

Razzle Dazzle The Battle For Broadway

'A landmark in social thought. Henrich may go down as the most influential social scientist of the first half of the twenty-first century' MATTHEW SYED Do you identify yourself by your profession or achievements, rather than your family network? Do you cultivate your unique attributes and goals? If so, perhaps you are WEIRD: raised in a society that is Western, Educated, Industrialized, Rich and Democratic. Unlike most who have ever lived, WEIRD people are highly individualistic, nonconformist, analytical and control-oriented. How did WEIRD populations become so psychologically peculiar? What part did these differences play in our history, and what do they mean for our collective identity? Joseph Henrich, who developed the game-changing concept of WEIRD, uses leading-edge research in anthropology, psychology, economics and evolutionary biology to explore how changing family structures, marriage practices and religious beliefs in the Middle Ages shaped the Western mind, laying the foundations for the world we know today. Brilliant, provocative, engaging and surprising, this landmark study will revolutionize your understanding of who - and how - we are now. 'Phenomenal ... The only theory I am aware of that attempts to explain

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broad patterns of human psychology on a global scale' Washington Post 'You will never look again in the same way at your own seemingly universal values' Uta Frith, Professor of Cognitive Development, University College London Not Since Carrie is Ken Mandelbaum's brilliant survey of Broadway's biggest flops. This highly readable and entertaining book highlights almost 200 musicals created between 1950 and 1990, framed around the notorious musical adaptation of Carrie, and examines the reasons for their failure. "Essential and hilarious," raves The New Yorker, and The New York Times calls the book "A must-read."

"Good writing is more than we say; it is how we say it. This book shows how to master fifty key target skills that will improve their writing and raise their assessment scores."--Editor.

An encyclopedic sourcebook for camouflage enthusiasts in all research areas who want to explore the history and development of camouflage (artistic, biological and military) since the 19th century. Richly illustrated with historic photographs, diagrams and drawings. Includes subject timeline, bibliography and index.

Dana Simpson's Phoebe and Her Unicorn is back with more sparkles than ever! In this fourth volume, join in the adventure as Phoebe and Marigold confront messy rooms, trouble at school, and a nasty case of "Sparkle Fever." Follow the pair back to

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Camp Wolfgang, where their old pals Sue (a.k.a. "Monster Girl") and Ringo, the lake creature, remind them that being weird is WAY more fun than being normal.

Each production of one season is used as the basis for an examination of one aspect of the Broadway theater

Trix's life in boarding school as an orphan charity case has been hard, but when an alluring young Ringmaster invites her, a gymnast, to join Circus Galacticus she gains an entire universe of deadly enemies and potential friends, along with a chance to unravel secrets of her own past.

Guido Contini's last three films have been box-office flops. His producer, a dynamic but fierce Frenchwoman, may sue him for breach of contract unless he comes up with an idea for a film--and fast! Meanwhile, central to Guido's problems is his desire for too many women--a fact echoed by his wife, Luisa, who wants more time with him, as does his sultry mistress, Carla. But all Guido's women want him. Twenty-one swirling females change around him in a fantasy ensemble he conducts like an orchestra. Yet as the fantasy life he has been living begins to break down, Guido learns he must make sacrifices. From the beloved and bestselling author of I KNOW WHY THE CAGED BIRD SINGS, this memoir chronicles Maya Angelou's involvement with the civil rights movement. 'A brilliant writer, a fierce friend

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and a truly phenomenal woman' BARACK OBAMA

Maya Angelou's seven volumes of autobiography are a testament to the talents and resilience of this extraordinary writer. Loving the world, she also knows its cruelty. As a black woman she has known discrimination and extreme poverty, but also hope, joy, achievement and celebration. The fourth volume of her enthralling autobiography finds Maya Angelou immersed in the world of black writers and artists in Harlem, working in the civil rights movement with Martin Luther King. 'She moved through the world with unshakeable calm, confidence and a fierce grace . . . She will always be the rainbow in my clouds' OPRAH WINFREY 'She was important in so many ways. She launched African American women writing in the United States. She was generous to a fault. She had nineteen talents - used ten. And was a real original. There is no duplicate' TONI

