

**"FOREVER PLAID"**

**THE MUSICAL**



★ **"'FOREVER PLAID' IS A MANY SPLENDORED THING!"** —NEW YORK MAGAZINE

**Forever PLAID**  
The Heavenly Musical Hit

★ **"THE HAPPIEST SHOW IN TOWN!"** —Dennis Cunningham, WCBS-TV

★ **"LETTER-PERFECT"** —Stephen Holden, N.Y. TIMES

★ **"A REAL TREAT!"** —THE NEW YORKER

GINA WOLFE  
 ALLEN M. BRONFMAN and STEVEN BRONFMAN  
 Present  
**Forever PLAID**  
 Written, Directed and Choreographed by  
**STUART ROSS**  
 with  
 JANE ROSSMAN  
 GINA WOLFE  
 ALLEN M. BRONFMAN  
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**JAMES HATTY**

**Steve McGraw's** 158 WEST 72nd ST. Original cast recordings on RCA VICTOR

# FOREVER PLAID

<b>Genre:</b>	Musical
<b>Screenwriters:</b>	Stuart Ross
<b>Producers:</b>	Josi W. Konski, Benni Korzen, Barney Cohen
<b>Executive Producers:</b>	James DeMasi and Juan J. Llauro
<b>Director:</b>	Stuart Ross

FOREVER PLAID is a musical revue interspersed with witty and insightful banter about music and the love of it, and of growing up, and “making one’s mark.”

The story is a simple one of four young men struggling to “make it” as a swing & standards “close harmony” group in those pre-Beatles, pre-“grassy knoll” days of our Perry Como innocence.

Their problem? They’re *dead!* Wiped out by a bus full of schoolgirls while the lads were driving to their first real gig (at the “Fuselounge” in the local airport).

But a second opportunity is heaven sent. They’ve been returned to Earth some 40 years later to put on the show they never performed in life, and for each one of the four to achieve the happy resolution of his redemptive arc.

# **FOREVER PLAID**

## ***From "Off Broadway Play" to "Off Broadway Movie"***

FOREVER PLAID is a musical revue interspersed with witty and insightful banter about music and the love of it, and of growing up, and "making one's mark." It is also about the everyday courage we need to face life, warts and all, kind of a swinging American version of "Happy Days" meets "The Full Monty."

It has done well. In fact, it is the most performed, attended, and reviewed Off Broadway play in the history of American theatre, and more of the same in the UK, Germany, South Africa, Mexico & Canada, Japan and elsewhere round the world. The current worldwide total box office gross: \$250,000,000 and rising.

The show has played non-stop, worldwide for over fifteen years. This year, over 100 licensed productions will be mounted and the pace continues, including Las Vegas, where FOREVER PLAID, already one of the longest running shows of its kind in that city, is currently sold out months into the future in its new production at the Gold Coast.

### THE OFF BROADWAY PLAY:

The story is a simple one of four young men struggling to "make it" as a swing & standards "close harmony" group in those pre-Beatles, pre-"grassy knoll" days of our Perry Como innocence.

Their problem? They're *dead!* Wiped out by a bus full of Catholic schoolgirls while the lads were driving in their now iconic red '54 Mercury convertible to their first real gig (at the "Fuselounge" in the local airport). The schoolgirls, by the by, were okay.

But a second opportunity is heaven sent to the FOUR PLAIDS. They've been returned to Earth some 40 years later to put on the show they never performed in life. There are problems of course, not the least of which is that they are dead, the ultimate fish-out-of-water. And then there are the more prosaic dramaturgical problems like remembering lyrics and moves that they haven't sung or danced in 40 years, and a nosebleed, and worse.

But bit-by-bit, with confidence growing, they attack with increasing gusto the celestial musical opportunity they have been given, for each one of the four to achieve the happy resolution of his redemptive arc, and for the quartet to reach a perfect chord and achieve perfect harmony. This

harmonic chord is found buried deep in the song "Love is a Many Splendored Thing." It resonates with the harmony we all want, in our lives and in our worldview, all across America and around the world. It is the epicenter of the "feel good" explosion that is FOREVER PLAID. It is meant to be a lesson to us all.

#### THE OFF BROADWAY MOVIE:

Turning a classic and much loved "Off Broadway Play" into an "Off Broadway Movie" which will perform at the movie house box office the way the play has performed financially world wide entails a slightly different perspective than just "shooting the play." This is no archive DVD. It is a feature film.

The acting changes, dialog that was once broadly theatrical is now closer and more personal. The camera seeks out the performers as if they were real people (albeit deceased) putting on a show. We're upstage, we're downstage, we're at the back of the stage where the four PLAIDS huddle behind the scenery to stem the nosebleed and other little dramas; we're out in the audience, we're all over the "landscape" that our theatre has become; and then, as the PLAIDS approach the moment to sing the song, "Love is a Many Splendored Thing," and they realize that if they sing this song their "career" on Earth is over in a night, and so they dither, and quibble, and argue, and wonder whether to go on with the show or abandoning their quest for the perfect harmonic chord and try to stay, we go as "up close and personal" as any movie-movie ever gets.

And along with all this camera movement and motion picture thesping, there is an element of CGI, as well. When the PLAIDS joke and reminisce about having first practiced these songs in a semi-finished basement when they were kids, the four walls of the theatre magically fall away and we are in that basement with them as they perform the number.

And when a single tear forms on a cheek during the song, "Cry," it is a tear of PLAID. And when it falls from the cheek to the stage it turns the whole stage PLAID.

And in the last act when they take us to "Shangri-La," we all go to Shangri-La, the PLAIDS, their audience, the theatre, and us, too.

Because, in the end, it's all a dream really, not a dream any of the PLAIDS are having; for them it's real and they do return to heaven. It's a dream for us, a dream of the music that can be, in our ears and in our minds and in our hearts, if we can just find our way to harmony.