of Nr. 13, the place where Roy sings, "Guess I'll stay in Arizona; Guess this cowboy's found a home." All the principals sing the *soli* sections of Nr. 19, stepping downstage to form a line across the front, as they did in Nr. 11. Near the end, they break formation and move back into their couples and trios. Only the Sheriff is standing alone. On the last vocal line, he turns and walks over to Magnolia, implying that perhaps they will end up together. It is a classic operetta finale, where everything is resolved and everyone has a happy ending.

# CHAPTER 6

## COMPARISON: MUSICAL CHANGES

Musical changes in the adaptation were far less prevalent than changes to the text. Nr. 18, "Mädel mit zwanzig," was the only full-length number to be entirely removed. Nr. 10a, "Oh Magnolia," was also cut, but that was simply an eight-measure quote of the tune "Oh My Darling Clementine." Actual changes to the existing music consisted mainly of the removal of passages related to deleted characters, the omission or addition of repeated passages, the reassignment of certain vocal lines to be sung by a different character or group of characters, and the substitution of alternate musical passages for underscored dialogue. Any musical changes are clearly motivated by dramatic changes, i.e., changes to the plot and characters, including the interpolation of three additional songs.[146] For the most part, even when the content of a song's text was significantly altered, the structure of the music remained true to the original. The interpolations did not require any new parts for the orchestra, as all were either accompanied on guitar by the singer or performed *a capella*.

### Singing Suitors and Interpolated Songs

The purposeful decision to create the scenario of three suitors vying for Lona led to some of the more significant musical changes. Kelly describes it this way:

> We really wanted to make a situation that was a little bit like *The Merry Widow*, which is another very popular operetta, where there are these three rivals for the hand of the heroine. These guys are equal in stature and… equal in terms of what

[146] Only two of the interpolations were printed in the adaptation score, as mentioned previously. The song sung by Roy from offstage, prior to his entrance, was not printed.

> they can offer her… We wanted to make sure that the sheriff, the rancher, and the cowboy all had solos that they got to sing for her.[147]

Structuring the relationships this way meant that serenades would have to be added for both Ibañez and the Sheriff. Each of them was also given a moment that shows them preparing the serenade, providing another opportunity to draw a parallel between the two as rivals. During the dialogue scene between Nr. 6 and Nr. 7, Ibañez and his Vaquero Trio are rehearsing a middle section of "Alejandra" when the Sheriff and Lona enter. The Sheriff cuts them off by saying sarcastically, "Why Juan Lopez Ibañez, I didn't know you cared." During Scene 3, prior to the rodeo race, the situation is reversed. The Sheriff blows a pitch pipe, then starts to rehearse "Let Me Call You Sweetheart" with the Cowboy Trio. Lona enters with Ibañez and he exaggeratedly mocks the Sheriff with his own words, "Why Sheriff Harry Sullivan, I didn't know you cared!"

The idea that music could be the way to win Lona's heart is introduced prior to Roy's initial entrance and reinforced at various points throughout the show. Nelly describes the cowboy she met at the train station. Lona says, "Now was he a singing cowboy? Oh, guitars are *so* romantic!" Roy immediately begins to sing "Cielito Lindo" from offstage, accompanying himself on the guitar. This is the first interpolation. Lona lets out a delighted, "Ooh!" as she hears his voice. In Scene 2, the altered lyrics in Lona's and Roy's duet, Nr. 9, highlight Lona's love of music. Even the Sheriff indirectly refers to Roy's singing prowess, when he says, "Not all the singers in these parts are cowboys!" before beginning "Let Me Call You Sweetheart" in Scene 3.

[147] Kelly, interview.

In choosing the songs for the Sheriff and Ibañez, Kelly wanted pieces that would roughly correspond to the era of *Arizona Lady*. The songs also needed to make sense dramatically and be something that each character would choose to sing.[148] A standard barbershop-quartet arrangement of "Let Me Call You Sweetheart," by Leo Friedman, was an appropriate choice for the Sheriff. He sings the lead line, with the Cowboy Trio taking the other three parts. There are no alterations to the lyrics except for the very last line. As the Sheriff, kneeling, holds the final "you" of "I'm in love with you," the Cowboys change "I'm" to "He's" and sing, "He's in love with you," as they gesture toward the Sheriff.

In keeping with the goal of achieving a more authentic representation of the Mexican characters, Kelly sought to use a Spanish-language song, written by a Mexican composer, for Ibañez's serenade. She relied on the expertise of Octavio Moreno, the singer who performed the role of Ibañez in the adaptation. Kelly asked Moreno to choose an appropriate song. He chose "Alejandra," by Enrique Mora, and wrote the arrangement for the adaptation himself.[149] The arrangement features Moreno as soloist, with a notated guitar part.[150] Background vocals for the Vaquero Trio are included in certain sections, but most of the song consists of Moreno singing alone, accompanying himself on the guitar. Because it was a custom arrangement, Moreno was able to insert the name "Lona" several times, giving the piece even more romantic intensity.

[148] Kelly, interview.
[149] Kelly.
[150] All the notes of the guitar part are written out in standard music notation, rather than with chord symbols or guitar tablature. They could easily be played on piano for an alternate form of accompaniment.