MORRISON

Rodgers and Hammerstein's Tony and Pulitzer Prize-winning musical "South Pacific" has remained a mainstay of the American musical theater since it opened in 1949, and its powerful message about racial intolerance continues to resonate with twenty-first century audiences. Drawing on extensive research in the Rodgers and the Hammerstein papers, including Hammerstein's personal notes on James A. Michener's Tales of the South Pacific, Jim Lovensheimer offers a fascinating reading of "South

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Pacific" that explores the show's complex messages and demonstrates how the presentation of those messages changed throughout the creative process. Indeed, the author shows how Rodgers and especially Hammerstein continually refined and softened the theme of racial intolerance until it was more acceptable to mainstream Broadway audiences. Likewise, Lovensheimer describes the treatment of gender and colonialism in the musical, tracing how it both reflected and challenged early Cold War Era American norms. The book also offers valuable background to the writing of "South Pacific," exploring the earlier careers of both Rodgers and Hammerstein, showing how they frequently explored serious social issues in their other works, and discussing their involvement in the political movements of their day, such as Hammerstein's founding membership in the Hollywood Anti-Nazi League. Finally, the book features many wonderful appendices, including two that compare the original draft and final form of the classic songs "I'm Gonna Wash That Man Right Out-a My Hair" and "I'm In Love With a Wonderful Guy." Thoroughly researched and compellingly written, this superb book offers a rich, intriguing portrait of a Broadway masterpiece and the era in which it was created.

Enemies at first sight Orphaned Bo Gamage has nowhere to go. So he ends up in the old Queen of Sheba Hotel in a ghost town in the middle of the

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desert. It's dry and bare and -- worst of all -- the only other kid there is his awful cousin Madeleine, who calls herself Mzzz Mad. Soon, they're caught up in a battle for a missing map, the mystery of the tattooed head, and the search for the old Pegleg Smith gold mine. Then Bo and Mzzz Mad find themselves in deadly danger and handcuffed -- together!

Act One is the autobiography of Moss Hart, an American playwright and theatre director. Born into impoverished circumstances—his father was often unemployed—Hart left school at age twelve for a series of odd jobs that included being an entertainment director at a Catskills summer resort. Hart's big break came in 1930 with the Broadway hit *Once in a Lifetime*, written with George Kaufman. The two would collaborate again on *You Can't Take It With You* (1936) and *The Man Who Came To Dinner* (1939). *You Can't Take It With You* won the Pulitzer Prize for drama in 1937, and the 1938 film version, directed by Frank Capra, won Oscars for both Best Picture and Best Director. Act One was adapted for a 1963 film starring George Hamilton, and for a 2014 stage production starring Tony Shalhoub and Andrea Martin. HarperTorch brings great works of non-fiction and the dramatic arts to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperTorch collection to build your digital library.

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In Sin City, Newport, Kentucky, in the mid-twentieth century, across the Ohio River from Cincinnati, Ohio, organized crime--the syndicate--established itself as the purveyor of vice: gambling & prostitution. Since the prohibition era Newport had been the night life center for the greater Cincinnati area, and by the 1950s it was run by the eastern mafia syndicate based in Cleveland. In the late 1950s Newport citizens began their attempt to clean up Newport to make way for future economic and social development. Into this battle between vice and reform, stepped Hank Messick, an investigative journalist for the Louisville Courier-Journal. Over the next few years, Messick reported in one sensational story after another, the inner workings of the syndicate and its ultimate downfall. *Razzle Dazzle* is his personal account of those tumultuous and dangerous years.

