

Xanadu Research Journal



(Figure 1, Xanadu production image, McTernan, 2023)

Celyn Alaw Roberts
Student number: 2204914

Xanadu

Xanadu is originally known for its mention in Coleridge's poem, Kubla Khan (1797). Within the poem, Coleridge creates a description of an exotic utopia fired the public and ultimately contributed to the transition of 'Xanadu' from a name to a generalised term for an idyllic place.

Kubla Khan

BY SAMUEL TAYLOR COLERIDGE

Or, a vision in a dream. A Fragment.

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.

Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Figure 2, Kubla Khan poem, Coleridge, S. (1797)

In addition to this, Xanadu is also known as Zanadu or Shangdu, an archaeological site and summer capital of the Yuan dynasty that ruled the Mongol Empire (Nisar, 2016). It is in the Zhenglan Banner in inner Mongolia on the south-eastern edge of the Mongolian plateau (HD, 2020).

For the context of this production, Xanadu is portrayed as an individual quest for self-realisation, in this case Kira finding true love and a passion for the arts, willingly giving up everything to pursue the philosophical interpretation of what is termed, the human spirit which is to love and create art.

Muse and Greek Goddesses Research

Muses were originally the goddesses of the arts which often lead to inspiration. The Muses were daughters of Zeus, king of the Gods and Mnemosyne, the Goddess of memory who were responsible for telling the stories of gods and men through song (Murray, 2020). Each muse had an assigned artistic domain, Melpomene, muse of tragedy. She was also the mother of a few sirens. Her role as mother of sirens has even led to the suggestion that the sirens were originally counterparts to the heavenly Muses.

The nine muses:

1. Urania, muse of astronomy

2. Clio, muse of history
3. Calliope, muse of epic poetry
4. Terpsichore, muse of choral song and of dancing
5. Erato, muse of love poetry
6. Thalia, muse of comedy
7. Polyhymnia, muse of hymns
8. Euterpe, muse of lyric poetry
9. Melpomene, muse of tragedy



(Figure 3 - Apollo and the Muses by Baldassare Peruzzi)

Melpomene (Blyth, 1990)

- Pronunciation = “mel·pom·uh·nee”
- Greek source = obtained from the Greek verb **melpô or melpomai**,
- Meaning "to celebrate with dance and song".
- Muse of tragedy

Melpomene was originally a goddess of song and dance but over time, she became associated with tragedy (Greek Boston, 2013). A feasible explanation for this which Strom (2018) identified is that muses made their first appearance in the Greek imagination as goddesses of song and dance, traditional theatre was not yet developed. Then following the classical period of Greek history, each area of art and literature known to the Greeks was assigned a muse, thusly assigning Melpomene the role of tragedy (Heilman, 1947).

Melpomene has a diverse connection between the muses and the sirens as she laid down with Achelous the river God and gave birth to four daughters. The sirens are best known as a group of voluptuous mermaids, whose beauty and sexuality lure men to their deaths by producing songs of a superhuman nature (Postgate, 1880).

The Sirens - Daughters of Melpomene (muse of tragedy) & Achelous (river God)

- Thelxiepeia
- Peisinoe
- Aglaope
- Molpe



(Figure 4 – The Sirens and Ulysses, Herbert James Draper, 1909)

The figure above is an episode inspired by the poem *Odyssey* (Homer, 1614) as Ulysses is tormented by the voices of the sirens. Within Greek mythology it is thought that Sirens committed suicide after their encounter with Odysseus, a prophecy having been previously made that if anyone heard the Sirens and lived, then the Sirens themselves would perish.

Applying research into practice

Throughout the rehearsal process we were encouraged to consider the Greek mythology as an underlying theme, exposing the melodramatic theatrical choices in the production. This theme was a big aid in the success of comedic timing and delivery in Melpomene and Calliope's scenes, in addition to other scenes with all the muses presents. Speaking and moving in unison was a key determinant in maintaining the underlying theme of Greek mythology and working closely as an ensemble.

I believe that my research including the backgrounds of muses, sirens, context surrounding Greek mythology and interpretations and progression of Melpomene as a muse heavily impacted how I observed the presentation of my character throughout the production.