Changes to Sung Numbers

The opening of *Arizona Lady* originally included only Slaughter, the Cowboys, and Chorus. The structure of Nr. 1, "Song der Prärie," was changed for several reasons. To reduce Slaughter's dramatic prominence, he was completely cut from this number. This resulted in the removal of an entire "Melodrama" as well as the repetition of the "Ride, Cowboy!" theme for which Slaughter sang the solo part, a deletion totaling seventy-four measures. Some of this missing length was balanced by the addition of a twenty-nine-measure repeat of the opening theme. The repeat features Ibañez and his Vaquero Trio singing in Spanish. They sing first alone, then alternate with a quartet formed by the Cowboy Trio and the Sheriff. The addition of both Ibañez and the Sheriff to this number, each accompanied by his own trio, helps to give them equal dramatic prominence. The quartet groupings used here foreshadow the serenades that come later.

There are several less significant changes throughout Act I. In Nr. 3, Nelly's entrance song, the second verse of three was cut by omitting a repeat. In Nr. 5, a brief postlude was added in performance, as the orchestra repeated the final eight measures. This minor change was not noted in the adaptation score. A larger change happens in Nr. 10, the opening of the rodeo scene. In the original, the chorus passages are interspersed with those related to the carnival. All the chorus passages use the same music, so the carnival passages were bypassed by simply jumping from the first to the last chorus passage, for a reduction of eighty-one measures. The original version of Nr. 11, "Arizona March," featured only Roy, Lona, Nelly, and Chester, with chorus. In the adaptation, the wider community participates, with parts of verses and *soli* sections also sung by Ibañez, the Sheriff, the Cowboy Trio, and the Vaquero Trio. The length of this number was

reduced by omitting a repeat of one hundred twenty-two measures. Nr. 11 is reprised during the first-act finale and at the end of the operetta. Reducing the length of its original incarnation does not diminish its prominence in the work. No changes were made to the music of Nr. 12. It was simply moved to the second act. As for the sung portions of Nr. 13, "Finale I," any alterations were extremely minor, such as changing which character sang a short passage or converting a solo line to *soli*.

Most of the musical changes in Act II are relatively minor, until Nr. 16. In Nr. 14, "Square Dance," the Cowboy and Vaquero Trios substitute for portions of the verse that were originally sung solely by Nelly and Chester. The last four measures of the "Waltz Duet," Nr. 15, are omitted, to enable a seamless connection with Nr. 16. Performing Nr. 15 and the beginning of Nr. 16 as one song streamlines the flow of the scene and builds the romantic intensity. Once Roy and Lona finish singing, he leads her into a quick waltz, whirling around and around, leading to the kiss.

Nr. 16, "Finaletto," has two significant alterations. The chorus men's portion of Bonita's song was deleted, along with part of her dance music, for a total of twenty-four measures removed. The choral repeat made sense in the original, because in the lyrics Bonita was quoting words that men say to her. The men simply echoed her words, saying them back to her. In the adaptation, she mentions that all the men know her, but she describes herself in her own terms, rather than quoting the men's words. It would not make sense for the men of the chorus to repeat the new lyrics back to her.

Amid the long melodrama section where Bonita identifies Roy as a horse thief, the original score contains a sixteen-measure section, labeled "Allegretto," in which Roy sings about his identity. During the dialogue, after Bonita has first stated that he is the

horse thief, Burt Morton, Roy says to her that it is true that she knows who he really is. When the Sheriff asks him if Roy Dexter is not his real name, Roy sings, "Well, maybe I'm called something else, maybe that's my name, maybe I'm called Jimmy, maybe I'm called Joe! I do my job as well as I can… whether I'm Jack or Roy, what's the difference?"[151] Later, when Roy explains everything to Lona, the audience finds out that he is known as "The Colorado Kid," but had to travel under an assumed name to catch the criminals. This confusion surrounding names was eliminated from the adaptation, so the associated musical passage was deleted as well.

Scene 5 has only two musical changes. Nr. 16a, "Scene change and Reminiscence," was shortened by twenty-nine measures with the removal of the reprise of Bonita's refrain by the Street Singer. During the dialogue after Nr. 17, "Lovely as a Rose," Bentschley repeats thirteen measures of the refrain from Nr. 17, *a capella*. Peligreen, who loves the song, joins him in singing one phrase, before abruptly falling asleep.

The largest musical change between the original score and the adaptation is the complete removal of Nr. 18, "Mädel mit Zwanzig" ("Girl, Aged Twenty"), the third duet for Nelly and Chester. Of the three duets, the text of Nr. 18 has the least to do with the plot. It is basically just another light-hearted dance number, placed prior to Roy's revelation of the actual criminals' identities to Lona. Nelly's and Chester's other duets are more integral to the operetta. Nr. 6, "Ladies, Remember Well" is related to Magnolia's story. Elements of its melody are used again for Nr. 14, "Square Dance." Nelly and Chester officially become a couple during "Night and Day I'm Dreaming of

[151] Kálmán, Grünwald, and Beer, *Arizona-Lady : Operette in 2 Akten*, 180–81. English translation by the author.

You," Nr. 12. By placing Nr. 12 in Act II, Kelly ensured that Nelly and Chester retained a duet in each act, even without Nr. 18.