A New York Times Bestseller For almost a century, Americans have been losing their hearts and losing their minds in an insatiable love affair with the American musical. It often begins in childhood in a darkened theater, grows into something more serious for high school actors, and reaches its passionate zenith when it comes time for love, marriage, and children, who will start the cycle all over again. Americans love musicals. Americans invented musicals. Americans perfected musicals. But what, exactly, is a musical? In *The Secret Life of*

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the American Musical, Jack Viertel takes them apart, puts them back together, sings their praises, marvels at their unflagging inventiveness, and occasionally despairs over their more embarrassing shortcomings. In the process, he invites us to fall in love all over again by showing us how musicals happen, what makes them work, how they captivate audiences, and how one landmark show leads to the next—by design or by accident, by emulation or by rebellion—from *Oklahoma!* to *Hamilton* and onward. Structured like a musical, *The Secret Life of the American Musical* begins with an overture and concludes with a curtain call, with stops in between for “I Want” songs, “conditional” love songs, production numbers, star turns, and finales. The ultimate insider, Viertel has spent three decades on Broadway, working on dozens of shows old and new as a conceiver, producer, dramaturg, and general creative force; he has his own unique way of looking at the process and at the people who collaborate to make musicals a reality. He shows us patterns in the architecture of classic shows and charts the inevitable evolution that has taken place in musical theater as America itself has evolved socially and politically. *The Secret Life of the American Musical* makes you feel as though you’ve been there in the rehearsal room, in the front row of the theater, and in the working offices of theater owners and producers as they pursue their own love affair with that rare

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and elusive beast—the Broadway hit.

"A revered and provocative theater observer presents a grand history of the producers, directors, actors, and critics battling for creative and financial control of Broadway"--Front jacket flap.

Here, from the author of the acclaimed book *The Class of 1846*, is the dramatic story of what may have been the most critical election campaign in American history. Taking place in the midst of the Civil War, the election of 1864 would determine the very future of the nation. Would the country be unified or permanently divided? Would slavery continue? Weaving rich anecdotal material into a fast-paced narrative, John C. Waugh places this pivotal election in its historical context while evoking its human drama. The men and women who figured in this epic campaign—most notably Lincoln himself—emerge with all their strengths, weaknesses, and idiosyncrasies. "It's an inherently dramatic story, and one that has been told before. But never quite so well as by John C. Waugh, [who] brings to his task the keen eye for detail and scene-setting that one would expect from a career reporter," said the *Wall Street Journal*. Drawing on an extensive array of sources, including published and unpublished reminiscences, memoirs, autobiographies, letters, newspapers, and periodicals, Waugh re-creates that fateful year with all the immediacy of a political reporter covering a national presidential election

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today.

“Fun and gossipy.” —The Wall Street Journal * “A masterful history.” —Publishers Weekly (starred review) * “Engaging.” —Newsweek A “brisk, insightful, and deliciously detailed take” (Kirkus Reviews) on a transformative decade on Broadway, featuring behind-the-scenes accounts of shows such as Rent, Angels in America, Chicago, The Lion King, and The Producers—shows that changed the history of the American theater. The 1990s was a decade of profound change on Broadway. At the dawn of the nineties, the British invasion of Broadway was in full swing, as musical spectacles like Les Miserables, Cats, and The Phantom of the Opera dominated the box office. But Andrew Lloyd Webber’s Sunset Boulevard soon spelled the end of this era and ushered in a new wave of American musicals, beginning with the ascendance of an unlikely show by a struggling writer who reimagined Puccini’s opera La Bohème as the smash Broadway show Rent. American musical comedy made its grand return, culminating in The Producers, while plays, always an endangered species on Broadway, staged a powerful comeback with Tony Kushner’s Angels in America. A different breed of producers rose up to challenge the grip theater owners had long held on Broadway, and corporations began to see how much money could be made from live theater. And just as Broadway had clawed its way back into the mainstream of American popular culture, the September 11 attacks struck fear into the heart of Americans who thought Times Square might be the next target. But Broadway was back in

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business just two days later, buoyed by talented theater people intent on bringing New Yorkers together and supporting the economics of an injured city. "Told with all the wit and style readers could wish for" (Booklist) Michael Riedel presents the drama behind every mega-hit or shocking flop. From the bitter feuds to the surprising collaborations, all the intrigue of a revolutionary era in the Theater District is packed into Singular Sensation. Broadway has triumphs and disasters, but the show always goes on.

