

Village Theatre

Production Preview Guide

THE NOTEWORTHY LIFE OF HOWARD BARNES

Howard Barnes is a perfectly average American guy: he likes baseball, grilling, and his daily routine. That is, until the day he wakes up to discover his life has become a musical. Desperate to return things to normal, Howard embarks on a fantastical quest through the realm of musical theatre. A Village Original from the 2013 Festival of New Musicals, *The Noteworthy Life of Howard Barnes* is equal parts satire, romantic comedy, and love letter to the American musical.

THE PURPOSE OF A PRODUCTION PREVIEW GUIDE:

Many people have different ideas about what material is appropriate, both for themselves and their families. This production preview guide is provided to give you the necessary information to determine if the content of our production is suitable for you and your loved ones. Please be aware that this document is provided with the intent of full disclosure, and therefore contains plot spoilers. Also, because all of our productions are locally produced, there may be cases where minor changes occur as the director prepares the show for the stage. In such cases, this guide will be updated accordingly. Once the show is open and on stage, there will be no further changes.

A MESSAGE FROM JERRY DIXON, ARTISTIC DIRECTOR

Writers Chris Dimond and Michael Kooman juxtapose the gritty vernacular of New York City with the familiar, savvy, jargon of a Broadway musical. Characters who at first are blustering and bawdy, surrender, and embrace the American art form of musical theatre!

SCRIPT CONTENT DETAILS:

Language: There is strong and crude language throughout the show. This includes singular uses of “bastard,” “dick,” “frickin,” “skank,” “ho,” “pussy,” “sleezebag,” and “jerkoff,” as well as multiple uses and variations of “shit,” “bitch,” “ass,” “hell,” “damn,” “crap,” and “douche.” There are a couple uses of mild religious swearing, including “oh my God,” and “Christ.” There are a few instances in the show where characters make light of homosexuality, obesity, and homelessness.

Violence: In a dream sequence, Maggie is shown ripping out Howard’s heart. There is a scene in which Maggie is dragged offstage, then brought back onstage bound and gagged. In a scene at Von Schwarzenheim’s apartment, the ensemble jokingly sings about killing Broadway composer, Frank Wildhorn, and Von Schwarzenheim gives Howard a sword to kill Grace with. Howard later cuts off the head of a puppet version of Grace, and the puppet is depicted bleeding excessively.

Sexual Content: The show contains suggestive language. In a scene at a hockey game, Fitz tells Howard he needs to “get laid,” then leaves to go “drain the snake.” Later in that scene, the ensemble sings a song with several instances of sexual innuendo such as, “with a quick little flick of the stick she’ll go down, and then you

put it in the back of the net." Von Schwartzzenheim has several lines and lyrics of a sexual nature, including "sentient dildo," "my lovers say I'm longer than Les Miz," and "I get sexually aroused when I begin to calculate all the royalties that I am sure to earn." In one song, the ensemble sings about how Von Schwartzzenheim "deflowered Noel Coward." There is also flirting among characters, and one couple shares a few onstage kisses.

Drugs/Alcohol: There are a few mentions of beer being spilled and characters casually drinking beer. There is one song lyric where Howard sings about Cuban cigars.