The final change to a vocal number is relatively minor. The last song, Nr. 19, consists of a reprise of the "Arizona March" section of Nr. 13, "Finale I." In the adaptation, Nr. 19 begins at an earlier point in the music, where Roy sings, "Guess I'll stay in Arizona. Guess this cowboy's found a home," adding forty-four measures to Nr. 19.

Changes to Scene-Change and Underscore Music

There are several places where portions of scene-change or underscore music were repeated, shortened, or deleted, simply because more or less music was needed for the accompanying dialogue or to accomplish something on the stage. Most commonly, the underscore is shortened because the dialogue has been shortened. This is the case in Nr. 13, "Finale I," where much of the dialogue surrounding the horse race was removed. In Nr. 16, the "Melodrama" of Roy's arrest has two cuts totaling forty-six measures of underscore removed.

More significant changes were made to Nr. 17a, "Scene-change music and Reminiscence." The original version has two sections: a reprise of Nr. 17, "Lovely as a Rose," followed by Bonita's music, anticipating that the next scene will be the Paradise Bar. In the adaptation, the theme from Nr. 17 was deleted. Nr. 17a begins with Bonita's music, but not the version that is printed in the original 17a. What was originally instrumental scene-change music is now used to depict Lona's and Bonita's rowdy behavior. The original 17a has been replaced with the music from the chorus men's portion of Bonita's song that was cut from the earlier scene. (The chorus men are not

singing.) Lona and Bonita sing together in German. The first two phrases of text come from the first two lines of Bonita's song. The last two phrases correspond with the actual chorus words for those two phrases of the music. Kelly was able to include more of Kálmán's original material, although it did not serve the adaptation in its original location, by moving it to where it enhanced the restructured storyline.

This conscientious rearranging is most evident in the subsequent "Musical Scene and Melodrama," Nr. 18a. Kelly has edited the underscore for this number, not only for length, but for musical content. The final version presented in performance differs substantially from what is printed in the adaptation score, implying careful refinement that merits deeper examination. Throughout the operetta, Kálmán underscores his melodrama sections with recycled musical material, choosing melodies from previous numbers based on their extra-musical associations. A tune or portion of a tune may simply be associated with the character who sang it, or with an emotion, or with a location. As the dialogue for Nr. 18a was so heavily altered, it was necessary to change the attendant underscore to match. Not to do so would violate Kálmán's original intent.

Nr. 18a is the dialogue in which Roy reveals details about his past and the identity of the true villain. In the original, the underscore begins with a long section of music that is derived from Roy's entrance song, "Little Cowboy Song," although not a direct quote. Next there is a grand pause, followed by the theme from Roy's and Lona's first love duet in Nr. 9, "Do you know, Darling, what you are to me?". All of this accompanies the long conversation between Roy and Lona. After they have resolved to part, the music shifts to the minor-key section of Nr. 17, which continues as Roy speaks with the Sheriff. When Nelly and Chester celebrate the return of Nelly's money, the music shifts to the refrain

from Nr. 12. This up-tempo music finishes the melodrama, beneath lines spoken by Bentschley and Cavarelli.

In the adaptation, the opening section of underscore music was cut. Roy tells his story in briefer form, accompanied by the aforementioned section from Nr. 9, which was retained. The minor section of Nr. 17 now accompanies Bonita's outburst and confession. It is very appropriate because she mentions that Roy broke her heart and the text of that portion of Nr. 17 refers to Roy's leaving other girls behind. These portions of Nr. 18a are printed in the adaptation score. From Ibañez's entrance, the printed version and the final version diverge. The printed adaptation substitutes music from Nr. 1, "Song der Prärie," where the original score had Nelly's and Chester's music. Another restoration of something that was removed from an earlier scene, the passage included is the underscore for the melodrama involving Slaughter, which was cut from Nr.1. This would have made an appropriate accompaniment to the rest of the scene, although a rather generic one. For the final version, Kelly made more specific choices to suit the dramatic pacing of the new dialogue.

To punctuate the dramatic entrance of Ibañez, who delivers Slaughter to the Sheriff and announces that Arizona Lady is safe, Kelly draws on a less-used musical passage and elevates it to *leitmotiv* status. In the original score, this theme, which I will refer to as 'Victory Theme' to describe the associated mood, appears two times as an instrumental passage before it is sung once by the chorus. It is not a prominent feature of the original score. When the 'Victory Theme' is sung, the chorus is congratulating the winner of the rodeo race. In the original German, they do not use Slaughter's name, but

simply say, "Der Sieger"[152] ("the winner"). The English lyric in the adaptation is, "Jim Slaughter! Hail the victor!"[153] This provides elegant symmetry when the 'Victory Theme' is inserted into 18a. The chorus sings, "Jim Slaughter! He is guilty! We cannot believe our eyes. Three cheers, Señor Lopez Ibañez! You are our hero!" The next music is taken from Lona's entrance song, Nr. 2. As the Sheriff prepares to take Slaughter to jail, the music corresponds to Lona's reprimand and expulsion of Slaughter, in the first scene. As the other characters leave Lona and Roy alone together, the music continues to the next motive of Nr. 2, which had the lyrics "Ach, ja, I wish that I could show a different side, reveal just what I feel, not always have to hide. But my strong defenses make me doubt my senses." This association corresponds perfectly with the current scene, when Roy and Lona are unable to overcome the awkwardness between them and so continue to hide their feelings. After the dialogue is over, the restored portion of Nr. 1, printed in the adaptation as underscore, is used as scene-change music, providing the transition to Scene 7. In the original score, there is simply an instruction to use the refrain from Nr. 17 for the change of scene, without a re-printing of it.