Andrew's Sisters

The Andrews Sisters were a close-harmony vocal trio in America active throughout the 1930's-50's. From Minneapolis, Minnesota LaVerne, Maxene and Patty Andrews would typically use close position block chords with homophonic harmonies and harmonic lines parallel to the melody, creating beautiful 3-part close chord harmony in swing style music. The trio performed at army camps and naval bases in California, giving as many as six shows a day and during performances would visit nearby USO centres and munitions factories (Sforza, 2014).



Figure 5, The Andrew's sisters - Gilles, R (1941)

Learning the Andrew's sister's lower harmony line in the song 'Dancin' was quite challenging. When researching into this close harmony trio I came across the 1-3-6 chord structure famously heard in the Andrew sister's song 'boogie woogie bugle boy' (Nielsen, 2016), creating a distinct sound using the 6th in the chord in addition to or sometimes replacing the 5th. The technicality of the harmonic melody followed within this song was complex to begin with, as we began a section unaccompanied, which meant we as a trio had to listen to each other in order to blend tonality and volume wise during this number.

Character development

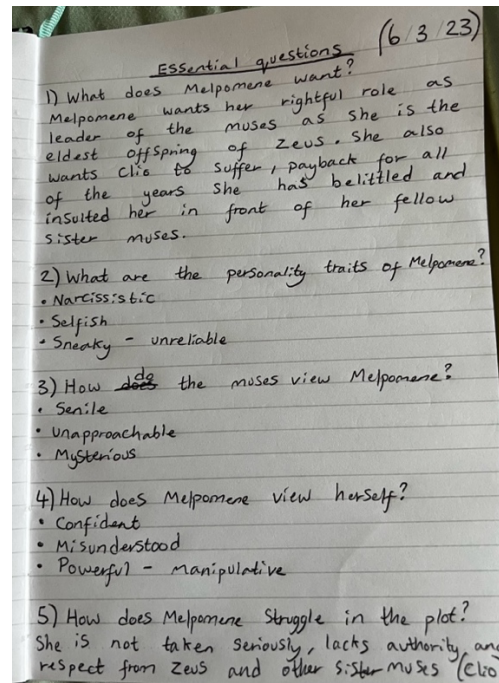
Exercises & Activities

The Science of Acting (Kogan, 2009) introduced 'Affinities' other known as smaller thoughts such as pictures and impressions that evolve as a result of a main thought accomplished through an active imagination. Throughout the rehearsal process for this production pictures were a crucial aspect to my development of building and understanding of character analysis and text interpretation for the character of Melpomene. An exercise completed in one of our rehearsals included a combination of physical and mental active imagination led by our director, Luke focusing on the relationships of our characters and our connection (mental and physical) to them.

Another exercise we completed was based off Elsdon (1997) to walk around the space and think of 4-5 adjectives that our character would think of when interacting or thinking of an event, thoughts or action. This further assisted in my confidence in portraying Melpomene on stage, as I felt complete in my internal and external awareness when delivering scenes.

In addition to this, me and Hannah (Calliope) took some time during the rehearsal process to engage with an activity by Mike Alfred (2007) to understand the connection between our characters in further detail. We began with noting down the differences and similarities observed within our characters, how they act, observe, think, move, etc.

The figure below evidently shows written answers on the essential questions of Melpomene's character development and observations from a performer's point of view. Considering the use of adjectives for some answers were an effective way to simply gather further ideas on how thoughts and feelings towards the character could be embodied, further developing into opinions and perhaps actions when looking at further scenes.



(Figure 6, Essential questions for character development – Melpomene)

This exercise was a simple way to gather further details exploring Melpomene's goals and barriers, in addition to her relationships with other characters. Ibsen (1870) mentions that a character is 'a collection of experiences' (pg.104). This statement was an eye opener in terms of reflecting upon Melpomene's past and what has led her into this situation to hurt Clio.

Absolutely fabulous inspiration

The main source of inspiration for the development of Calliope and Melpomene's duo were Patsy and Eddie from Absolutely Fabulous (1992-2012). By watching clips of these two, Hannah and I were able to experiment with different comedic interpretations of each scene, and how we could further develop our interactions to engage in heightened comedic presence on stage and feed off each other's energy.



