

ANYTHING GOES: A LOOK THROUGH TIME AT THE MARKETING
STRATEGIES AND HOW ONE SHOW HAS SURVIVED IN A CHANGING
ECONOMY FROM 1934 TO 2011

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*ANYTHING GOES: A LOOK THROUGH TIME AT THE MARKETING
STRATEGIES AND HOW ONE SHOW HAS SURVIVED IN A CHANGING
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Thesis

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ABSTRACT

Cole Porter's 1934 musical, *Anything Goes*, has a unique history that separates it from most Broadway musicals. From the Great Depression, to the economic boom in the 1980's, and the Great Recession in 2009, *Anything Goes* has flourished under unique economic times in the United States. Some marketing and promotional materials used were the same throughout the years, and some changed with time. Researching a show's "star power", reviews, playbills and posters, location, and awards illustrate the effect these factors have on each production's ticket sales and revenue.

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CHAPTER I

INTRODUCTION

To move forward, it is essential to know the past. Some marketing strategies have been in existence since the 1930's and earlier. Why? What is it about these strategies that make them successful enough to still be used today? By examining one show one can compare what exactly has made this show win countless awards and accolades throughout the decades. Taking into consideration everything that the economy went through during the 77 years of this particular show can prove what strategies were most successful and what they had in common.

The Broadway musical *Anything Goes* has thrived from its opening in 1934, to its first revival in 1987, and second revival in 2011 during the lows and highs in the United States with its marketing strategies and a constantly changing economy. TIME Magazine reported *Anything Goes* as the tenth most produced show by high schools and community theatres in 2008 (TIME.) In fact, its popularity has risen to how author, Ethan Morrden would say, "It is so readily performable that it may be too often around nowadays; but then it is irresistibly full of personality." By producing a popular show that millions of audiences have seen, there is a mass appeal to the public that anyone can read and take an interest. *Anything Goes* has produced classic songs, made Broadway stars, and left audiences talking about the show enough to be produced all over the world.

Marketers in other sectors will be able to review marketing techniques used in this production for years. Looking through nearly eight decades of information can benefit audiences of all ages. Although, many techniques from the 1930's are still used today, different techniques now are tracked for their performance and have been refined and tuned to give what the audience wants in order to bring in a larger audience.

During a period when there was no internet, no accurate system of tracking ticket sales, and the economy was dismal; it is seemingly miraculous that *Anything Goes* was such a hit. It was the first musical of its kind- with musical numbers that became classics that Lady Gaga and Tony Bennett can sing¹ - and a story line that was exciting for audiences of all ages to watch. It's almost surprising it took until 1987 for the first return to Broadway, with the second revival appearing in 2011. Because of the different economic state during each decade the show ran and how far technology has come in this short time, looking at each of the major techniques used to promote the show it has been fascinating to see what major impact other social mediums had such as the newspaper, star power, and of course word of mouth.

Each run of the show was unique in its own way, featuring subtle differences to the script, new dance numbers, altered costumes, different stars portraying the lead characters, and much more. However, each time this show was produced there was one major characteristic in common: the show was successful. Even during vastly different times during the U.S. economy from the Great Depression, to a booming economy in the 1980's, and the Great Recession in 2009, *Anything Goes* was still successful and had a lengthy run on Broadway each time.

¹ Tony Bennett and Lady Gaga performed *Anything Goes* as a duet on their studio album: Cheek to Cheek. The single was the first one released from the album and sold 16,000 digital downloads in its first week.

CHAPTER II

BACKGROUND OF A MUSICAL THROUGH THE AGES

In order to fully grasp the different strategies used to market *Anything Goes* and understand the impact of these tactics, it's vital to have a basic knowledge of the show and its major achievements. When the stock market crashed in 1929, the US economy collapsed into shambles. By 1934, Franklin Delano Roosevelt was elected president and had established numerous reemployment programs. Many people who had enough spare cash used theatre as an escape from their problems. When *Anything Goes* premiered, it was a breath of fresh air in an otherwise low time amongst the rest of the economy.

Originally produced by Vinton Freedley, Guy Bolton and P.G. Wodehouse wrote the script for the show. *Anything Goes* was specifically written with the intent to have Ethel Merman star. Originally, the show included a bomb threat, a shipwreck, and hijinks, but on September 8, 1934 the ocean liner SS Morro Castle caught fire and killed 137 passengers and crew members aboard. Freedley thought it would be in poor taste to put on a show with similar themes and needed changes to the script. At the time, Bolton and Wodehouse were unavailable to rewrite the script, so Freedley enlisted in the help of the director, Howard Lindsay. Lindsay brought aboard Russel Crouse, a press agent at the time, to help. Known today as the longest collaboration of writing in theatre history, Howard Lindsay and Russel Crouse were partners for more than 32 years (Playbill

Vault.) Their partnership began with *Anything Goes*. As co-authors of the revision Lindsay and Crouse revamped *Anything Goes* to fit the needs of the audience. The entire score, music, and lyrics were written by Cole Porter. It included twelve original songs, many which are now considered classics such as “All Through the Night”, “You’re the Top”, “Blow Gabriel Blow”, and the title song “Anything Goes” (Morrdan.)

The premise of the show *Anything Goes* includes an evangelist turned nightclub singer (Reno Sweeney), a young Wall Street Broker (Billy Crocker), a beautiful heiress and her fiancé (Hope Harcourt and Lord Evelyn Oakleigh), and Public Enemy #13 (Moonface Martin.) Billy Crocker is a stowaway on SS American chasing after the girl he’s fallen in love with, engaged Hope Harcourt. Reno Sweeney and Moonface Martin agree to help Billy get his love and madness ensues. Numerous antics emerge and this hilarious story of love, friendship, and the changing times of the world engages audiences of all ages.

In the grim years of the Great Depression, Cole Porter debuted arguably one of his most successful shows. November 21, 1934 *Anything Goes* premiered at the Alvin Theatre (now known as the Neil Simon Theatre.) From September 30, 1935 through its closing, the show was performed at the 46th Street Theatre. As the fourth longest running show of the 1930’s, the show ran for 420 performances through November 16, 1935. The show starred and was written specifically for Ethel Merman. Also starring in the opening night cast was Victor Moore and William Gaxton.

In 1962 there was an Off Broadway revival but fifty three years would pass before the first Broadway revival was launch. The show gave forty-four previews to audiences at discounted rates from September 3, 1987 to September 11, 1987 when the first revival of

Anything Goes opened. Showing at the Lincoln Center in the Vivian Beaumont Theatre, there were 784 performances. This show kicked off Patti LuPone's comedic career² and also starred Howard McGillin.

Most recently, *Anything Goes* was revitalized in 2011 at the Stephen Sondheim Theatre. The show first previewed March 10, 2011 for 32 performances and opened April 7, 2011. Five hundred and twenty-one performances later the show closed on July 8, 2012. Starring Tony award winners Sutton Foster and Joel Grey, supported by Laura Osnes, and Colin Donnell (Playbill Vault.)

Anything Goes has also been performed in London's West End Broadway district. It opened in London, United Kingdom June 14, 1935 and ran for 261 performances. In 1989 it was revived in the West End and within the same year was transferred to Australia to be performed in Melbourne and Sydney. The second revival to occur in the U.K. took place in 2002 through 2003 performing in the Olivier Theatre by the National Theatre and again in the West End in London. In 2012 the cast of *Anything Goes* ventured on their first national tour, and in 2015 the United Kingdom's cast did the same.

Spanning from 1935- 2011 there are a total of 15 cast recordings of the show. These recordings are from original, studio, film, off- Broadway, and revival casts from the United States, London, and Australian casts. Aside from all the different places and time this show has been performed, the show has been acclaimed for its success.

² Patti LuPone was best known for her Tony Award winning portrayal as the title role in *Evita* (Playbill.)

Awards and accolades

Through the lifespan of *Anything Goes* the show has won award after award, constantly being recognized for their success. Considered the highest honors in musical theatre, the Tony Awards, recognition ceremony began in 1947. Although the Tony Awards did not exist during the original 1934 run of *Anything Goes*, the show was the most successful show on Broadway that year (Morrdon, Block 40.) The Drama Desk Awards were started in 1955 and they recognize New York Theatre productions (musicals and plays) on Broadway, off-Broadway, and off-off-Broadway. Where-as the Tony Awards are a televised event; the Drama Desk awards are not. For each revival of *Anything Goes*, the production earned nominations and wins in many categories both at the Tony Awards and the Drama Desk Awards.

During the 1988 and 2012 award ceremonies *Anything Goes* performed its title number; “Anything Goes”. The 2012 Tony Awards Ceremony raked in 6.01 million views, which was down from previous years. At the beginning of June each year the awards ceremony (coincidentally) takes place just before tourism season in New York City. A variety of shows give short performances during the ceremony in the hopes of enticing viewers to come see the entire show in New York City. Broadway shows that perform during the award show and are nominated are in the lime light for their biggest audience each year. Although, the biggest surge in Broadway is the week between Christmas and New Year’s, if a show has enough momentum from the summer season their sales still reflect well during the holiday season.