Both the original score and the printed adaptation score contain only two musical numbers in the final scene, Nr. 18b, the race fanfare, and Nr. 19, the "Final Song." The final version of the adaptation included two more segments of music. The 'Victory Theme' reappears, solely in the orchestra, as Arizona Lady enters after winning the Kentucky Derby. Music from Nr. 15, "Waltz Duet," was added to underscore the

[152] Kálmán, Grünwald, and Beer, 125.
[153] Kelly and Kálmán, "Arizona Lady Adaptation," 116.

sentimental denouement, when the Sheriff says, “Lona, I love you enough to do the right thing,” and suggests that she marry Roy instead.

# CHAPTER 7

# CONCLUSIONS

## Audience Norms

In creating an updated version of *Arizona Lady*, the adaptors for the 2015 production sought to make the story more accessible and appropriate for a modern Arizona audience. They addressed issues of race, language, and gender, without undermining the setting of the operetta in the 1920s. Examination of the changes made reveals how the attributes of a twenty-first-century audience in Arizona differ from those of the original intended audience.

Kálmán's European audience of the 1950s would have little to no firsthand experience with cowboys or the American West. For them, cowboy culture would serve as an exotic 'Other,' more likely to be a stereotyped representation rather than an authentic one. This view is evident in the original lyrics for Nr. 11, "Arizona March." It is a song celebrating the greatness of Arizona, but many of the references pertain more to other regions of the U.S. For example, the characterization, "Wo der Tornado braust" ("Where the tornado roars") is not completely inaccurate, but hardly typical of Arizona. "Und das Korn wächst in den Himmel 'rein!" ("And the corn grows into the sky!") is certainly a reference to the song "Oh What a Beautiful Mornin'" from Rodgers and Hammerstein's *Oklahoma!*, which contains the lyric, "The corn is as high as an elephant's eye and it looks like it's climbin' clear up to the sky." Other exaggerated lyrics include "Wo Milch und Whisky fliesst" ("Where milk and whiskey flows") and "Dort, wo der Gryzzly-bär tanzt wie der Fred Astaire" ("There, where the grizzly bear dances like Fred Astaire").

Lyrics such as these might fit into the imagined Arizona in the minds of a 1950s Viennese audience, but they are comical to a modern, resident Arizona audience. While American depictions of the 'Wild West' are generally also romanticized and not strictly accurate, the broad inconsistency of the references above rings false. "Arizona March" is not meant to be funny, so use of the original lyrics would surely be a distraction for a modern audience. For the adaptation, Kelly expressed the sentiments and emotions intended in the original, using descriptions that would strike the proper tone for a modern, resident audience. For example, "Desert land stretching far as the eye can see, independent, beautiful, and free! Canyons plunge deep below where mighty rivers flow." To inspire the proper pride in Arizona, as depicted in the song, more realism was needed for a local audience.

If the cowboys in the American West are represented as an Other for the European audience, the original Mexican characters are depicted as even more exotic and remote. They are one-dimensional villains, with little character development and no redeeming qualities. Bonita is portrayed as a vamp, in stark contrast with Lona, who avoids flirtation. Categorization of all Mexicans as dishonest criminals, displaying only bad behavior, is not acceptable to a modern Arizona audience. Much of the Arizona population is comprised of people of Mexican descent and such a portrayal would be deemed offensive. The re-casting of Ibañez as a suitor and the conversion of Bonita to a more sympathetic character create a more appropriate portrayal.

Another means of reducing the element of caricature was to alter the usage of language. In the original German libretto, there is a sprinkling of both Spanish and English words or phrases. Often the way they are used produces a cartoonish effect and

sometimes they are incorrect. For example, in the opening Melodrama with Slaughter and the cowboys, Slaughter says, "und prestissimo Adios, Sunshine-Ranch!" ("and very soon goodbye, Sunshine Ranch!"). The word "prestissimo" is not Spanish, but Italian, yet is combined into one expression as if they are the same language. In Bonita's song, the French "adieu" ("goodbye") is used where "adios" would make more sense, simply because of the rhyme scheme. For the 1950s European audience, the use of these phrases would be a usual way to add 'local color' or perhaps even be considered an attempt at authenticity. In the twenty-first century, however, the careless manner in which they are inserted would be considered cultural appropriation.

The adaptation addresses this problem for a modern audience by using correct Spanish and much more of it. Not only do the Mexican characters speak Spanish, but the Sheriff, Bentschley, and Roy have some Spanish dialogue. Roy also sings substantial repeats of his song lyrics, translated to Spanish, as well as the interpolated "Cielito Lindo." He is clearly a fully bi-lingual character. The tri-lingual libretto uses language as an expression of multi-culturalism, where the original expressed the confluence of cultures through the locale of the bar that is simultaneously in both Mexico and the U.S.

The treatment of the border between the U.S. and Mexico may imply differences in the political climates of the two intended audiences. The original version uses the border as an essential aspect of the plot. Roy exploits his proximity to the border to escape from the Sheriff's jurisdiction. The current political climate in the U.S. is rife with tension surrounding border issues, especially in border states such as Arizona. What was simply a fascinating juxtaposition for a European audience in the 1950s could potentially be fraught with unintended issues in twenty-first-century Arizona.