Melpomene's relationships

Calliope – Often seen as Melpomene's "Wing-Muse" throughout the production. Their relationship begins as a student and a mentor, especially in the beginning of the musical when Melpomene seeks Calliope's vulnerability and naïve personality to assist in her plotting against Clio.

The introduction to this mentoring relationship is highlighted in scene 3, running into the song 'Evil woman' where the base of their relationship is established. We see strong bonds develop throughout their interactions in the musical, blossoming into a comedic dynamic duo with considerable differences in their thoughts, opinions and personalities.

Calliope is in this to tell/seek the story of Xanadu "let anyone who seeks the quest of Xanadu, how that it is epic and a tragedy", this establishes why Melpomene does not feel threatened by her presence unlike her other sister muses. Although their differences, Calliope becomes equally devious and listens closely to Melpomene's directions to achieve uproar in Clio/Kira's plans on earth to inspire and help the mortal, Sonny.

Clio – Undermines Clio as she has been given the position of leader of the muses. She is much younger than Melpomene and is immature, involving herself in the life of mortals on earth, creating relationships and breaking rules in which Zeus has decreed forbidden, but has not received the punishment of eternal damnation in the netherworld.

Danny – Melpomene's relationship with Danny is simply transactional as she and Calliope disguise themselves as a real-estate company to bribe Danny into selling the Xanadu theatre and turn it into condos. Their relationship is crucial to ruin Kira's plans to help Sonny in their quest for artistic achievement and open a space for the arts.

Zeus – Father Zeus overlooks Melpomene's abilities as he cares too much about keeping everything in Mount Olympus peaceful, drawing away from tradition (i.e., Appointing Clio, the youngest muse as leader of the muses instead of Melpomene, the eldest). Does not give Melpomene a chance to demonstrate her abilities, creating an untrusting environment and undermining relationship, where Zeus does not value Melpomene's abilities and knowledge as the eldest muse. Feels like Zeus is trying to create dispute or eternal conflict among the muses to earn his approval and prove their devotion to him.

Alfred's list – Beliefs

- Life is unpredictable.

The everchanging environment within the world of mortals and universe of the muses creates uncertainty in one's predictions. Melpomene is led on that Clio will be punished, lose her power of immortality and face the consequences of her actions, but all events, even the most clear and simple outcomes can change due to other people's impulses.

- People are diligent.

Muses and mortals work hard to accomplish their dreams and attend to their tasks. Although from Melpomene's perspective why should all beings be as hardworking as each other when only some are granted gifts and rewards for their accomplishments.

- Men are clueless / easily manipulated.

Convincing Danny to tear down the theatre and demolish his partnership with Sonny.

- Women are compelling.

Not only from the perspective of Melpomene, but for mortals. Shuani (2022) states that women are the source of inspiration to man for high endeavor and worth achievements in life. Throughout Xanadu we see how the muses are compelling to Sonny in re-building the theatre, Clio to Danny/Sonny and the muses are to each other.

- I am overlooked.

By Zeus, by my sister muses and not given fair opportunities to be a leader within Mount Olympus. Thoughts and opinions are misinterpreted, and I am observed as the villain or someone who wishes to create harm.

Text Analysis (Scene 3 & Evil Woman)

The figure below outlines the units followed by a short analysis of the events, objective and payoff of Melpomene during scene 3 and the song, evil woman. This exercise was developed through the acting module, focusing on the text, *The complete Stanislavsky toolkit* (Merlin, 2007). This exercise appointed Melpomene's journey throughout the scene, building upon observations of how and why she takes certain actions against Clio, it assisted me as a performer to dive deeper into what drives the actions and thoughts of my character throughout each scene.

MELPOMENE

Xanadu? The gift so grand that none of us truly knows what it is?

KIRA

Zeus tells me he will be sending a sign. And now I must go and inspire great work!
(*she stops as she is about to exit*)

It is a peculiar thing about these mortals. They all know they will die, yet they are determined to create something. The "human spirit" it is termed. It makes me feel... feel... oh Erato what is the word for which I search? You know, when something is so grand and so earnest yet ultimately so preposterous that one has to laugh. What does one call that?