The first revival of *Anything Goes* was nominated for 11 Drama Desk Awards and won 4, including “Outstanding Revival of a Musical”, and “Best Choreography”. In the

1988 Tony Awards, the show was nominated for 10 awards (tied with Best Musical winner, *The Phantom of the Opera*), winning 3, including “Best Revival of a Musical”, and “Best Choreography” (Playbill Vault.)

The 2011 Revival was nominated for 10 Drama Desk Awards, winning 5 of them including “Outstanding Actress in a Musical”, “Best Choreography”, and “Outstanding Revival of a Musical”. An unusual feat for any show- each of the acting categories (Outstanding Actor, Actress, Featured Actor, and Featured Actress) included a nominee from the show. As for the Tony Awards – *Anything Goes* was nominated for 10 awards, winning 3 including “Best Performance by a Leading Actress in a Musical”, “Best Choreography”, and “Best Revival of a Musical”. In the 2012 Broadway Cast Recording Album of *Anything Goes* was also nominated for “Best Musical Show Album” at the Grammy Awards (Playbill Vault.) Only two other shows have won the Tony Award for “Best Revival” twice. *La Cage aux Folles* and *Porgy and Bess*³ have also had this honor.

³ *La Cage aux Folles* won the Tony award for best revival of a musical in 2005 and 2010. *Porgy and Bess* won the award in 1977 and 2012 (Tonyawards.com.)

CHAPTER III

DESCRIPTION OF THE RESEARCH

1934 Opening of 'Anything Goes'

The 1934 debut of *Anything Goes* became the fourth longest running show of the 1930's. No show during this era surpassed 500 performances, so 420 performances was considered a great run (Mordden.) Opening a show in 1934 may have seemed risky because of The Great Depression but *Anything Goes* prevailed and thrived through the country's economic hardship. During a time when much of the population (especially in New York City) didn't have income to spare on entertainment, the show still flourished.

A ticket price for a Broadway show in 1934 was between \$2.50 and \$4.50. The average ticket price was \$3.30 per ticket. Producer Max Gordon (most famous for producing *The Jazz Singer* in 1925 and even rose to infamy by being mentioned in the song 'Anything Goes') exclaimed "You have to be a rich man to go to the theatre, with two tickets costing \$8.80, with dinner before it." With the hard hit of the economy during the Great Depression, Broadway producers agreed to lower the ticket price across all shows on Broadway in early 1935 to \$2.20. Lowering the ticket prices increased attendance, and even after taking a financial hit at first, eventually helped earn more in total gross revenue (Ovrtur.)

Data for each weekly gross was not recorded during this time; however, it can be reasonable to say the highest weekly gross was the week between Christmas and New Year's Day. As previously stated, the week between December 25th and January 1 is typically the most successful week for Broadway shows. (Hollywood Reporter)

Although there is no data on the revenue or profit made from the original opening of *Anything Goes*, the Alvin Theatre had 1,362 seats. The show ran in the Alvin Theatre from its opening on November 21, 1934 to September 28, 1935. Then the show was relocated to the 46th Street Theatre (Now known as the Richard Rodgers Theatre) and ran from September 30, 1935 to its closing on November 16, 1935. The 46th Street theatre has 1,380 seats (The Nederlander Organization.) With eight shows a week, assuming a full house every show, the range of profit could be as high as \$35,956.80 a week when showing at the 46th Street Theatre and as high as \$35,956.80 when showing at the Alvin Theatre⁴. If every single performance was sold out the total revenue for *Anything Goes* would have been \$1,351,152. A more realistic option of the audience being at 80% capacity for all 420 performances would have been a total of \$1,081,256 in total gross revenue. For the benefit of viewing all options of total revenue if every show was at 40% capacity, \$540,628 would have been the total gross receipts.

In Figure 3.1 a large decrease of ticket revenue at the beginning of 1935. This is due to all the Broadway producers agreeing to lower the prices of tickets to \$2.20 in order to make it more affordable for ticket goers and to attract larger audiences. Lowering the price from \$3.30 to \$2.20 was better but still an expensive ticket considering that wages were an average of \$1,368 a year – equaling out to be about \$3.75 a day (IRS.gov.) Even

⁴ Assumptions are based on 100% sold out show and a \$3.30 and \$2.20 ticket.

if *Anything Goes* was running at a consistent 80% capacity before the price drop, the loss would have still been significant if the performances were running at 100% after the ticket price decrease.

The decline in revenue towards the end of production may be attributed to a few main factors, such as selling fewer tickets at the box office. Many shows close because they are selling less tickets and the loss in revenue is greater than the gain. The other reason to account for a decrease in revenue in the last week is because the show closed on a Saturday- potentially missing out on two Sunday shows for the final week of revenue⁵. A potential reason for the closing of *Anything Goes* may have been paying the high star salaries. Ethel Merman only stayed with the show for eight months before leaving to pursue a film with Eddie Cantor called *Strike Me Pink* (1936.) Although Ethel Merman's exact salary while performing in *Anything Goes* is uncertain, she did make \$1500 a week during her performances in *Girl Crazy*, and Merman's contract with Warner Brothers began at \$200 a week in 1929. By 1940, she demanded 8% of the weekly gross of shows she was performing (Kellow.) If she took home an 8% royalty during her time with *Anything Goes*, Ms. Merman could have been earning anywhere from \$2,876.54 (100% capacity) to \$767.60 (40% capacity.) When performers demand more than the producers can offer, often times a show has to close because a profit isn't being made.

⁵ Most Broadway shows run from Tuesday to Sunday as their work week, with Monday off. Show times vary but the typical schedule for a Broadway show is Tuesday night, Wednesday matinee and evening, Thursday evening, Friday evening, Saturday matinee and evening, and Sunday matinee (occasionally Sunday evening depending on the popularity of the show and time of year.)

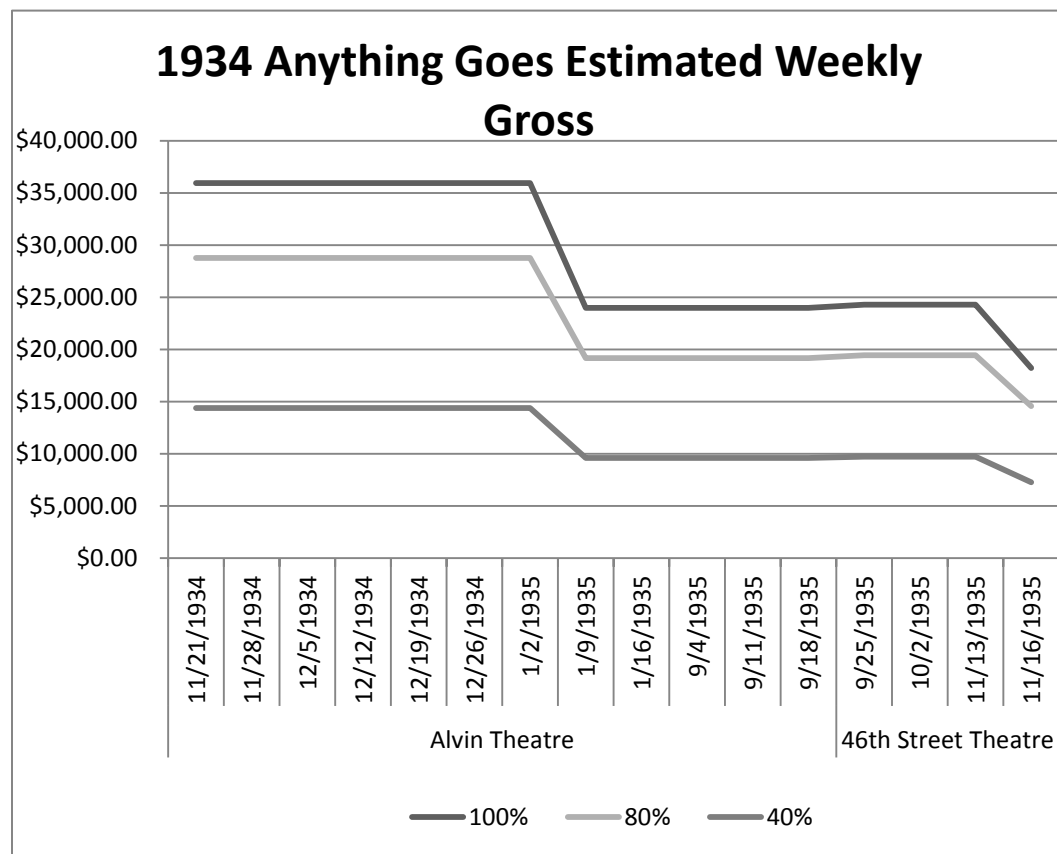


Figure 3.1 1934 Anything Goes Estimated Weekly Gross

The Tony Awards didn't exist until 1947 and there weren't any other type of awards given to recognize successful theatre until that time. Examining how long other shows ran at the same time as *Anything Goes* can better illustrate the successfulness of the show. There were nine other musicals that opened in 1934. The second most successful show this year was titled *The Great Waltz* and ran for 298 performances on Broadway. Other shows that debuted this year included *The Conversation Piece* which ran for 177 performances, *Sporting Love* with 302 performances, and *Life Begins at 8:40* which ran for 237 performances (Ovrtur.) It is also important to note that none of these

other shows experienced the same success after its original run. Like *Anything Goes*, *The Great Waltz* has had two film adaptations and has been performed in the London West End, but has not appeared again on Broadway. Being the longest running show of the 1934-1935 season, one can assume that show was making a profit and doing well at the box office and with audiences. If shows didn't turn a profit they closed very quickly. During a time when disposable income was hard to come by consumers were much more particular about where they spent their hard earned money (Fearnow.)