Gender issues and social norms for women were also different in the 1950s. In the original libretto, there are several instances of women being primarily defined by their relationships with men and of male characters displaying attitudes that are somewhat demeaning toward women, by modern standards. It begins in the first number, with the "Ride Cowboy!" theme:

> Reit, Cowboy! Die Welt ist so weit, Cowboy, die Welt ist so gross, Cowboy, die Welt ist so schön! (Ride, cowboy! The world is so wide, cowboy, the world is so big, cowboy, the world is so beautiful!)
>
> Küss, Cowboy! Die Mädels sind süss, Cowboy, sie sind dir gewiss, Cowboy, nur musst du's verstehn! (Kiss, cowboy! The girls are sweet, cowboy, they certainly are to you, cowboy, only you must understand!)
>
> Sagt dir heut' die eine auch stolz: Nein! Nein! Wird's halt morgen eine Andere sein! (If one that's too proud says to you today: No! No! It won't stop there being another one tomorrow!)

There is some intervening text followed by the last two lines of the song, "Wenn dir Eine noch so gut gefällt …. 's gibt noch and're schöne Mädels auf der Welt!" (If you like one girl so much…. There are other beautiful girls in the world!).

The cowboys first sing these lyrics before Slaughter enters, when they have not yet heard about what happened with Lona. Then after the dialogue, Slaughter reprises them before he exits, applying them to his own situation. It is clear from the dialogue that Slaughter believes Lona to be unreasonable in insisting that her employees refrain from making romantic advances toward her. The cowboys are not surprised he was fired, but they do not seem offended on Lona's behalf. For them, this type of behavior is common.

Lona has already fired four previous foremen for the same offense. Conduct that would now be considered sexual harassment is viewed as normal male behavior. Lona is thought to be unusual because she refuses to tolerate it.

The adaptation retains the idea that love is part of a cowboy's life and that it may be changeable; however, there is no language about kissing girls. The lyrics for the same portion are more subtle:

> Ride, Cowboy! The world is so wide, Cowboy, the world is your prize, Cowboy, wherever you roam.
>
> Love, Cowboy! By heaven above, Cowboy, this world is enough, Cowboy, so make it your home!
>
> If one day you wake up and love has gone, by tomorrow you'll be riding along!

The final two lines have been changed to, "That's our answer to the desert's call…Arizona's filled with wealth enough for all!"

Lona's intolerance for sexual harassment is not the only way in which she is unusual. Her position as a female landowner in 1920s Arizona does not conform to gender norms of the time. The conflict and romance between Lona and Roy follow the 'landowner and her manager' formula that was so successful in *Gräfin Mariza*.[154] The source of this conflict is Roy's initial reluctance to work for a woman, an element that creates awkwardness for a modern audience. The character of Roy was updated to be more respectful toward women in the adaptation and his initial resistance toward working for Lona is somewhat inconsistent with his behavior throughout the rest of the story. His attitude could not be altered without removing the fundamental source of romantic

[154] Frey, "Emmerich Kálmán's Last Operetta, Arizona Lady," 20.

conflict, so it had to be retained. This conflict is also the subject of Lona's and Roy's first duet. Without it, the entire song would have had to be cut.

The situation with Nelly and Magnolia is also treated according to differing social norms. In the original, Magnolia's story is complicated by the fact that being an unwed mother was considered a major taboo. Magnolia must lie to her fiancé and claim that her baby belongs to Nelly or he will not marry her. Nelly and Cavarelli complain about this in the very brief Nr. 10a, "Oh Magnolia," after reading Magnolia's letter:

> Oh Magnolia, oh Magnolia, was hast du mir angetan?
>
> (Oh, Magnolia, oh, Magnolia, what have you done to me?)
>
> Unterschiebst per Post ein Kind mir wie in einem Schundroman!
>
> (Foisted a child on me by mail, as in a trashy novel!)

Designating single motherhood as a fit subject for a "trashy novel" would probably offend any single mothers in the modern audience.

The overwhelming importance of Magnolia's reputation influences the action of the story in Roy's arrest scene, as well. In the original, Nelly chooses to let Roy be taken to jail, and her own money be confiscated, rather than reveal the sordid details of her sister's situation in front of the party guests. This behavior would not seem plausible to a modern audience, especially since Magnolia resides on the other side of the country. In the adaptation, Nelly is simply removed from the scene, so that she is not available to provide an explanation that might prevent Roy's arrest.

With the character of Bonita, the gender and racial stereotypes interact. The original libretto refers to the idea of the Mexican female as overtly sexual, even before Bonita appears. In "Arizona March," another lyric that was not used for the adaptation is

sung by Roy, "Land so mexikanisch-spanisch, wo die Frau'n so wild vulkanisch" ("A country so Mexican-Spanish, where the women are so wildly volcanic"). In both versions, Bonita is a sexy entertainer who sings about her own appeal. The difference is in the language she uses and from whose perspective she is defining herself. In the original, she describes how men react to her and states the words they say when they proposition her. She does not say how she feels about them or herself. In the Spanish lyrics, written for the adaptation, she calls herself "pure fever," "dangerous," "pure life," and "a tiger." She is definitely powerful, saying to the men, "Y solo rio a tus planes" ("And I only laugh at your plans").