From the star of Broadway's *The Book of Mormon* and HBO's *Girls*, the heartfelt and hilarious coming-of-age memoir of a Midwestern boy surviving bad auditions, bad relationships, and some really bad highlights as he chases his dreams in New York City *With a new afterword* * "Candid, funny, crisp . . . honest and tender about lessons of the heart."--*Vogue* When Andrew Rannells left Nebraska for New York City in 1997, he, like many young hopefuls, saw the city as a chance to break free. To start over. To transform the fiercely ambitious but sexually confused teenager he saw in the mirror into the Broadway leading man of his dreams. In *Too Much Is Not Enough*, Rannells takes us on the journey of a twentysomething hungry to experience everything New York has to offer: new friends, wild nights, great art, standing ovations. At the heart of his hunger lies a powerful drive to reconcile the boy he was when he left Omaha with the man he desperately wants to be. As Rannells fumbles his way towards the Great White Way, he also shares the drama of failed auditions and behind-the-curtain romances, the heartbreak of

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losing his father at the height of his struggle, and the exhilaration of making his Broadway debut in *Hairspray* at the age of twenty-six. Along the way, he learns that you never really leave your past--or your family--behind; that the most painful, and perversely motivating, jobs are the ones you almost get; and that sometimes the most memorable nights with friends are marked not by the trendy club you danced at but by the recap over diner food afterward. Honest and hilarious, *Too Much Is Not Enough* is an unforgettable look at love, loss, and the powerful forces that determine who we become.

The story of the rise, fall, and redemption of Broadway—its stars, its biggest shows, its producers, and all the drama, intrigue, and power plays that happened behind the scenes—“unfolds faster than a curtain going up on opening night....A must read” (Kevin Spacey). “A rich, lovely, debut history of New York theater in the 1970s and eighties” (Kirkus Reviews, starred review), *Razzle Dazzle* is a narrative account of the people and the money and the power that turned New York’s gritty back alleys and sex-shops into the glitzy, dazzling Great White Way. In the mid-1970s Times Square was the seedy symbol of New York’s economic decline. Its once shining star, the renowned Shubert Organization, was losing theaters to make way for parking lots and losing money. Bernard Jacobs and Jerry Schoenfeld, two ambitious board members, saw the crumbling company was ripe for takeover and staged a coup and staved off corporate intrigue, personal betrayals and criminal investigations. Once Jacobs and Schoenfeld solidified their power, they turned a collapsed theater-owning

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holding company into one of the most successful entertainment empires in the world, spearheading the revitalization of Broadway and the renewal of Times Square. “For those interested in the business behind the greasepaint, at a riveting time in Broadway’s and New York’s history, this is the ticket” (USA TODAY). Michael Riedel tells the stories of the Shubert Organization and the shows that re-built a city in grand style—including *Cats*, *A Chorus Line*, and *Mamma Mia!*—revealing the backstage drama that often rivaled what transpired onstage, exposing bitter rivalries, unlikely alliances, and inside gossip. “The trouble with Razzle Dazzle is...you can’t put the damn thing down” (Huffington Post).

From Tim Heidecker and Eric Wareheim, two of the 21st century's most vital and creative minds, comes a brand new, inspirational, and game-changing life system that promises to instantly provide wellness, happiness, and total, absolute fulfillment.