ERATO

Andrew Lloyd Webber?

KIRA

There we are! The human spirit gives me great feelings of Andrew Lloyd Webber. Ah well, the mortal termed Sonny Malone approaches, away I fly!
(*she skates off*)

EUTERPE

Unit 1 | Sweet sisters of inspiration!

MUSES

Let us attend to our various charges!
(*all are gone except Melpomene and Calliope*)

MELPOMENE

Unit 2 | Calliope, hasten hither.

CALLIOPE

I'm already hither.

Unit 3

MELPOMENE

I crave a word with you. I need not tell you, as first born, I was entitled to the position of leader of the muses.

CALLIOPE

And yet Zeus did not grant thusly. What gives?

MELPOMENE

Unit 4 | I did lay down with Achelous.

CALLIOPE

The river god?

(MELPOMENE)

Unit 9 | YOU DESTROYED ALL THE VIRTUES THAT THE LORD GAVE YOU,
IT'S SO GOOD THAT YOU'RE FEELING PAIN,
BUT YOU BETTER GET YOUR FACE ON BOARD THE VERY NEXT TRAIN.

CALLIOPE & MELPOMENE

HEY! E-EVIL WOMAN,
E-EVIL WOMAN,
E-EVIL WOMAN,

CALLIOPE

YOU'RE AN EVIL WOMAN

MELPOMENE

EVIL WOMAN!

(*speaking*)

Unit 10 | I know what let's do.

CALLIOPE

What let's?

MELPOMENE

What let's use our muse powers and place a curse upon our sister, that she falls in love with this mortal.

CALLIOPE & MELPOMENE

(*singing*)

HEY, HEY, HEY, HEY

CALLIOPE

What a glorious prank! We shall do this curse and she shall be in love, and by Zeus's decree, be put to death!

(*The sisters cackle*)

CALLIOPE & MELPOMENE

(*singing*)

HEY, HEY, HEY, HEY.

MELPOMENE

(*speaking*)

Unit 11 | Oh my daughter sirens, come join your mother and Aunt in mean-spirited melody!
(*Euterpe, Terpsicore, Erato and Thalia enter as the four SIRENS: MOLPE, PEISONOE, AGLAOPE and THELXIEPEIA. They join the their evil mother and aunt in song*)

MELPOMENE

He was a river god, and he was a rambling man. And he my baby daddy. He left me with four daughters, Molpe, Peisonoe, Aglaope, Thelxiepeia—

CALLIOPE

Like a Jennifer or a Susan would have killed you?

MELPOMENE

Unit 5 | Ahh, my daughters, for years I instructed them in the lute and the flute. And now they sit by the seaside singing and playing and luring sailors to their rocky deaths. Yes, my daughters, the Sirens.

CALLIOPE

The sirens?

MELPOMENE

They never call!

CALLIOPE

Unit 6 | And Zeus did not grant you the leader position, because he felt you would be too busy with your children. So he gave the role to Clio.

MELPOMENE

Apparently, there is no success nor joy for you nor I! And now Clio is to be granted Xanadu.

#3 - Evil Woman

Would that I were a god, I would smite her!

CALLIOPE

Unit 7 | Oh sister, sister, you are so—what's the expression I'm looking for? You're a—
(*Melpomene sings "EVIL WOMAN"*)

MELPOMENE

EE-VIL WOMAN, EE-EVIL WOMAN
EE-VIL WOMAN EE-VIL WOMAN
ROLLED IN FROM ANOTHER TOWN,
HIT SOME GOLD TOO HOT TO SETTLE DOWN,
BUT A FOOL AND HIS MONEY SOON GO SEPARATE WAYS,
AND YOU FOUND A FOOL LYIN' IN A DAZE,

MELPOMENE & CALLIOPE

Unit 8 | HA, HA

MELPOMENE

WOMAN WHAT YOU GONNA DO,

SIRENS

YOU'RE AN EVIL WOMAN!!

CALLIOPE

EVIL WOMAN, HOW YOU DONE ME WRONG,
BUT NOW YOU'RE TRYIN' TO WAIL A DIFFERENT SONG.