Since the Tony Awards didn't exist to bring in an extra boost in revenue other means of advertising were used to gain an audience. One of the few forms of advertising available in 1934 was the newspaper. For 5 cents, a person was updated on all the news in their local community. In New York City there were many competing newspapers, each of which gave different reviews of what was showing on Broadway. Today, theatrical reviews come in many different shapes, sizes, and forms, but in 1934 many of these reviews had the exact same format. There was always a brief synopsis of the show, the actors' names in the show, where and when the performance was taking place, and possibly a few distinct adjectives to describe if the show was worth seeing or not. Many reviews didn't acclaim how well the actors did or if the performance was great or not. In the case of *Anything Goes*, many reviews acclaimed the writers and the lyricist, Cole Porter, for his music arrangement.

Other means of advertisements included being mentioned on the local radio show. Radio advertisements were not connected with Broadway shows in the 1930's. However, there were radio theatre shows, like Lux Radio Theatre, that adapted Broadway shows into radio version. *Anything Goes* was never adapted, but many of Cole Porter's songs

from the show were featured on various radio shows. Cole Porter was constantly praised for his work done in *Anything Goes* through newspaper, radio, or word of mouth. Word of mouth is a powerful form of advertising, however, in 1934 there was no way to measure the success of how well it helped the show. Because the opening of the show didn't have the advertising advantages of a revival that is already well known, the original run of the show was primarily promoted through newspaper reviews. The first run of *Anything Goes* did, however, have a powerful asset to help make it successful: Ethel Merman.

Star Power: Ethel Merman

In the 1934 production of *Anything Goes*, Ethel Merman starred as Reno Sweeney, the main character in the show. The New York Post called Merman “vivacious and ingratiating in her comedy moments, and the embodiment of poise and technical adroitness.” Rave reviews for Merman gave the show an enormous amount of press, as well as giving Merman good press individually. By the release of *Anything Goes*, Merman was a well-known name in society having her breakthrough stage debut in George and Ira Gershwin's 1930 production of *Girl Crazy* and appearing in multiple films by Warner Brothers and Paramount.

By 1934 Cole Porter had already written many hits for Hollywood and Broadway. In the 30's Cole Porter was extremely popular, but his name didn't rise to prominence until much later. Now a large reason *Anything Goes* is popular is because of the music by Cole Porter. In 1934 audiences didn't look upon that factor; the popular actor and

actresses were the more popular reason to see the show. Cole Porter wrote the music for twenty-seven stage musicals, seven films, and one television production. Critics debate his most famous are *Anything Goes* and *Kiss Me Kate* (1948) (The Cole Porter Resource Site.)

1987 Revival

The economy was booming, many people had cash to spare, and 1987 was a good time for Broadway Theatre. New shows that premiered this year included shows that are still very popular today: *The Phantom of the Opera*, and *Into the Woods*. During the 1987-1988 Broadway season an estimated \$252 million was grossed. In all of Broadway there was over 8.1 attendees a Broadway shows. Out of the 32 new Broadway productions (plays and musicals), 20 were musicals, and 8 were musical revivals (Playbill Vault.)

By 1987 there had been two movie adaptations and a television version of *Anything Goes* performed by famous celebrities. The movie released in 1936 starred Ethel Merman and Bing Crosby. Even though there were many revisions in the second movie it still contained the same basic premise and once again starred Bing Crosby in 1956. In the 1954 television movie musical, Ethel Merman reprised her role as Reno Sweeney opposite Frank Sinatra. The live television broadcast appeared during an episode of Colgate Comedy Hour and has since been released on film for today's audiences (Mordden.) Regardless of releasing different versions of *Anything Goes*, just the

title of the show resonated with audiences, making the show popular the second time around.

By 1987 new marketing techniques, such as direct mail, were available and often used to gain audience members. Direct mail had been around and used effectively for many years by other sectors, but Broadway was behind on this trend. *Anything Goes* took advantage of direct mail by sending their promotional material to previous ticket buyers, season subscribers, and sending advertisements to the other mailing lists Lincoln Center had available such as The New York Philharmonic, The New York Ballet, The Metropolitan Opera, and Julliard. A major advantage to the show being held at Lincoln Center was being surrounded by world- renowned performance groups and having their reputation reflected on *Anything Goes* at the Vivian Beaumont Theatre.

Despite some reviews that may not have agreed with the quality of LuPone's performance, the show surpassed any other revival in the 1987-1988 Broadway season. The total gross from ticket sales was \$30,293,686, with the highest weekly gross occurring the week ending on January 1, 1989 at \$393,351. The average ticket price at the Vivian Beaumont Theatre at Lincoln Center was \$37.05. This revival gave more performances than any other time *Anything Goes* took the stage with 784 performances and 44 previews (Playbill Vault.) Average capacity for the theatre was 93.82% (Figure 3.2.)

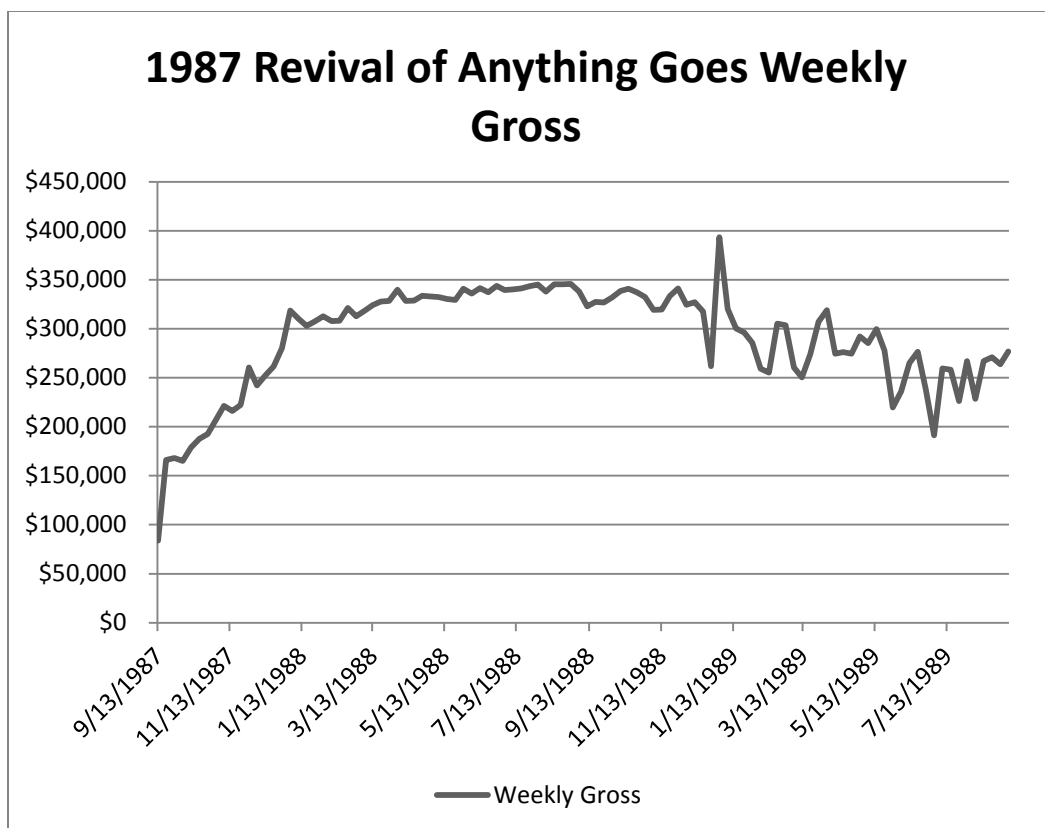


Figure 3.2 1987 Revival of Anything Goes Weekly Gross

Other revivals in 1987 included well known, but short lived, shows such as *Cabaret* (starring 2011 *Anything Goes* star Joel Grey) and *Dreamgirls*. *Cabaret* was nominated for four Tony Awards at the 42nd annual Tony Awards Show, and *Dreamgirls* was nominated for one⁶.

Cabaret ran for 35 weeks, 261 performances, with 18 previews and brought in a total gross of \$10,220,724 dollars. Their most profitable week was the week ending January 3, 1988 with a total of \$428,481 which is \$34,795 more than *Anything Goes*'s

⁶ *Cabaret* was nominated for Best Featured Actor in a Musical (Werner Klemperer), Best Featured Actress in a Musical (Regina Resnik and Alyson Reed) and Best Revival of a Musical. *Dreamgirls* was nominated for Best Revival of a Musical (Tony Awards.net.)

most profitable week. An average price of a ticket to see the show was \$34.69; \$2.36 less than a ticket to *Anything Goes*. Although *Cabaret* was more successful than *Anything Goes* in some aspects the average capacity for this show was 69.04%, which is 16.85% less than *Anything Goes*.