From *The Phantom of the Opera* and *The Sound of Music* to *Les Misérables*, *Musicals: The Definitive Illustrated Story* brings the world's best-loved productions to life. The complete history of the musical is covered, from its earliest origins in dance halls and vaudeville, to the record-breaking West End musicals and spectacular Broadway shows of today. Discover the history, plots and stars of musical theatre and movie musicals, go backstage to find out behind-the-scenes gossip and delve into profiles of successful creators such as Disney and Andrew Lloyd Webber in this illustrated celebration. Plus fun infographics summarise plot, characters and songs, making this a handy reference

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guide of all the best-loved musicals. With a beautiful glittery cover capturing the excitement and glamour of a trip to the theatre, *Musicals: The Definitive Illustrated Story* is a show-stopping celebration and a perfect gift for musical fans everywhere.

“One of the best literary works of this year” (Miami Herald-Tribune): The true story of a theatrical dream—or nightmare—come true...the making of the Spider-Man musical. As you might imagine, writing a Broadway musical has its challenges. But it turns out there are challenges one can’t begin to imagine when collaborating with two rock legends and a superstar director to stage the biggest, most expensive production in theater history. Renowned director Julie Taymor picked playwright Glen Berger to cowrite the book for a \$25 million Spider-Man musical. Together—along with U2’s Bono and Edge—they would shape a work that was technically daring and emotionally profound, with a story fueled by the hero’s quest for love...and the villains’ quest for revenge. Or at least, that’s what they’d hoped for. But when charismatic producer Tony Adams died suddenly, the show began to lose its footing. Soon the budget was ballooning, financing was evaporating, and producers were jumping ship or getting demoted. And then came the injuries. And then came word-of-mouth about the show itself. What followed was a pageant of foul-ups, falling-outs, ever-more harrowing mishaps, and a whole lot of malfunctioning spider legs. This “circus-rock-and-roll-drama,” with its \$65 million price tag, had become more of a spectacle than its creators ever wished for. During the show’s unprecedented seven

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months of previews, the company's struggles to reach opening night inspired breathless tabloid coverage and garnered international notoriety. Through it all, Berger observed the chaos with his signature mix of big ambition and self-deprecating humor.

Razzle Dazzle The Battle for Broadway Simon and Schuster

The New York Times bestseller “[An] obscenely enjoyable romp.” —The New York Times Book Review

The untold story of a New York City legend's education in creativity and style For Bill Cunningham, New York City was the land of freedom, glamour, and, above all, style. Growing up in a lace-curtain Irish suburb of Boston, secretly trying on his sister's dresses and spending his evenings after school in the city's chicest boutiques, Bill dreamed of a life dedicated to fashion. But his desires were a source of shame for his family, and after dropping out of Harvard, he had to fight them tooth-and-nail to pursue his love. When he arrived in New York, he reveled in people-watching. He spent his nights at opera openings and gate-crashing extravagant balls, where he would take note of the styles, new and old, watching how the gowns moved, how the jewels hung, how the hair laid on each head. This was his education, and the birth of the democratic and exuberant taste that he came to be famous for as a photographer for The New York Times. After two style mavens took Bill under their wing, his creativity thrived and he made a name for himself as a designer. Taking on the alias William J.--because designing under his family's name would have been a disgrace to his parents--Bill became one of

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the era's most outlandish and celebrated hat designers, catering to movie stars, heiresses, and artists alike. Bill's mission was to bring happiness to the world by making women an inspiration to themselves and everyone who saw them. These were halcyon days when fashion was all he ate and drank. When he was broke and hungry he'd stroll past the store windows on Fifth Avenue and feed himself on beautiful things. Fashion Climbing is the story of a young man striving to be the person he was born to be: a true original. But although he was one of the city's most recognized and treasured figures, Bill was also one of its most guarded. Written with his infectious joy and one-of-a-kind voice, this memoir was polished, neatly typewritten, and safely stored away in his lifetime. He held off on sharing it--and himself--until his passing. Between these covers, is an education in style, an effervescent tale of a bohemian world as it once was, and a final gift to the readers of one of New York's great characters.