CALLIOPE & MELPOMENE & SIRENS

Unit 12 | HA, HA

CALLIOPE

FUNNY HOW YOU BROKE ME UP,
YOU MADE THE WINE NOW YOU DRINK THE CUP,
I CAME A-RUNNIN' EVERYTIME YOU CRIED
THOUGHT I SAW LOVE SMILIN' IN YOUR EYES,

CALLIOPE, MELPOMENE & SIRENS

HA, HA

CALLIOPE

VERY NICE TO KNOW,
THAT YOU AIN'T GOT NO PLACE LEFT TO GO.

ALL

HEY, HEY, HEY, HEY.

SIRENS

E-EVIL WOMAN

(*Melpomene riffs*)

E-EVIL WOMAN

(*Calliope riffs*)

E-EVIL WOMAN

(*Melpomene riffs*)

E-EVIL WOMAN

CALLIOPE, MELPOMENE, & SIRENS

E-EVIL WOMAN!

#3a - Evil Play-Off

(Figure 7, annotated script outlining units for Melpomene)

1) "Sweet sisters of inspiration"

Event – Observing sister muses leaving.

Objective – Decide which sister muse will be of best use for my plans.

Payoff – Find the weakest link/most vulnerable and influential muse (Calliope) I won't have to do all the work myself.

2) "Calliope hastens hither".

Event – Call upon Calliope

Objective – Get her attention.

Payoff – Engage her in my plotting against Clio.

3) "I need not tell you...."

Event – Stating traditional facts of the muses, speaking the truth.

Objective – Persuade/Change Calliope's opinion on Clio's position as leader of the muses.

Payoff – Calliope might question Clio's authority in her current position.

4) "I did lay down with Achelous".

Event – Open up about personal life, relationships, commitments, etc.

Objective – Convince Calliope that I am ordinary, not living up to the stereotype of tragedy.

Payoff – Calliope will express sympathy, making it more likely to assist in my plans.

5) "Ahh, my daughters..."

Event – I victimise.

Objective – Infuriate Calliope with self-pity.

Payoff – Calliope will want to help me if she feels my frustration and pain.

6) "And Zeus did not grant...."

Event – Calliope is irritated, expresses annoyance towards Zeus and Clio

Objective – Act upon Calliope's comments, thoughts and emotions

Payoff – Drive the anger to action – plotting can begin.

7) "Oh sister, sister..."

Event – I probe Calliope

Objective – Encourage Calliope to think wicked thoughts.

Payoff – Change Calliope's opinion on Clio

8) "Ha ha...."

Event – Question the authority of Clio as leader of the muses.

Objective – Mentor sister muse to indulge in tragic characteristics.

Payoff – Calliope will be impressed, want to partake in my plans.

9) "It's so good...."

Event – Actively laughing.

Objective – Mock Clio and her lack of experience/authority

Payoff – Demean Clio's status.

10) "I know what let's do"?

Event – Briefly suggest concept of evil plan.

Objective – Indulge Calliope in evil plot against Clio.

Payoff – Expose Calliope to evil plans - gain further trust in our relationship.

11) "Oh, my daughter sirens..."

Event – Call for daughters (sirens)

Objective – Urge Calliope to join on evil plotting against Clio.

Payoff – Feel superior.

12) "Ha ha...."

Event – Listen to Calliope's complaints.

Objective – Praise Calliope's evil gestures

Payoff – I have convinced Calliope to help me – She has new opinions about Clio (sinful thoughts)

Skating process

Before this production, I had never roller skated. The thought of learning a routine on skates made me very anxious as I felt as though I would not be able to hold myself up and deliver a high-quality performance due to fear and nerves of falling on skates in front of an audience. Our choreographer, Corey Mitchell made it his mission to make all the cast to feel as comfortable as possible on roller skates, offering 1-1 quick sessions if needed and being patient with our development during group workshops.