Dreamgirls, like *Cabaret* and *Anything Goes*, had been revived several times, and made into movies, but this revival of *Dreamgirls* was the least successful. The show received positive reviews from critics and the original show was extremely successful with 1521 performances over a span of almost 5 years. This show didn't run through the week between Christmas and New Year's Day, so the most successful week was the week ending August 2, 1987 with \$271,732. The 23 weeks this show ran the total gross was \$4,492,189; which is \$673,434 less than if *Anything Goes* had only ran for 23 weeks, as well and \$25,801,497 less than the total gross of *Anything Goes*. The typical ticket price was lower than both *Cabaret* and *Anything Goes* at \$29.09. *Dreamgirls* was short lived on Broadway with only 177 performances and 7 previews, but the average capacity of the theatre was 76.97% (Playbill Vault.)

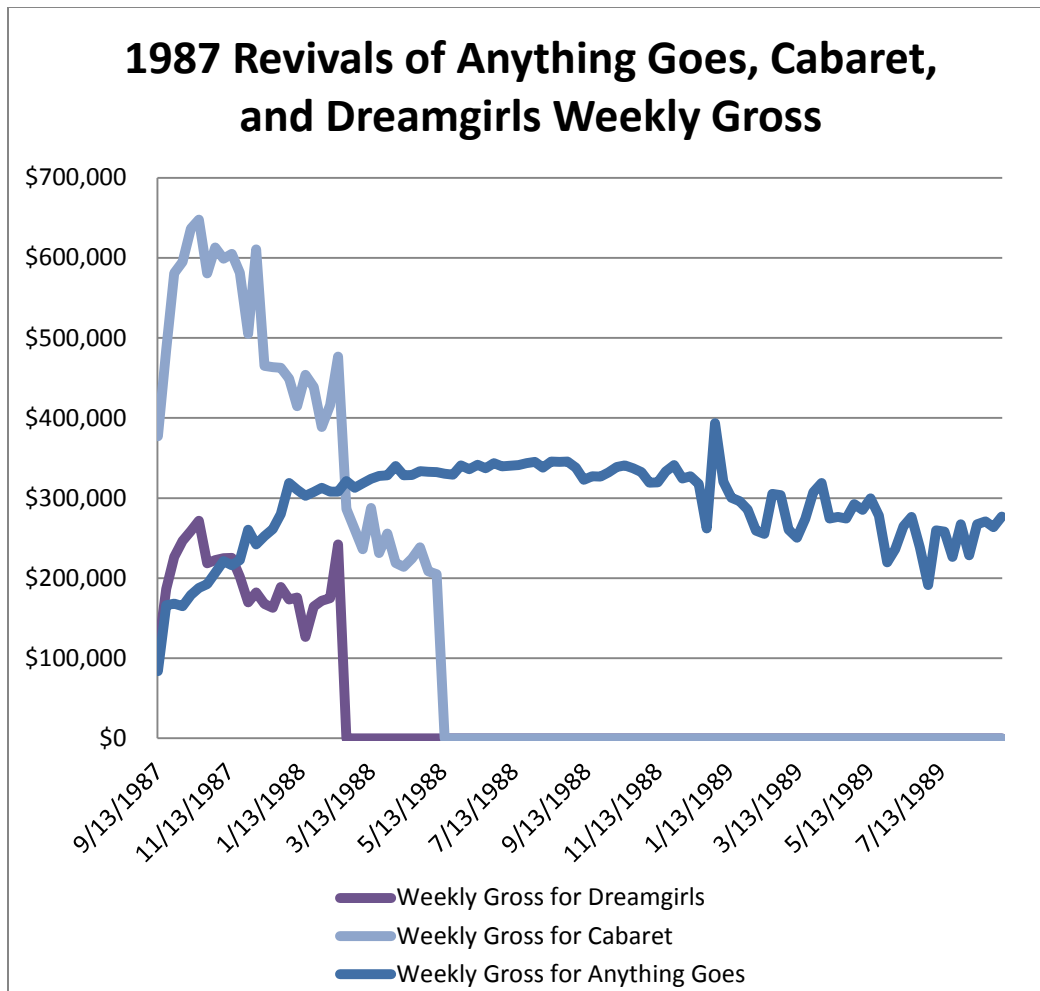


Figure 3.3 Revivals of Anything Goes, Cabaret, and Dreamgirls Weekly Gross

Star Power: Patti LuPone

The 1987 revival featured Tony and Grammy Award winner Patti LuPone as Reno Sweeney. The actress singer had already been in seven feature films by the time she appeared in *Anything Goes*. LuPone was also nominated for her performance in *The Robber Bridegroom* in 1976 and won the Tony Award for Best Performance by a Leading Actress in a Musical in 1980 for portrayal of the title role in *Evita*. She was also

featured on the Grammy Award show for her performance in *Evita* and was later featured on the Grammy's Greatest Moments Volume Four in 1994 (Amazon.com.)

Ms. LuPone stayed with the show from its conception to its closing. Despite some reviews that weren't as flattering, most of the feedback from critics were extremely positive. She was nominated, once again, for a Tony Award for her performance in *Anything Goes* and won the Drama Desk Award in 1980. This type of role was unlike any other for LuPone. For the first time, she portrayed a brassy, comical character.

2011 Revival

In 2008, the Great Recession occurred and once again, the economy plummeted in the United States. By this time, Broadway had already been through some rough economic times of itself including a 2003 musicians strike, and a 2007 stagehand and stage managers strike.

Despite the economic downturn, *Anything Goes* thrived in 2011; so much that the Roundabout Theatre Company increased the top ticket price. For \$252.00 audiences had the opportunity to experience *Anything Goes* in one of the premium center orchestra seats. Only 30 tickets were set aside per performance and at almost every single performance these seats were sold out. The nonprofit theatre offered tickets of all prices from \$20 to a regular orchestra seat of \$137, to the new \$252 premium seat price (Gerard.) The average price of a ticket was \$91.19 for *Anything Goes* (Boroff.)

Between the 521 performances and 32 previews of the show, the total gross was \$47,288,859. The highest weekly gross, like many other Broadway shows, was the week

ending on January 1, 2012, topping out at \$1,031,294 dollars (Playbill Vault.) The average capacity for each show was 90.94%.

In Figure 3.3, the revenue drop that can be seen during the week of August 28, 2011 is due to only five shows performed that week⁷, opposed from the regular eight performances a week. The most revenue earned may have been the week between Christmas and New Year's Day, but during the highest period of revenue earned was from winning Best Revival of a Musical at the Tony Awards on June 12, 2011 to New Year's Day. After that hype, the revenue gradually decreased until it closing.

A notable spike during the otherwise decreasing revenue stream after January 1, 2012 is just before Sutton Foster left the cast of *Anything Goes* on March 11, 2012 when and Stephanie Block took over as Foster's replacement (Broadway.com.) The same spike in revenue occurred during the week before April 29, 2012 when Joel Grey was leaving the show as well (BroadwayWorld.com.) When well know stars announce leaving a show audiences specifically go to see the show before that specific actor is replaced by a lesser known name.

⁷ Hurricane Irene hit New York City on August 28, 2011 and all Broadway shows were cancelled for the Saturday and Sunday shows. Broadway made \$11.6 million this week, compared to the previous week of \$20 million. The attendance for this week was 131,000, and the previous week when Broadway was open attracted 218,000 audience members (Bishop.)