The Book of Broadway is a celebratory, gorgeous tome dedicated to what is arguably the quintessential American art form: the Broadway show. Lose yourself in 150 profiles of the best, most influential, and most important Broadway musicals and plays ever produced. Shows profiled include everything from the 1860s musical *The Black Crook*, which captivated and titillated audiences for more than five hours, to *Hamilton*, Broadway's biggest story of 2016. The men and women who shaped Broadway history--such as Stephen Sondheim,

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Tennessee Williams, Bernadette Peters, Richard Rodgers, Oscar Hammerstein II, Ethel Merman, Marlon Brando, August Wilson, and Nathan Lane--are celebrated for their groundbreaking work and photographs throughout illustrate the stunning designs of the shows. This comprehensive book by Eric Grode--arts writer for The New York Times, and author of Hair: The Story of the Show That Defined a Generation--is the ultimate guide to Broadway shows. Even if you consider yourself an expert in the theater, you will be amazed by the fantastic Broadway trivia scattered throughout this volume, as well as the palpable sense of history in this encyclopedic treatment of one of our most beloved pastimes. Just a few of the titles included are: -Annie -The Book of Mormon -Bye Bye Birdie -Cat on a Hot Tin Roof -Chicago -Death of a Salesman -Fiddler on the Roof -Grease -Guys and Dolls -Hamilton -Hello, Dolly! -Kiss Me, Kate -Les Miserables -The Music Man -My Fair Lady -The Phantom of the Opera -Rent -Six Degrees of Separation -The Sound of Music -A Streetcar Named Desire -West Side Story And so many more!

'Luminous' SEBASTIAN BARRY 'Incandescent characters and mellifluous prose' LISA CAREY 'Reminiscent of Edith Wharton at her very best' LIZ NUGENT _____ The true story of a woman ahead of her time . . . In 1887, Isabel Bilton is the eldest of three daughters of a middle-class military

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family, growing up in a small garrison town. By 1891 she is the Countess of Clancarty, dubbed "the peasant countess" by the press, and a member of the Irish aristocracy. *Becoming Belle* is the story of the four years in between, of Belle's rapid ascent and the people that tried to tear her down. Reimagined by a novelist at the height of her powers, Belle is an unforgettable woman. Set against an absorbing portrait of Victorian London, hers is a timeless rags-to-riches story a la *Becky Sharpe*. _____ Praise for *BECOMING BELLE* 'Nuala O'Connor has the thrilling ability to step back nimbly and enter the deep dance of time. This is a hidden history laid luminously before us of an exultant Anglo-Irish woman navigating the dark shoals and the bright fields of a life' SEBASTIAN BARRY, award-winning author of *The Secret Scripture* and *Days Without End* 'Becoming Belle is so mesmerizing you will be distraught when it ends. O'Connor has resurrected a fiery, inexorable woman who rewrites the script on a stage supposedly ruled by men. Sensual, witty, daring, and unapologetically forward.' Lisa Carey, author of *The Stolen Child* 'Belle's determination to live her life on her own terms and in defiance of her times makes her a fascinating subject' Irish Central 'Masterful storytelling! I was putty in Nuala O'Connor's hands. She made the unsinkable Belle Bilton and her down-to-earth sister Flo real to me, and brought 1880's London to my living room.

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Encore! Encore!' Lynn Cullen, bestselling author of Mrs. Poe 'A glorious novel in which Belle Bilton and 19th century London are brought roaring to life with exquisite period detail' Hazel Gaynor, New York Times bestselling author of A Memory of Violets 'Thoroughly engrossing and entertaining read' Liz Nugent 'Thrillingly dramatic and achingly moving and profoundly resonant into this present era' Robert Olen Butler, author of A Good Scent from a Strange Mountain 'O'Connor gently unfolds Belle's tale in a manner that is compelling and disarming. The ambience may be Victorian elegance but the sheer honesty of O'Connor's writing is sensual, authentic and earthy. A delight!' Rose Servitova, author of The Longbourn Letters