I gained confidence in my skating as the rehearsal periods ended, one major insecurity I had within the skating section was getting off stage in enough time to change into the skates and finale costume. Unfortunately, I was unable to complete this quick change in time throughout our first 3-4 staggered runs in the rehearsal space which made me feel very anxious and overwhelmed. I spoke to both the choreographer (Corey) and Director (Luke) about these insecurities, and we adapted to different timings in which the muses could leave the final scene to have enough time to change safely and confidently.

When we arrived in the space, the flooring was a bit different to what we had rehearsed with, especially when we first tried walking down and up the steps on toe stoppers. This surprisingly didn't raise many problems or issues on my end due to a member of the cast assisting me down and the barriers by the sides of the stage, additionally the SM (Martha) was able to assist us coming up the stairs once in the wings.

Reflection on production

During the rehearsal process we had many absences which made progress in certain areas such as character development and relationships between characters restricting and challenging. Although this, I developed confidence and professionalism working through the cast absences effectively by working around obstacles and challenges. For example, having to leave rehearsals to complete 1-1 sessions for voice and learning materials from video and audio recordings outside of rehearsal times.

I felt as though I was adapting a lot of the scenes between Kira and Melpomene as well due to fellow cast members not being off book and felt as though progress was restrictive once again. Once lines were off book the process of developing the relationships between other characters and their journey/ interactions with Melpomene within scenes were much clearer, this became a key beneficiary when we began tech rehearsals.

Learning a heightened LA accent for when Melpomene bribes Danny into selling the Xanadu theatre was a highlight in the development process for character work. This allowed me to dive into the comedic attributes of Melpomene whilst maintaining serious tragic values even further. I personally thought that this gave further details on what Melpomene might do during her free time due to not having the responsibilities of leader of the muses, and her daughters not needing to be cared for. Her observant of mortals and how to manipulate and persuade their behaviours was an interesting twist to apply into the song 'Don't walk away'.

During our final dress run I felt that I was depending too much on the audience's reaction to validate comedic choices and timings within Melpomene and Calliope's scenes. This was a shift in my progress as I was now comfortable with the material being performed but felt unsure if my presentation was going to grasp the audience's attention in the way in which I hope it would. If I were to be cast in a similar production, I would personally like to enjoy the creative freedom and impulsive decisions of my character more, and not be dependent on the reaction of the audience to drive my performance.

Working on impulses was a barrier I overcame during this production, as I felt as though some choices I would make may be perceived as chaotic, messy or confusing to the audience. I wanted to develop a clear narrative and investigate how and why would Melpomene react in a certain way, leading to act throughout the musical.

Reflecting upon this production, I feel confident in my abilities as a performer to analyse text and put Meisner practice into use, especially portraying the role of Melpomene which relied heavily on impulse from Calliope and how we feed on each other's energy and actions throughout the musical. My fellow peers made this production process extremely positive, helping with learning materials off-book and recapping routines, songs, etc. This was a beneficiary as the space felt safe and we could share positive and negative thoughts and opinions on the development of the production with the entire creative team.