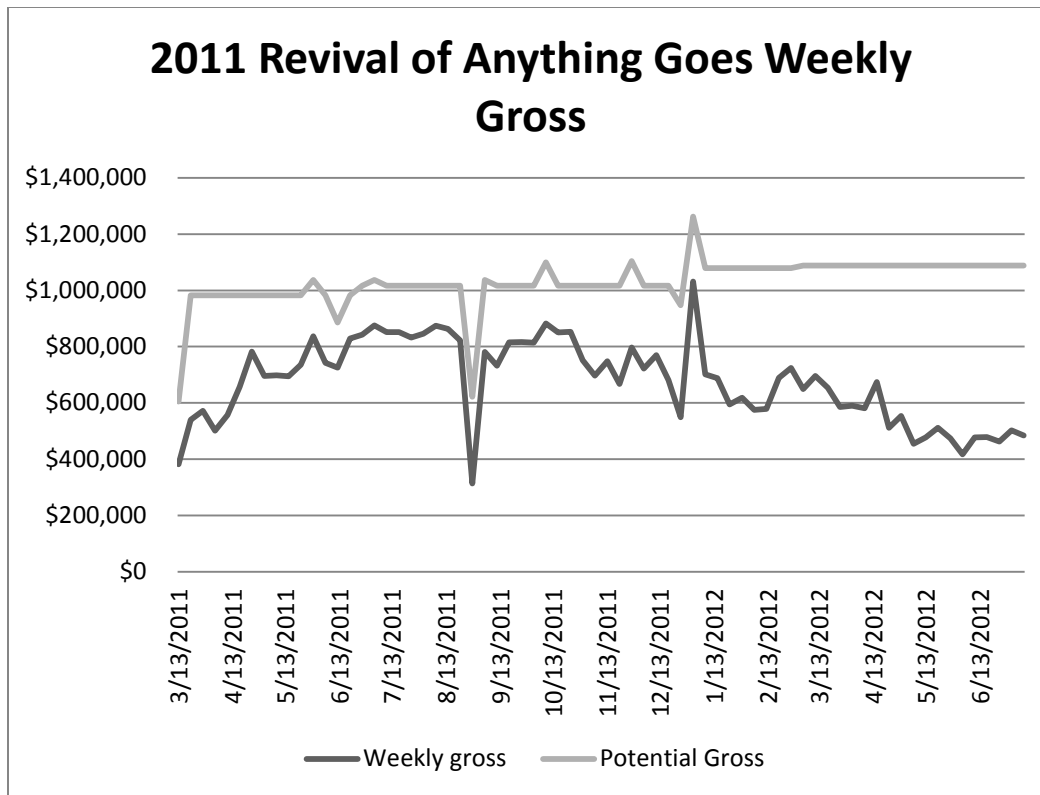


Figure 3.4 2011 Revival of Anything Goes Weekly Gross

The real competition for *Anything Goes* in 2011 was *How to Succeed in Business Without Really Trying*. *Anything Goes* beat out *How to Succeed in Business...* for ‘Best Revival of a Musical’ at the 2012 Tony Awards. This show ran 152 performances less than *Anything Goes* at 473 shows. The show did, however, do better at the box offices with a total gross revenue of \$59,740,764- \$12,451,905 dollars more than *Anything Goes*. *How to Succeed in Business...* had the same success during the week ending in January 1, 2012 as its highest weekly gross of \$1,910,224- \$878,930 dollars more than *Anything Goes* (Figure 3.5.) The average ticket prices for *How to Succeed in Business...* were three dollars more than *Anything Goes* at \$93.94. The average capacity for each show was 87.81% (Playbill Vault.)



Figure 3.5 2011 Anything Goes vs. How to Succeed in Business... Weekly Gross

What *How to Succeed in Business Without Really Trying* had to offer was its celebrity names in the show. The show debuted starring Harry Potter's, Daniel Radcliffe, following Darren Criss from the popular television show *Glee*, and finally featuring Nick Jonas from The Jonas Brothers and the 25th Anniversary production of *Les Miserables*. The cast album for the show debuted on the Billboard Music Charts in the cast album category at number one when the album first debuted, even though *Anything Goes* won the Grammy Award for Best Musical Album (Playbill Vault.)

Star Power: Sutton Foster and Joel Grey

Sutton Foster had already won a Tony Award and was well known in the theatre world for many of performances such as Millie in *Thoroughly Modern Millie*, and Jo in *Little Women* (Playbill Vault.) Like Patti LuPone, this was the first time Foster portrayed a role like Reno Sweeney. However, unlike LuPone, Foster received only rave reviews from critics across the board.

Foster gained critical acclaim for her performance from *Anything Goes* from countless newspapers, online blogs, etc., social media, and promoted her career to having a television show, her own studio albums, and other leading roles in Broadway shows.

Joel Grey has had a very successful career in Theatre, Television, and Film. He is most notable for his performance as the Master of Ceremonies in the 1966 and 1987 Broadway production, and the 1972 film of *Cabaret* (Playbill Vault.) Using a veteran actor that was older appealed to an older audience and attracted fans that were around during the first revival in 1987.

Although Grey and Foster both are well-known names in the theatre world (and currently growing in the television and film world) both these names don't always resonate with the everyday non-theatre goer. These people have instant identification with celebrity names such as Daniel Radcliffe, Darren Criss, and Nick Jonas. Regardless of the performance quality, more audiences chose to see a more recognizable name such as "Sutton Foster" or "Joel Grey" (Grothes.)

Whether 1934, 1987, or 2011, the various versions of *Anything Goes* proved to be popular on the stage and screen. By using “star power”, appealing production photos, advertisements, reviews, and public relations we can delve deeper into how these various marketing techniques were successful and helped *Anything Goes* rise to stardom.

Online and Social media

The influx in social media advertising and promotion occurred around 2008. By 2011, social media was an integral part of marketing strategies. Even though many Theatre organizations were late to the game of social media promotion and advertising, theatres like The Roundabout Theatre caught up quickly and were effectively promoting their shows. Engaging audiences and reaching out into different, new social mediums helped promotions gain a broader fan base and reached out to audiences that otherwise would have never known about a musical like *Anything Goes*. In the 2011-2012 Broadway season The Broadway League reported that online ticket purchases made up 47% of how audiences were purchasing their tickets. This report also stated the 2011-12 season was the most popular in attendance with over 12.3 million admissions. The executive director of The Broadway League took notice to the impact of social media, “We are pleased to see growth in international market, as New York City continues to show strong tourism numbers. As well, the 2011-2012 season saw an increase in the diversity of our audience. Word of mouth continues to be the greatest influence for show selection, with a notable uptick in the power of social networking posts.”

Youtube

Many might argue that YouTube has hurt live theatre with the millions of different performance clips you can search for on the internet. Contrary to popular belief, it has made the population more knowledgeable about musical theatre and eager to go out to see live theatre. Broadway ticket revenue has risen, national touring companies are more popular, and tourism is higher in New York City. In 2014, 40% of ticket sales are from online ticket purchases (Hollywood Reporter.)

Since *Anything Goes* is known and praised for its choreography and dancing, YouTube was a great resource to better market the show. By posting clips of the show and rehearsals, potential audience members could see parts of the show to peak their interest. The video of the performance of *Anything Goes* at the 2011 Tony Awards has 2,120,078 views⁸. Rehearsal videos have over 800,000 views (YouTube.)

Facebook

With more than 550 million people on Facebook, many businesses, including Broadway shows, have had their own Facebook pages to promote their show in a new way that had not yet been done before. The 1,856 “likes” for the *Anything Goes* Facebook page may seem dismal compared to other Facebook pages with hundreds of thousands of “likes”, but this page was only created in August 2014. This page was created exclusively for the North American Tour of *Anything Goes* for the 2014 season.

⁸ YouTube video viewer date as of January 28, 2015.

The correct page that all Facebook advertising was done under is the Roundabout Theatre Company (Facebook.)

The fifty two thousand that have chosen to ‘like’ this Facebook page are updated about current shows that are being performed at the various theatres that are operated by the Roundabout Theatre Company. During the tenure of the 2011 revival, the Roundabout’s Facebook page was mostly filled with information regarding *Anything Goes*. The nonprofit organization promoted the show with different pictures, edited pictures of Sutton Foster as Reno Sweeney for the different holidays, contests for picture captions, and most popular – ticket giveaway contests.

Twitter

Each day there are an estimated 65 million ‘tweets’ posted through the other popular social networking site, Twitter (Twitter.) Celebrities are signing on and getting twitter accounts to engage their fans, and so are businesses. By offering discounts, contests, prizes, and an inside look at the behind scenes cast view of *Anything Goes*, more potential audience members are engaged and eager to see the show live. The account “@AnythingGoesRTC” currently has a total of 3,709 followers and provided fans with updates on their United States Tour in 2012. Sutton Foster used her personal account on Twitter to update her fans of the show and also ‘tweeted’ pictures to engage a following of approximately 107,200 people (Twitter.)

The Roundabout Theatre Company has a large audience of an estimated 24,600 followers on their Twitter account (@RTC_NYC.) They effectively communicate their

messages to their audiences with similar strategies as Facebook such as contests, ‘favorites’, ‘retweets’, pictures, and more.

Television Appearances

The 2011 production of *Anything Goes* promoted its show on various morning and night talk shows. Each performance featured a performance by various cast members promoting the show. What is especially notable is the wide spread appearances in a variety of shows and times of year. Some of the appearances included:

- A behind the scenes look at *Anything Goes* featured on The Early Show Wednesday, June 8th, 2011. (BroadwayWorld.com)
- Laura Osnes and Colin Donnell performing “It’s Delovely” on CBS The Early Show on July 18, 2011 (Playbill.com.)
- Sutton Foster and ensemble performing “Blow, Gabriel Blow” Featured on The Late Show with Dave Letterman on Tuesday, June 14th, 2011. (BroadwayWorld.com)
- Sutton Foster and ensemble performing “Anything Goes” Late night with Jimmy Fallon February 23, 2012. (BroadwayWorld.com)
- Sutton Foster, Joel Grey, and Colin Donnell performing “You’re The Top” and “Friendship” on The Rosie O’Donnell Show January 23, 2012. (BroadwayWorld.com)

Rather than congesting the appearances during one time of year; the performances range from the opening and closing of the show. In recent years, Broadway has been creative with promoting their shows. They've turned to television advertisements, radio shows, billboards, social media, and even subways, taxi cars and metro buses with the *Anything Goes* logo stretching across the entire bus.

CHAPTER IV

COMPARING A MUSICAL THROUGH THE DECADES

Each time a Broadway show is brought back to the stage there are many different changes that must be taken into account. Whether it is revamping the script or music, producing new marketing materials to speak to the desired audience, or finding the right producer or the perfect theatre, these are just a few examples of typical changes for a revival. In the case of *Anything Goes*, each director has stayed especially true to the essence of the show.