A history of design that is often overlooked—until we need it Have you ever hit the big blue button to activate automatic doors? Have you ever used an ergonomic kitchen tool? Have you ever used curb cuts to roll a stroller across an intersection? If you have, then you've benefited from accessible design—design for people with physical, sensory, and cognitive disabilities. These ubiquitous touchstones of modern life were once anything but. Disability advocates fought tirelessly to ensure that the needs of people with disabilities became a standard part of public design thinking. That fight took many forms worldwide, but in the United States it became a civil rights issue; activists used design to make an

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argument about the place of people with disabilities in public life. In the aftermath of World War II, with injured veterans returning home and the polio epidemic reaching the Oval Office, the needs of people with disabilities came forcibly into the public eye as they never had before. The US became the first country to enact federal accessibility laws, beginning with the Architectural Barriers Act in 1968 and continuing through the landmark Americans with Disabilities Act in 1990, bringing about a wholesale rethinking of our built environment. This progression wasn't straightforward or easy. Early legislation and design efforts were often haphazard or poorly implemented, with decidedly mixed results. Political resistance to accommodating the needs of people with disabilities was strong; so, too, was resistance among architectural and industrial designers, for whom accessible design wasn't "real" design. Bess Williamson provides an extraordinary look at everyday design, marrying accessibility with aesthetic, to provide an insight into a world in which we are all active participants, but often passive onlookers. Richly detailed, with stories of politics and innovation, Williamson's *Accessible America* takes us through this important history, showing how American ideas of individualism and rights came to shape the material world, often with unexpected consequences.

Herbert Hoover's "magnum opus"—at last published

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nearly fifty years after its completion—offers a revisionist reexamination of World War II and its cold war aftermath and a sweeping indictment of the "lost statesmanship" of Franklin Roosevelt. Hoover offers his frank evaluation of Roosevelt's foreign policies before Pearl Harbor and policies during the war, as well as an examination of the war's consequences, including the expansion of the Soviet empire at war's end and the eruption of the cold war against the Communists.

For decades roughly 80 percent of commercial Broadway productions have failed to recoup their original investments. In light of this shocking and harsh reality, how does the show go on? Tim Donahue and Jim Patterson answer this question and many others in this updated edition of their popular, straightforward guide to understanding professional theater finances and the economic realities of theater production. This revised edition of *Stage Money* not only includes the latest financial information and illuminating examples of key concepts; it has been enhanced with a discussion of the stagehands' union plus a new chapter on marketing for the theater. These new elements combined with the essentials of the first edition create an expansive overview of the contemporary theater business. *Stage Money* is designed for theater enthusiasts and professionals interested in understanding the inner workings of this industry

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today and its challenges for the future. Ken Davenport, two-time Tony Award winner, Broadway and Off Broadway theater producer, blogger, writer, and owner of Davenport Theatrical Enterprises writer, offers a foreword.

When Trixie looks for an uncommon shroud for her greatest show ever in Ponyville, a mishap gives Trixie the capacity to transform standard things into valuable gems just by touching them, which turns out to be more inconvenience than it's worth.

The multiple award-winning actress traces the story of her career from her junior high-school performance of the title character in Gypsy to her 2008 opening on Broadway as Louise's mother, Rose, in a candid account that also describes her personal and professional relationships. Reprint.

"Today, more people than ever are writing about theatre, but whether you're blogging, tweeting or writing an academic essay, the challenges as a critic remain the same: how to capture a performance in words, how to express your opinions, and how to keep the reader entertained. This inspirational book shows you how to go about it and overcome these challenges." -- dust jacket

Remembering the dead will always give them life. The coveted Morrigan's staff is up for sale on the black market to the highest bidder, and SOA Special Agent Patrick Collins will do whatever it takes to ensure the Dominion Sect doesn't get their hands on it. Returning the weapon to its rightful owner is another step on the long road toward clearing Patrick's soul