References

- Alfreds, M., (2007). *Different every night*. London: Nick Hern.
- Apollo, M (2017) *Wikimedia Commons*. Available at: https://commons.wikimedia.org/wiki/Category:the_Muses (Accessed: March 26, 2023).
- Blyth, C. (1990), *The Chaucer Review. Virgilian Tragedy and Troilus*. Vol 24(2), pp.211–218
- De Figueiredo, I., (2019). *Henrik Ibsen*. Yale University Press.
- Dictionary.com, (2023). *Melpomene Definition & meaning* (no date) *Dictionary.com*. Available at: <https://www.dictionary.com/browse/melpomene> (Accessed: March 10, 2023).
- Draper, C. (2022) *Wikimedia Foundation – The Sirens*. Available at: https://en.wikipedia.org/wiki/Ulysses_and_the_Sirens (Accessed: March 26, 2023).
- Elbein, A. (2023) *Sirens of greek myth were bird-women, not mermaids, Audubon*. Available at: <https://www.audubon.org/news/sirens-greek-myth-were-bird-women-not-mermaids> (Accessed: March 24, 2023).
- Elsdon, (1997). *Developing character*. Available at: https://www.rhinegold.co.uk/wp-content/uploads/2015/10/TDAU2_1718_Developing-character.pdf (Accessed: March 15 2023)
- Gilles, R. (1941). *The Andrews Sisters pose for a studio group portrait*. Available at: <https://www.gettyimages.ae/detail/news-photo/the-andrews-sisters-pose-for-a-studio-group-portrait-news-photo/104286671?adppopup=true> (Accessed: 27 March 2023)
- Greek Boston. (2013). *About Melpomene – Greek Mythological Muse of Tragedy*. Available at: <https://www.greekboston.com/culture/mythology/melpomene/> (Accessed: March 13, 2023)
- Gresseth, Gerald K. (1970) “The Homeric Sirens.” *Transactions and Proceedings of the American Philological Association*, vol. 101, pp. 203–18. *JSTOR*, <https://doi.org/10.2307/2936048> (Accessed: March 10, 2023)
- Heilman, R. B. (1947). Melpomene as Wallflower; or The Reading of Tragedy. *The Sewanee Review*, 55(1), 154–166. <http://www.jstor.org/stable/27537719> (Accessed: March 13, 2023)
- Knowles, E. (2005). Xanadu. In *The Oxford Dictionary of Phrase and Fable*. Oxford University Press. Available at: <https://www.oxfordreference.com/view/10.1093/acref/9780198609810.001.0001/acref-9780198609810-e-7802> (Accessed: March 14 2023)
- Merlin, B., (2007). *The complete Stanislavsky toolkit*. Hollywood, CA: Drama Publishers.
- Milligan, M. (2023). *Xanadu - summer capital of the Mongol Empire, HeritageDaily*. HeritageDaily - Archaeology News. Available at: <https://www.heritedaily.com/2020/06/xanadu-summer-capital-of-the-mongol-empire/132256?amp> (Accessed: March 24, 2023).
- Murray, P., 2020. *The Mythology of the Muses. A Companion to Ancient Greek and Roman Music*, pp.11-24.
- Nielsen, T.E. and Fox, A., (2016). “LATENT HARMONY” AND INDIGENOUS MUSIC: INTERSECTIONS BETWEEN ETHNOGRAPHY AND COMPOSITION IN THE UNITED STATES AT THE TURN OF THE TWENTIETH CENTURY.
- Nisar, S., 2016. *Travel Writing; A critical study of William Dalrymple’s “In Xanadu; A Quest”*.

- Postgate, J.P., (1880). A Philological Examination of the Myth of the Sirens. *The Journal of Philology*, 9(18), p.109.
- Sforza, J. (2014) *Swing it! The Andrews Sisters story*. Available at: https://books.google.co.uk/books?hl=en&lr=&id=HqkeBgAAQBAJ&oi=fnd&pg=PP1&dq=the+Andrews+sister+&ots=ejZLEmOSD4&sig=PgekFwWqO4KLfBRzH-Dd5-HZo_c&redir_esc=y#v=onepage&q&f=false (Accessed: 29 March 2023)
- Simons, D (2006) *The Female Villains Wiki*. Available at: [https://femalevillains.fandom.com/wiki/Sirens_\(Greek_Mythology\)](https://femalevillains.fandom.com/wiki/Sirens_(Greek_Mythology)) (Accessed: March 26, 2023).
- Strom, C. (2018). Available at: <https://www.ancient-origins.net/myths-legends-europe/melpomene-tragic-mother-sirens-misunderstood-muse-0010261> (Accessed: March 29 2023)
- Strom, C. (2018). *Melpomene: A tragic mother of sirens or a misunderstood muse*, *Ancient Origins Reconstructing the story of humanity's past*. Ancient Origins. Available at: <https://www.ancient-origins.net/myths-legends-europe/melpomene-tragic-mother-sirens-misunderstood-muse-0010261> (Accessed: March 20, 2023).
- *Wikipedia*. (2022). *Wikimedia Foundation - Melpomene*. Available at: <https://en.wikipedia.org/wiki/Melpomene> (Accessed: March 16, 2023).
- Your Article Library. (2015) *Role of women in the family and Society*. Available at: <https://www.yourarticlelibrary.com/family/role-of-women-in-the-family-and-society/47638> (Accessed: March 22, 2023).