The Great Depression in 1929 and the Great Recession in 2009 both had significant impact on the economy. By 2011, the unemployment rate had shot up to 10%, but that's nothing compared to the 1933 unemployment rate of 25%. Regrettably, due to there being no ticket data on this production it is unknown what the exact sales were. Theatre was a rich man's activity during this time and once the ticket prices were lowered in 1935 it became more accessible to other patrons (Dickstein.) The people who could afford the theatre went in the 1930's because there were fewer options for entertainment. In some of the worst times of the Great Depression, *Anything Goes* debuted and flourished regardless of the economy at the time.

In 2011, a very similar situation occurred once more. *Anything Goes* rose above the Great Recession and took center stage on Broadway once more. Although, the recession was still greatly affecting the United States by 2011, Broadway seemed to be thriving. The Broadway League reported \$11.9 billion was put back into the economy in New York City in the 2012-2013 season and nearly 87,000 jobs were supported (The Broadway League.)

During the economic boom in the 1980's, *Anything Goes* had its longest run of the show and was quite successful and well received. This production differs from the other two because it didn't have to overcome any economic downfall. Rather, a challenge this revival faced was trying to be heard through a prosperous economy and attract audiences when patrons had more disposable income (Fearnow.)

Ticket Inflation

The value of one dollar in 1934 was equal to \$16.79 in 2011. The ticket price to all Broadway shows in 1934 was \$2.20 a ticket. If a ticket was bought for \$2.20 in 1934 it would have had the same buying power as \$36.93 in 2011. A dollar in 1987 was equal to \$1.98 in 2011. The average ticket price of \$37.05 was equivalent to \$73.36 in the 2011 revival of *Anything Goes* (CPI Inflation Calculator.) In the 1987 revival, the total attendance to *Anything Goes* was 815,629, bringing in a total gross of \$30,293,686 (Playbill Vault.)

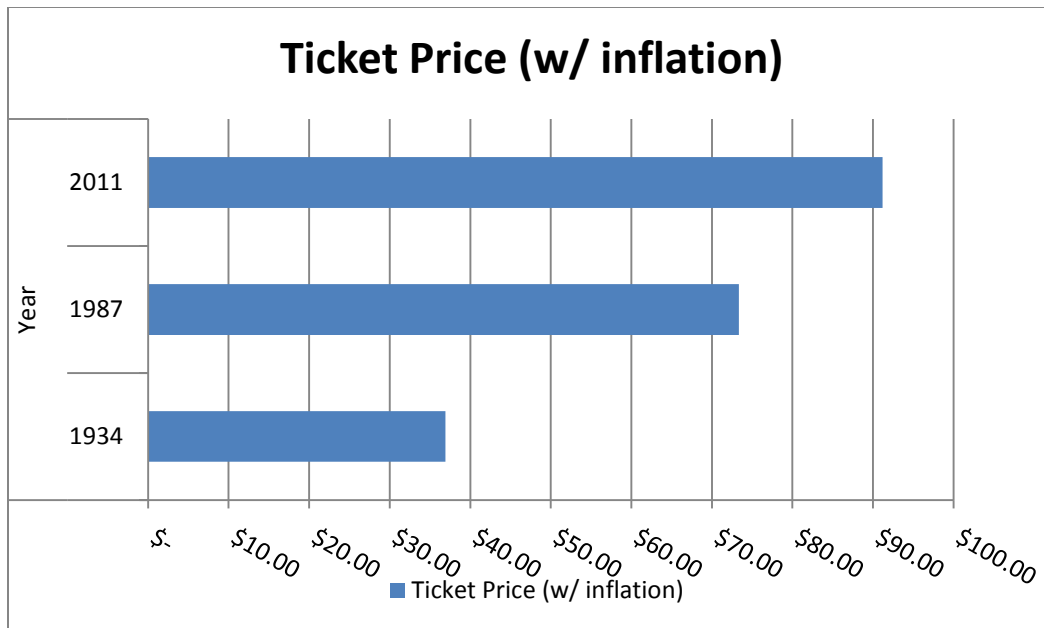


Figure 4.1 Ticket Price (w/ inflation)

The total revenue for the 2011 revival of *Anything Goes* was \$47,288,859. The entire Broadway season grossed a total of \$1,139,311,457; 4.15% of the revenue coming directly from *Anything Goes*. The Broadway total from the 2011-2012 season just accounting for musicals was a whopping \$933,902,247. *Anything Goes* contributed to 8.2% of the total for this season’s revenue (Broadway League.)

The attendance for Broadway in the 2011-2012 season was 12,334,312 audience members, and 9,845,740 of these went to musicals. The total attendance for *Anything Goes* in 2011 was 515,954.

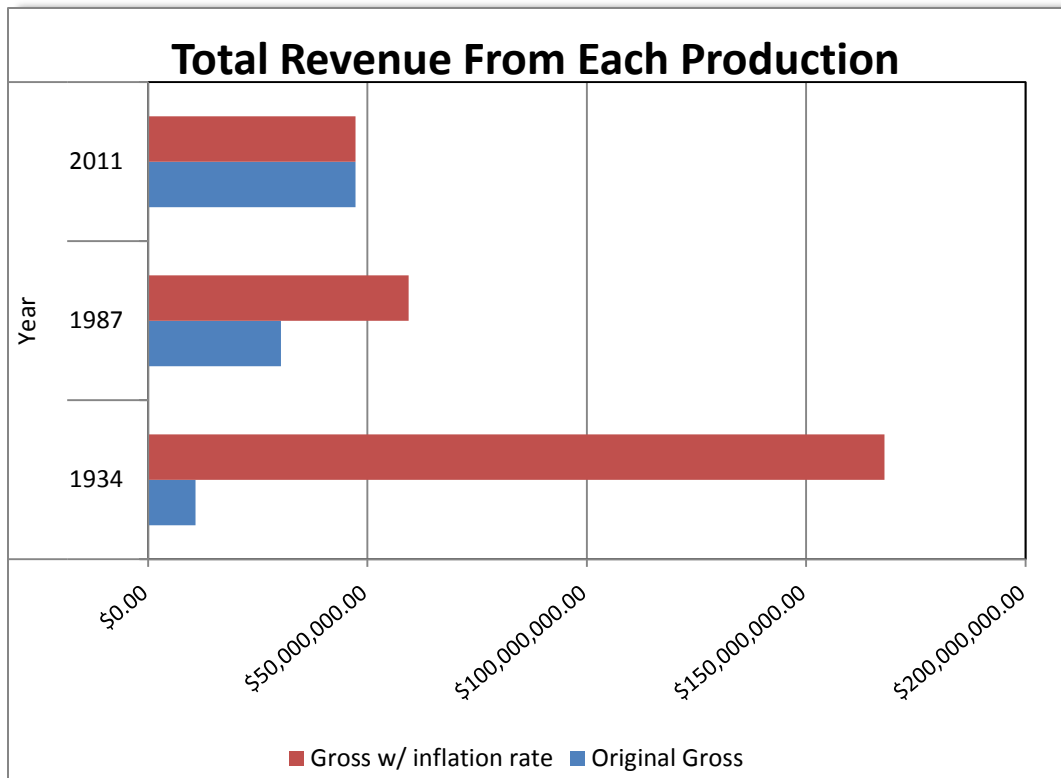


Figure 4.2 Total Revenue From Each Production

Similarities in perception

Few shows have been popular from the get-go- but *Anything Goes* is one of those shows. The music, dialogue, costumes, dancing, and so much more has made it one of Broadway's quintessential musicals (Mordden.) It clearly defines a new era of musical theatre and Cole Porter's music and lyrics produced many tunes that are now considered classics. Even nonmusical theatre fans recognize the title *Anything Goes* and associate it as a classic musical.

The 1936 and 1956 film versions of *Anything Goes* came from the success of the Broadway production. In turn, the accomplishments of the film versions then drew in an

audience to see the stage production as well. The different variations of each helped the other succeed. One way audiences are influenced is by reading reviews of the musical in newspapers and online.

Reviews often make a difference in a production. If a predominant critic from a reputable source gives a bad review, it can spread like wildfire and quickly be a demise of a show. As a whole, the majority of reviews for each of the Broadway productions of *Anything Goes* were positive. One specific statement made in each production, all by different writers, was “*Anything Goes... More Like Everything Goes!*” (New York Times, Playbill, Daily News.)

The most popular form of media in 1934 was the newspaper- and there was no lacking of press for *Anything Goes* appearing in various papers. *Anything Goes* appeared in multiple reviews praising the whole cast, as well as articles about the show specifically focusing on Cole Porter.

1934 Reviews

The debut of *Anything Goes* came with a challenge for writers; to explain the basic plot to their readers, give a review of the performance, and do so in as little wording as possible. In many of the 1934 reviews the entire cast was listed in the paper (something unheard of in today’s papers.) There are so many different story lines going on in this production, it can be difficult to explain the story briefly. Because this was the next large scale show following Ethel Merman’s big break in *Girl Crazy* many reviews solely focused on Merman’s performance. If that wasn’t the case, a handful of reviews

paid special attention to Cole Porter's music and lyrics- completely forgoing the cast and their performances or the basic plot of the show.

