

GREETINGS FROM YORKVILLE SYNOPSIS & LINER NOTES

FINALIST, 2007 RICHARD RODGERS AWARD FOR EXCELLENCE IN MUSICAL THEATRE

"Show Business meets real life in song. A sweet show!" ~ *The New York Times*

"Wistful, comic, and lovely" ~ *The New Yorker*

"Grand! Pleasing, teasingly complex melodies and witty, well-crafted lyrics" ~ *Backstage*

"Tuneful and warmhearted. A winner!" ~ *The Epoch Times*

"Musically memorable songs. She has the sex appeal and he the dancing fingers." ~ *Edge New York*

"Cleverly written with themes of optimism and living each day for the things you love." ~ *New York Woman*

"Greetings From Yorkville" CD: our third studio album

Original Cast Recording, Off-Broadway production at SoHo Playhouse

Anya & Robert Recordings #5103

Recorded February 2008

Recorded, mixed, and mastered by Danny Lawrence, Manhattan Beach Studio NYC

Anya Turner: vocals

Robert Grusecki: piano, vocals

Tod Hedrick: bass

Mark Dodge: drums, percussion

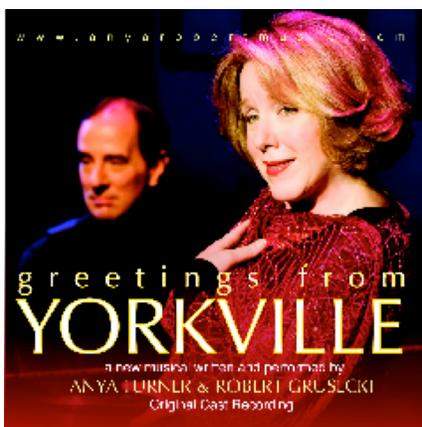
All songs by Turner & Grusecki (ASCAP)

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Total running time: 62:08

CD jacket design: Alexandra Rogerson, Arobesque Studio

Photos: Peter James Zielinski



SYNOPSIS

As the show opens, ANYA is discovered writing a letter to ROBERT. She has just signed the lease on an apartment in a neighborhood of Manhattan called Yorkville and is urging him to join her soon (GREETINGS FROM YORKVILLE). After making a commitment to live together as lovers, collaborators, and partners in all things, the songwriting pair from the Midwest settles into the new apartment and gets to work (SECRET SONG). The songwriting is going well but it isn't paying the bills. ANYA turns to working temp jobs in order to survive. That's reality. But of course, as she tells the audience, we don't live for reality; we live for our dreams (ORDINARY PEOPLE).

Meanwhile ROBERT is also trying to balance the demands of earning a living as a pianist and finding the time to write (ROBERT'S SONG). After a period of time spent writing special material for other performers (SHOWCASES, IT'S CALLED A PIANO, THE FARMER AND HIS WIFE, SHOWCASES Reprise), the two decide to write songs of a more personal nature and perform them in their own cabaret act. Launching a cabaret career, building an audience, and introducing all original material prove to be a tall order (SO YOU'RE NOT FROM NEW YORK). When they find out there are only a few reservations for their cabaret show, a new idea is born: "Why don't we make a CD?" (WHAT A LOVELY THING). After a rather rocky live television interview on a New Jersey morning show, during which they are forced to defend their idea of a new style of original cabaret act that does not include singing all the old chestnuts, the duo open their engagement at Sammy's Hideaway on NYC's Restaurant Row with a CD release party. The opening number of the cabaret act (DESTINY) spins off into a story about the prejudice against being different. The song that follows is a portrait of ANYA's Native American great-grandmother (CLARA DRUM). End of Act I.

Act II opens with the two songwriters reading their glowing review from the New York Times. Although their cabaret show is a critical success, they fail to attract an audience. But when one door closes, very often another door opens (MUSICAL COMEDY DREAM). When the team commits to writing their first musical, they settle on devising a contemporary version of the classic Shakespearean comedy *Much Ado About Nothing*. Personally identifying with the two warring lovers at the center of this story (Beatrice & Benedick), they develop a two-act, seven-character extravaganza entitled *AFTER ALL, a musical much ado* (I KNOW YOU TOO WELL, NOT AS I WAS/ALL OUT OF TUNE, HAPPY). After finishing the script and score, they make a CD demo, contact dozens of potential producers, and wait for the offers to come pouring in (JUST LUCKY I GUESS). Just when it looks like the dream of a fully realized production is going to come true, events outside of their control conspire to derail all of their plans. In the aftermath of the events of 9/11, ANYA is forced to take a job on the road while ROBERT stays home in Yorkville (THE ROAD). The separation is not good for their songwriting. Still, a living has to be made somehow. When ROBERT travels to Peoria to pitch yet another scheme – the idea of writing a two-character musical about a couple of songwriters living in Yorkville – and asks ANYA to come back to NYC with him to get started on it, she is skeptical (HOLE-IN-THE-HEAD BLUES). After a horrendous fight that appears to end the relationship, ROBERT returns alone to NYC (HANDLE ME WITH CARE) and ANYA stays in the Midwest and tries to remember why she ever wanted to do this “songwriting thing” in the first place (IOWA SUMMER). At last ANYA decides to “go home” and that means going back to Yorkville, and songwriting, and trying again. As the show closes the reunited songwriters begin work on their two-character musical entitled *GREETINGS FROM YORKVILLE* (GREETINGS FROM YORKVILLE Reprise). The journey, despite all the ups and downs, has taught them that LIFE IS GOOD.