These gender and racial stereotypes were pervasive in the culture of the 1950s, not only in Europe but also in the United States. Their presence in *Arizona Lady* is not unusual or unexpected; however, their prominence had to be mitigated to make the work palatable for a modern audience. Likewise, the generic Cowboy trope, as it was perceived by Kálmán and his librettists, needed some revision for presentation to an Arizona audience. Kelly said it this way:

> …with operetta there is a very big tradition of not being faithful to the score. We took that tradition of infidelity, essentially, and used it as a justification for being quite free in reimagining the plot, because there's no reason to bring *Arizona Lady* to Arizona, if the Arizona that we show them is a caricature of the state. That audience lives in that state and knows more about that state.[155]

Her words are reminiscent of a statement made by Lee Shubert, a very important U.S. theatrical producer during Kálmán's heyday. The Shubert brothers produced some of

[155] Kelly, interview.

Kálmán's biggest hits on Broadway. During a discussion about why Kálmán's *Die Herzogin von Chicago* (*The Duchess of Chicago*) was not successful in the U.S., Petersen quotes an interview that Shubert gave to a daily Vienna newspaper, *Die Stunde*, in 1930:

> I find it strange that European operettas always involve so many Americans. Of course this looks a bit ridiculous to us. Because the people who describe these dollar billionaires and dollar princes have of course never known them. There is a cliché of Americans in Viennese and German operettas that one cannot inflict on our audiences [in the U.S.]. The librettists should rather take their characters from places that Americans do not know either. But to make Americans, of all people, the main characters of the operetta is misguided for American export.[156]

Shubert goes on to discuss the Viennese operettas that were successfully imported to the U.S., those that were essentially "Viennese" in character. It seems that U.S. audiences of the 1920s and 1930s wanted to see the stereotype of what they imagined Viennese subjects to be like, just as European audiences enjoyed a stereotyped version of American subjects.

Comedy and Local References

In addition to revisions to conform to local social norms, for Silver Age operetta it was standard practice to incorporate comedic references to local current events or issues whenever an operetta was adapted for presentation in a new city. Imre describes it this way:

> Though protected by international copyright laws, the adaptation of even the 'same' operetta for different cities went well beyond the normal process of

[156] Petersen, "Operetta after the Habsburg Empire," 52.

> translation of the text from one language to another. Though intentionally produced for an international market, they were adapted to the specific circumstances of the given social, political and economic milieu where they were staged. The entrepreneur-translator's aim of exploiting the operetta's commercial potential thus went through a process of re-contextualization and often re-nationalization.[157]

In the case of *Arizona Lady*, this re-contextualization includes not only where it was produced, but when. With a more than sixty-year gap between the original composition in 1953 and the adaptation in 2015, the playful insertion of modern references is done with a tongue-in-cheek self-consciousness.

The names of the other horses in the rodeo race, in the original score, include "Crackpot," "Senator," and "Flyer-Billy." For the adaptation, they were "Senator," "Border Patrol," "Wildcat," and "Sparky." "Wildcat" and "Sparky" are the mascots of the University of Arizona, in Tucson, and Arizona State University, in Tempe, respectively. The use of "Border Patrol" allowed for a political joke during the narration of the race. The Cowboy and Vaquero Trios shout out lines, depicting the action of the race throughout. The following exchange occurs early in the race:

> Rex: There's Border Patrol!
>
> Tomás: Es uno de los favoritos. (He's one of the favorites.)
>
> Danny: But he never wins any races!

[157] Imre, "Operetta beyond Borders," 180.

Esteban: No importa, ¡todo el mundo le gusta apostar por Border Patrol! (Not important, all the world likes to bet on Border Patrol!)[158]

At the time of the adaptation, the security of the U.S. border with Mexico was a prominent political issue in Arizona.

The scene referenced above was printed in the adaptation score; therefore, it was planned well before rehearsals began. The remainder of the references and added dialogue to be discussed in this section were developed during the rehearsal process, primarily by the actors themselves, according to Kelly. The most pointed political reference came from Robert Orth, who played the Sheriff.

At the time of performance, there was a local controversy regarding Sheriff Joe Arpaio of Maricopa County.[159] Arpaio took many actions that were considered controversial, but one of the most unusual was to require male inmates to wear pink underwear. Orth, as the Sheriff taking Roy to jail, quipped, "Meanwhile, I think I got a pair of pink underwear just your size." This line got one of the biggest laughs of the performance. An additional reference to modern celebrities occurs in Scene 5, the jail scene. After Bentschley compliments Roy's singing, Bentschley says, "I can't remember the last time I bunked with a singer. Let's see — Charles Barkley, Mike Tyson, Jim Morrison — nope, no singers there, you're the first!" While the first two people listed are athletes, Jim Morrison was a famous rock singer. The line takes a jab at rock music.

The provision of a scene allowing for improvisation on the part of the featured comedian was a common practice in Silver Age operetta. In *Arizona Lady*, jailer

[158] Kelly and Kálmán, "Arizona Lady Adaptation," 109.
[159] Phoenix is the county seat of Maricopa County. Tucson is in neighboring Pinal County. However, the proximity of the two cities would allow a Tucson audience to also understand the Arpaio reference.