1987 Reviews

By this time, the digital media age hadn't begun, and there were numerous newspapers; all which gave their critiques of Broadway. Critics overall agreed with the performance of *Anything Goes* in 1987. The largest complaint amongst reviews was Patti LuPone's performance and comparing it to Ethel Merman's. LuPone stayed mostly true to the same character created specifically for Merman, however, some reviews such as New York Newsday and The Chelsea Clinton News didn't agree, writing articles such as "Recording: Porter's *Anything Goes* - Something Missing". Other reviews made references such as "...the seagoing story still springs a few leaks and that not all cast members fully capture the old-time zest."(Wallach.)

2011 Reviews

The power of print had not yet vanished by 2011 as reviews are still very powerful and taken seriously in the newspaper. The online reviews of this production were similar in variation to the print reviews, overall giving praise and positive reviews to the show. Many of the reviews gave a background of the show and its history of how it was formed.

By this day in age the reviews have large color pictures that feature productions photos. Many of the critiques raved over Foster and Grey's performances, with few mentions of the supporting cast and the storyline. Out of all the reviews found from the 2011 production, few of them had anything negative to report. The largest newspapers such as The New York Times gave glowing reviews of the show. Even after the leading lady, Sutton Foster, took a leave of absence her replacement, Stephanie Block, also received good press on her portrayal of the role. Although, many of the publicity featured Sutton Foster, many of the other supporting characters received positive reviews and large production photographs featured in newspapers and on online articles. When Osnes and O'Donnell were acknowledged, they were praised with their work in the show. Unlike the other productions, the director and choreographer, Kathleen Marshall, received a fair amount of press for her contributions to the show.

Even in the reviews that weren't entirely positive, the good always outweighed the bad. The few poor comments included The Gay City News exclaiming, "Only Joel Grey as Moonface Martin is the real disappointment. He invests virtually no energy in a part that should crackle with comedy." (Byrne.) While The Wall Street Journal gave Sutton Foster and the rest of the cast a positive review, "only Mr. Donnell disappoints. His singing is competent but nasal, his acting is non-charismatic." (Teachout.) Regardless of some unflattering reviews, these negative comments don't appear to have affected the ticket sales.

Playbills and Posters

It would be unfair to judge the 1934 production as incompetent in their marketing initiatives because in 1934 there wasn't the same type of media power that there is today. Each production of *Anything Goes* featured different playbills and posters that provided potential customers a first look at what the show might encompass. The cover of the playbill featured the same image used as the posters for marketing. The playbill cover for each production featured a different image, but the insides of playbills have remained the same since the first run of the show.

Similarly, the show stays true to period costumes, showcases sailor outfits and classic red, white, and blue. Each production showcased this in their costume design, advertising, and promotional work. Although, each production stayed true to the classic sailor look, each time period gave its own variation. In 1934 Ethel Merman sported a long sailor inspired dress, in '87, LuPone wore a tea length sailor skirt, and in 2011 Foster, the most fashion forward, wore high-waisted sailor pants to better accommodate their dancing in the show. Similar variations were performed in each production; each show staying true to the time period whilst still putting their own twists on the costumes.



Figure 4.3

1934 Playbill (Alvin Theatre)

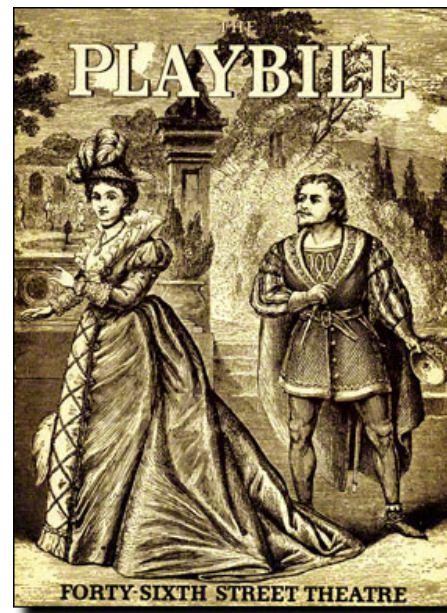


Figure 4.4

1934 Playbill (46th St. Theatre)

In 1934 the first poster features Ethel Merman, William Gaxton, and Victor Moore on the cover while showing at the Alvin Theatre. The second poster is used its last nine weeks at the 46th Street Theatre. Since Ethel Merman had left the cast by this time she was not featured on the posters or playbills. The second playbill in no way gives a clue to what *Anything Goes* is about. A challenge with trying to market a new show is how to clearly convey to audiences a basic idea of what the show is about. In 1934, this wasn't entirely necessary because when audiences heard names such as Cole Porter or Ethel Merman; fans came flocking to see the show.



Figure 4.5 1987 Playbill

The revival in 1987 at the Vivian Beaumont was the only production to keep the same Reno Sweeney and the same playbill during the longest running production of *Anything Goes* (Playbill Vault.) Patti LuPone starred in this production of *Anything Goes* during the entire run of the show. Although, the playbill is the only to not have LuPone's face on the cover, the playbill was still unique and had a modern take on the classic show. This poster unmistakably tells the story of where the show takes place and what era it takes place in.



Figure 4.6

2011 Playbill (with Sutton Foster)



Figure 4.7

2011 Playbill (without Sutton Foster)

The marketing materials for the 2011 production featured Sutton Foster on every piece of advertising. The first poster/ playbill features Sutton Foster on the cover during her run of the production until replaced by the second playbill in May 2012 when Sutton Foster left the cast. Staying accurate to the era of the show and giving the posters and playbills a vintage look tell the story of when the show takes place. *Anything Goes* is already well known and considered a classic for most theatre-goers by the year 2011. This production's pristine reputation reflects in its ticket prices.

Using Star Power to its Fullest Potential

Ethel Merman, Patti LuPone, and Sutton Foster have all played Reno Sweeney in *Anything Goes*. Generations apart each, different variations of scripts, each of these actresses portrayed similar in some ways, and very different in other ways.

Merman and LuPone were known for their singing and weren't considered dancers. Foster is considered a triple threat and was purposely featured in the show for her dancing skills.

Ethel Merman left *Anything Goes* after eight months to appear in a movie and was replaced by Benay Venuta. Even though this was Venuta's Broadway debut, she had previously appeared in multiple films. In 2011, Foster temporarily left the show to film a television pilot in 2012 and was replaced by Stephanie Block. Block is a well-known actress and had appeared in various productions, but Block did not bring in the same crowds as Foster did as seen in the ticket sale decrease that appear during Foster's leave. As for the 1987 production, LuPone was the only actress to stay with the show the entirety of the run on Broadway.

Location, location, location!

A key factor in how well a business can or cannot do depends on its location. *Anything Goes* took place in a different theatre each time it was on Broadway. Each theater is within a two mile radius of one another, but each with various surroundings than the others.

In the middle of the theatre district stands the Alvin Theatre in 1934. Renamed in 1983 to the Neil Simon Theatre, this ideal location in the heart of the city attracts tourists traveling to New York City to see a show on the stage. In the last nine weeks of the show, *Anything Goes* was moved to the 46th street theatre (now the Richard Rodgers Theatre), which may be considered a better location because of its close proximity to Times Square.

The Vivian Beaumont Theatre, home of the 1987 revival, is a drastically different location from the Alvin. This theatre and location brings a prestigious reputation to it being performed next to The New York Philharmonic, The Metropolitan Opera, The New York City Ballet, and The Julliard School. The downfall of this location is the theatre is outside of the theatre district and a further drive from the typical tourism like Times Square or Rockefeller Center. In Figure 4.8 it is apparent how far The Vivian Beaumont Theatre is compared where the other productions took place.

In 2011, the most recent revival took place at the Stephen Sondheim Theatre on West 43rd Street. Not only does this ideal location in the heart of Times Square and just outside the theatre district, but the theatre has the iconic name of ‘Stephen Sondheim,’ which is recognizable to theatre goers.

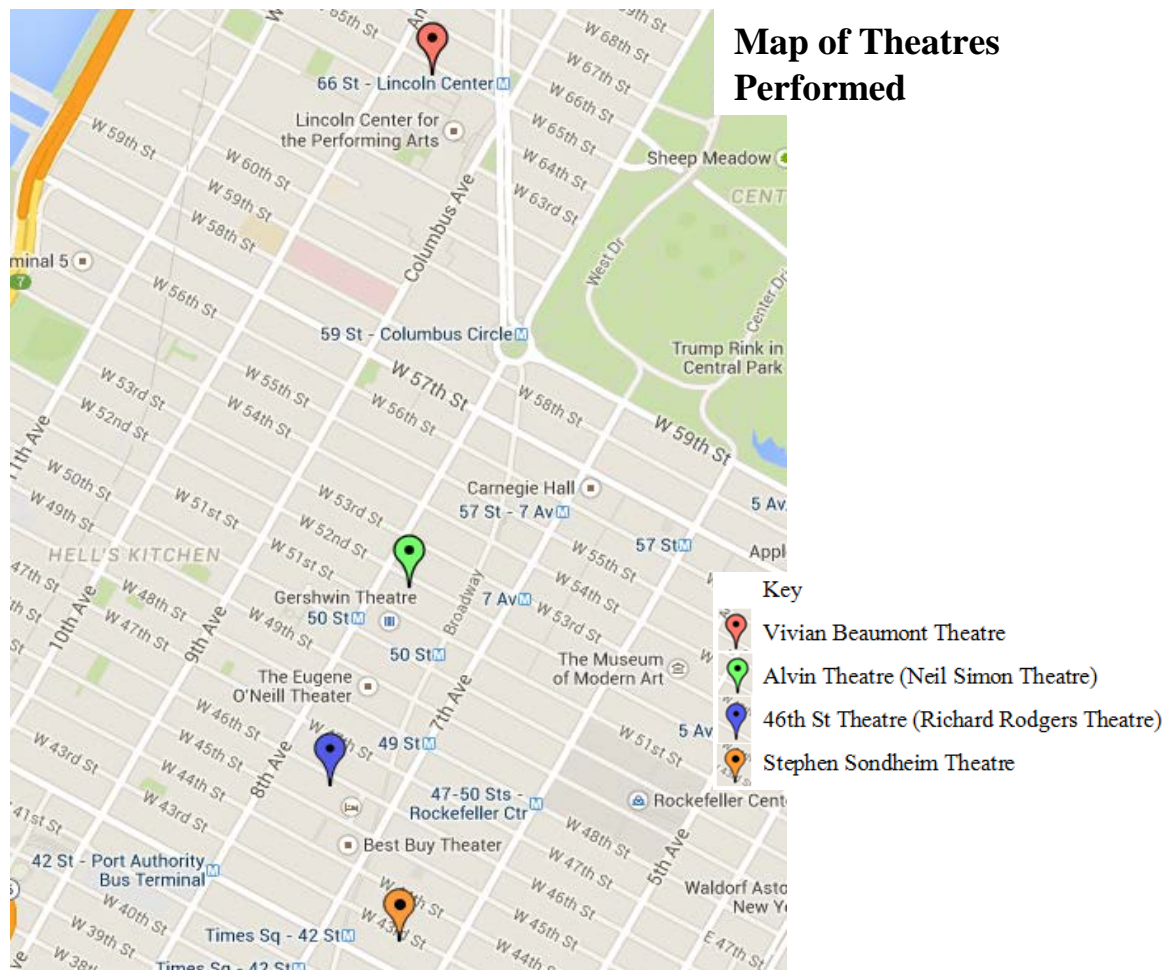


Figure 4.8 Map of Theatres Performed

By examining the power of a dollar, marketing techniques and advertising it is easy to tell why and what made *Anything Goes* a success in each of its presentations. *Anything Goes* has almost exclusively received rave reviews from critics and audience members alike. Individually, each production shined in their own ways through ticket sales, production value, praise, and more. As a whole, this show has entertained countless audiences for almost eight decades. Investigating various aspects such as location, playbills, the shift to digital advertising, ticket sales, and more it is clear to see just some of the factors why *Anything Goes* is a classic in Broadway history.

CHAPTER V

CONCLUSION

“*Anything Goes*. It’s a snapshot of a society taken by its severest critic and biggest booster. Porter wouldn’t have been caught dead without his button-hole carnation, and his shows are like that: absolutely necessary fluff.” – Ethan Mordden

“On B’way ‘Anything’ glows”, “Classic Ahoy”, “De Songs are De-Lovely”, and “Nothing’s better than ‘Anything’” are just some of the review titles given to the critiques of *Anything Goes*. Needless to say, the overall perception of the classic show is positive to most audiences. In this case, the power of print is still very much alive. The success of Broadway shows still heavily depend on reviews, whether from the newspaper or digitally, to bring in audiences. Out of the 22 reviews and articles read about *Anything Goes*, many included comments that weren’t all complimentary, but there was not one review that gave an entirely negative assessment.

Regardless of when or where *Anything Goes* was performed it has almost always been well received by audiences. A similarity each show had to offer was a strong leading lady with “star power” who played the role of ‘Reno Sweeney.’ In 1934, Ethel Merman stormed the stage as the character and her powerhouse vocals raised her to stardom. She went on to be a household name and star in countless other productions in

both film and stage. In 1987, Patti LuPone had already been a well-established performer and she took on one of her first comedic roles. LuPone stayed with the show its entire run and therefore, the show never suffered any decreases in audiences due to her departure. Sutton Foster had already won a Tony Award by the time she starred in *Anything Goes* in 2011. The big name star had a plethora of opportunities coming her way during this time, with her own TV show her time with *Anything Goes* was extremely helpful to ticket sales- as using a big name usually is.

The Tony Awards have come a long way from its conception in 1947. From no mention of a winner and the person honored taking home a scroll and a cigarette lighter or a compact to announcing nominations and winners with a whole televised night that millions of viewers tune in to see each year. Now, winning a Tony award or performing during the ceremony can give ticket sales an influx for the rest of the season. There is no doubt the awards show plays a large part in how well a show performs fiscally following the ceremony.

Broadway's economic impact on New York City and The United States is insurmountable to express and each year grosses over billion dollars to NYC (not including touring companies across the nation in local cities.) At a glance we know facts reported by The Broadway League like during the 2013-2014 season Broadway attendance topped ten New York and New Jersey professional sports teams combined⁹(The Broadway League.) Although, *Anything Goes* was just one of many shows appearing on Broadway during this time, this show contributed significantly to the

⁹ The ten sports teams combined were: The Mets, Yankees, Islanders, Knicks, Liberty, Giants, Jets, Devils, and the Nets (The Broadway League.)

economy and gave jobs to many people during each run from the cast, crew, and administrative ends.

Marketing a Show

The major marketing tricks and techniques used to bring in an audience have been used since the beginning. Using effective playbills and posters, well known stars, performance reviews, and locations in prestigious spots in New York City have contributed to making *Anything Goes* successful during each of its productions. Because live performance marketing is different from marketing in other sectors it brings countless new variables as to how to market to this different audience. The Broadway League reported that women embody 68% of the audience, 30% amongst locals and 70% are tourists. Only 57% of customers attend two shows or more a season. With so many one-time ticket buyers, it's essential that the promotional marketing materials made ensure that when someone is traveling to New York City, they see *Anything Goes*.

The graphics assisted in forming a brand for *Anything Goes* each time it appeared on Broadway. Even though each playbill and poster was different, they still kept the same essential brand so that audiences would understand that this was the same show. With visual appeal, the materials were alluring and captured the attention of consumers.

A major advantage the 2011 revival had from the other shows was the technology. Audiences were informed more than ever through social media, digital media, and online marketing. Broadway may have been behind in starting online advertising, but now they are making strides in advertising online through integrated marketing campaigns. The

strong digital presence the revival had was no doubt helpful to engage ticket buyers. Had there not been a digital presence the show couldn't have kept up with the other show like *Book of Mormon* which also had a very strong digital presence at the time. Being a show that already had a successful history made it easier to promote to past and new audiences.

There is no way to prove what the most successful technique to draw the audiences was. The combination of each tactic assisted in the success of each production. Gauging word of mouth over the years would result in most likely being the most successful technique throughout all three runs of the show. However, during each period of time the various marketing methods used worked in their own way. Each time the show received mostly positive reviews it reflected in ticket sales- either by the show continuing to sell tickets or just by keeping the show on Broadway and making a profit.

Each production can be considered more successful than the other for various reasons. The 1934 debut had the highest gross when accounting for inflation, the 1987 revival ran on Broadway for the longest amount of time, and the 2011 production received the most accolades and awards. No matter which way one looks at it, *Anything Goes* has been about for 81 years and will continue to dazzle audiences for years to come.

Limitations of the Research

Thanks to technology, most information you'd want to find on *Anything Goes* is available through libraries, the internet, and various databases provided by Playbill, The Broadway League, or the Tony Awards. Much of the research done was easy to locate.

However, much of the information was found in the New York Library for the Performing Arts.

Whereas the research for the 2011 and 1987 productions were recorded and documented, the information from the 1934 production is limited. Some reviews from the 1934 were found, but ticketing information from the production is uncertain. Other limitations of the research include salaries of the cast members, all reviews from the 1934 production, and most likely reviews from the 1987 production as well. These factors may limit the research, but it most certainly does not prevent the research from being done.

Further Research

Just scratching the surface in this topic has raised many questions for me. To further my research I would like to take an in-depth look at the impact winning awards and accolades can have on a show. Winning a Tony Award can help with publicity, but to what extent? Comparing and contrasting award winning shows with non-awarding winning shows that include different variables such as marketing, cast, location, timing, and more would be valuable research for any arts administrator.

There have been studies that demonstrate how having a major celebrity in the cast can improve ticket sales. Can a show, revival or brand new, survive with a no-name cast? Does having a celebrity name assist in the ticket sales? The Broadway League has done, and continues to do, extensive research on the economic impact of Broadway, tourism, analysis of ticket sales and revenue, and so much more to improve a

theatre-goer's experience. I am very interested to continue to examine what the Broadway League uncovers in the future.

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