Peligreen, played by Dale Dreyfoos, functions as the 'Third Act Comedian,' another Silver Age convention described by Baranello:

> To keep some interest, a new character known as the "dritter Akt Komiker" ["Third Act Comedian"] is occasionally introduced, who tells topical jokes that have little or nothing to do with the rest of the plot, a throwback to the jailer Frosch in *Die Fledermaus*.[160]

Peligreen, who first appears in Scene 5, not only fits this description, he is a direct reference to the character mentioned.[161] Dreyfoos does not tell jokes, per se, but delivers a string of puns and humorously mispronounced words that signal Peligreen's drunkenness. He sings the theme song from the American television program *Mister Ed*, substituting the name "Arizona Lady" for "Mister Ed" in the lyrics.[162] Dreyfoos also breaks 'the fourth wall' when he simply walks around the jail bars to get into the cell because he cannot find the right key, and again when Bentschley sings to him. Peligreen reacts to the song as if he recognized it, saying, "Kálmán! I love Kálmán!", singing along briefly before falling asleep while standing up.[163] The addition of Peligreen's singing along with Bentschley came about due to a misprint in the adaptation score. It was intended that only Bentschley would sing but erroneously marked "Peligreen," so Dreyfoos had prepared the music before rehearsals began. When he sang the first time in

[160] Baranello, "The Operetta Empire," 52.
[161] Although *Arizona Lady* has only two acts, this is likely due to the fact that while Kálmán was in the U.S., he encountered the preference for two acts rather than three. The musical numbers in *Arizona Lady* can easily be divided into the traditional three-act Viennese structure, with Nr. 16, "Finaletto," serving as the Act II finale, and Scene 5 beginning Act III.
[162] *Mister Ed* is a show about a talking horse that aired in the 1960s.
[163] Yvonne Kálmán told Dreyfoos that this joke referring to her father was one of her favorite moments in the show.

rehearsal, both Kelly and Ozawa thought it was funnier to have him sing along, so it was added.[164]

Critical Reception

Reviews of *Arizona Lady* were mixed, and the differences seem to stem from the varied expectations of the critics. It is clear they came with different perspectives on operetta, as a genre, and varying degrees of knowledge about the conventions of Silver Age Viennese operetta. It is also worth noting that local critics had little knowledge of the original version because the work is relatively obscure. They had no way of knowing if something they did or did not like about the text was new in the adaptation or faithful to the original. Complaints among the critics centered around issues with the libretto and plot. Most were complimentary of Kálmán's music, the quality of the singing and acting, the set design, and the costumes.

The most negative review was given by *Arizona Republic* critic Kerry Lengel, of the Phoenix opening on October 16, 2015. The use of local references and moments of broad comedy is one of the features that most makes the adaptation authentically true to its source. Yet it is one Lengel complained about, calling those references, "misguided anachronisms intended to pander to a local audience." Although the word "pander" has a negative connotation, it is true that Silver Age operetta built its success on international exportation that relied on catering to local audiences through what were usually extensive alterations and interpolations of local material. Whether one likes the practice or not, operetta was designed to connect with a local audience. Lengel attacks the updated

[164] Dreyfoos, interview.

libretto directly, citing the references to Arpaio, Barkley, and Morrison as evidence that "Kelly's updated libretto is a case study in trying too hard." [165]

Lynn Trimble reviewed the same Phoenix performance for the *Phoenix New Times*. Her review was also generally negative, but she found the local references, which she termed "easy laugh lines with an Arizona twist," along with novelties like trick-roping, to be "moderately amusing." Her problem was with the "plodding plot" that lacked anything "that reflects the depth and breadth of Arizona's history and culture." She states, "For modern audiences, it's simply not that gripping a tale."[166] The last statement implies that it might be a gripping tale for the original audience, but that is unlikely. The original audience was not looking for a gripping subject, but predictability. The expectation that an operetta would rely on dramatic and musical formulas was part of the draw for the audience, although often decried by critics at the time.[167] The purpose of an operetta story for the Silver Age Viennese audience was to provide an escape. It functioned as the provider of "a refuge and dream space for its audiences."[168]

Chris Curcio, critic for the classical radio station KBAQ, also found the plot to be boring; however, he realized that the predictability he disliked was typical for the genre, comparing it to "ancient operettas like *The Student Prince, The Vagabond King*, and Gilbert and Sullivan creations." Curcio was very complimentary on all aspects of the production. He rated *Arizona Lady* three out of five 'stars' for "an impressive production of a pleasant but forgettable operetta." Although not a fan of the typical operetta plot

[165] Lengel, "Opera Review."
[166] Trimble, "Arizona Opera Promises Bold, But Arizona Lady Is a Bore."
[167] Baranello, "The Operetta Empire," 52–53.
[168] Baranello, 7.

himself, Curcio conceded that "for most audiences who have never seen the creation, it was a pleasant diversion." [169]

Trimble's and Curcio's criticisms may imply another difference between the modern and original audiences for *Arizona Lady*. Does a modern audience dislike predictability? That may be true, but not everyone had the same opinion. Cathalena E. Burch reviewed the Tucson premiere performance of *Arizona Lady* for the *Arizona Daily Star*, on October 10, 2015. She made some key statements that showed she came to the performance with a different set of expectations than the reviewers previously mentioned. She enjoyed herself much more:

> Here's a bit of advice for anyone heading out this afternoon for the final Tucson performance: check your expectations of seeing high art at the door… This is an operetta. It does not take itself seriously. It does not pretend to offer anything more than three hours of pure entertainment.[170]

She goes on to discuss the exact same references to celebrities and events, but treats them as light-hearted silliness that help provide a fun evening:

> You will laugh. You will ask yourself and the person sitting next to you, "Is that 'Oklahoma' I hear?" You will compare notes during intermission about which names and local references you picked up on: Sheriff Joe Arpaio, the state's sticky immigration issues and former Phoenix Suns great Charles Barkley among them.[171]

[169] Curcio, "Arizona Lady."
[170] Burch, "Review."
[171] Burch, "Review."

The enjoyability of the work is clearly influenced by an audience member's understanding of an operetta as a light-hearted work, within the context of its original purpose. For Burch, her expectation clearly matched what Arizona Opera sought to deliver. "At the end of the night, you felt like you had experienced something so familial that you wanted to slip into the Congress Street hotel and try to match the set to the spot in the hotel that inspired it." [172]

Conclusion

Kálmán's youngest daughter, Yvonne Kálmán, traveled to Arizona to see *Arizona Lady*. After attending all the performances in both cities, she expressed her enthusiasm for the new adaptation and praised the high quality of the production. She was thrilled that one of her father's least-known works was revived in such a manner. Kálmán gave a short talk at a dinner hosted by Arizona Opera for major donors and the principal actors in the cast. She mentioned how much her father loved to visit Arizona, as a tourist, when their family was living in California.[173] Surely, he would have been gratified to see his 'cowboy operetta' presented in Arizona.

The goal for Arizona Opera's 2015 adaptation of *Arizona Lady* was to update the libretto, while remaining true to Kálmán's intent to celebrate the freedom and beauty of Arizona. Possible obstacles for the modern audience, such as caricature of Arizona and inappropriate portrayals of gender and race, were mitigated, without compromising the structure or integrity of the operetta as a Silver Age work. A fresh take on language was added with the trilingual libretto as well as appropriate references to local and current

[172] Burch, "Review." The set for the hotel scene is reminiscent of the Hotel Congress, an historic hotel in Tucson.
[173] Dreyfoos, interview.

events, as per tradition. Minimal changes to the musical score were consistent with Kálmán's style and intent.

Although critical response was mixed, tending toward the negative, even that is consistent with criticism Kálmán received at his most popular. Contentions that the plot is predictable and the humor corny, are true. Those are standard features of the genre. The 2015 adaptation of *Arizona Lady* is an authentic representation of the original work, thoughtfully conceived and true to the genre. From an artistic point of view, it is certainly a success.

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# APPENDIX A

## ARIZONA OPERA'S *ARIZONA LADY* — CAST & CREATIVE TEAM 2015

Lona Farrell……Angela Fout

Sheriff Harry Sullivan……Robert Orth

Roy Dexter……..Joshua Dennis

Chester Kingsbury……..……Andrew Penning

Nelly Nettleton……...…….Sarah Tucker

Lopez Ibañez……..……..Octavio Moreno

Jim Slaughter…….……..Ian Christiansen

Bill Sanders……..…….Joseph Lattanzi

Rex……..……..Kevin Newell

Danny…….Paul Nicosia

Algernon Benchley……..……Calvin Griffin

Peligreen ……Dale Dreyfoos

Magnolia……...……..Alyssa Martin

Bonita……...……..Maria Dominique Lopez

Hector……...Francisco Renteria

Tomás…….....Sergio Celis

Esteban……..James Mendola

Rodeo Judge 1…….Jonathan Gott

Rodeo Judge 2…….....Dennis Tamblyn

Conductor……..……Kathleen Kelly

Director……...…….Matthew Ozawa

Lighting Designer……...…….Douglas Provost

Scenic Designer…….Mark Halpin

Costume Designer…….…….Kathleen Trott

Chorus Master……Henri Venanzi

Choreographer…….Slawomir Wozniak

# APPENDIX B

# INSTITUTIONAL REVIEW BOARD EXEMPTION

ASU Knowledge Enterprise Development

EXEMPTION GRANTED

Amy Holbrook
Music, School of
480/965-2630
Amy.Holbrook@asu.edu

Dear Amy Holbrook:

On 11/15/2017 the ASU IRB reviewed the following protocol:

| | |
|---|---|
| Type of Review: | Initial Study |
| Title: | Comparison of the Original Operetta Arizona Lady, by Emmerich Kálmán, with its 2015 Adaptation Performed by Arizona Opera Company |
| Investigator: | Amy Holbrook |
| IRB ID: | STUDY00007292 |
| Funding: | None |
| Grant Title: | None |
| Grant ID: | None |
| Documents Reviewed: | • Arizona Lady Study recruitment script.pdf, Category: Recruitment Materials;<br>• Arizona Lady Study PROTOCOL revised.docx, Category: IRB Protocol;<br>• Arizona Lady Study CONSENT DOCUMENT - SHORT FORM revised.pdf, Category: Consent Form;<br>• Arizona Lady Study -sample questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); |

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 11/15/2017.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Elizabeth Leyva
Elizabeth Leyva