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debt, but he won't walk it alone. Jonothon de Vere won't let him. Obeying the gods means Patrick must travel to London. For Jono, it means facing a past he thought he'd left behind forever. His return to England isn't welcome, and neither is their pack, but Jono and Patrick will face the antagonism together. Politics aside, their priority must be the mission, but the bone-chilling secret they uncover in the London god pack will have far-reaching repercussions no one can ignore. A race against time takes Patrick and Jono from the streets of London to the bright lights of Paris, where hospitality is thin on the ground, the air is filled with whispered prayers for the missing, and the Morrigan's staff will end up in the one place it should never have gone--a graveyard. For beneath Paris lie the long-forgotten dead, and when they rise to walk again, the living can only hope to die. *On the Wings of War* is a 109k word m/m urban fantasy with a gay romantic subplot and a HFN ending. It is a direct sequel to *A Vigil in the Mourning*. Reading the first book in the series would be helpful in enjoying this one.

"Based on more than 500 interviews, including Muhammad Ali's closest associates, and enhanced by access to thousands of pages of newly released FBI records, this is a ... story of a man who became one of the great figures of the twentieth century [boxing world]"--

A sparkling and eye-opening history of the Broadway musical that changed the world In the half-century since its premiere, *Fiddler on the Roof* has had an astonishing global impact. Beloved by audiences the world over, performed from rural high schools to grand state theaters, *Fiddler* is a supremely potent cultural landmark. In a history as captivating as its subject, award-winning drama critic Alisa Solomon traces how and why the story of Tevye the milkman, the creation of the great Yiddish writer Sholem-Aleichem, was reborn as blockbuster entertainment and a cultural touchstone, not only

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for Jews and not only in America. It is a story of the theater, following Tevye from his humble appearance on the New York Yiddish stage, through his adoption by leftist dramatists as a symbol of oppression, to his Broadway debut in one of the last big book musicals, and his ultimate destination—a major Hollywood picture. Solomon reveals how the show spoke to the deepest conflicts and desires of its time: the fraying of tradition, generational tension, the loss of roots. Audiences everywhere found in *Fiddler* immediate resonance and a usable past, whether in Warsaw, where it unlocked the taboo subject of Jewish history, or in Tokyo, where the producer asked how Americans could understand a story that is "so Japanese." Rich, entertaining, and original, *Wonder of Wonders* reveals the surprising and enduring legacy of a show about tradition that itself became a tradition. *Wonder of wonders, miracle of miracles.*

New York Times—bestselling author: The much-awaited story of master assassin Artemis Entreri and the first installment in a new series set in the *Forgotten Realms* universe. Surrounded by dark elves, Artemis Entreri tightens his grip on the streets of Calimport. While he urges caution, his sponsor grows ever more ambitious. The assassin will soon find himself on a path his most hated enemy has walked before him—a path that leads to a place where someone like Entreri would never be welcome. Drow leader Jarlaxle has ascended from dark Menzoberranzan with only civil intentions. The malevolent Crystal Shard's influence on him intensifies until even the drow agents he brought with him grow fearful. When his own company begins to turn on him, Jarlaxle will be forced to find a savior in the man he's come to enslave. *Servant of the Shard* is the first book in the *Sellswords* trilogy and the fourteenth book in the *Legend of Drizzt* series. A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to

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the American Century They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

School's out! That means no more teachers, no more books, and lots of time to compliment Marigold Heavenly Nostrils on her good looks. In this third volume, Phoebe and her obligational best friend, Marigold, learn that summer still has plenty of surprises for the both of them. All of our old friends are back—Phoebe's part-time "frenemy" Dakota, upon whom Marigold has bestowed sentient hair, Phoebe's goofy parents, and even Lord Splendid Humility (but please, ignore his magnificence if you can)! Have fun as Phoebe and

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Marigold continue the “Phoebegold Detective Agency,” spend a week at Wolfgang Music Camp, and find themselves in more misadventures, thanks to Marigold’s enchanted sparkles! Along the way, Phoebe makes some new friends, such as Sue—her unique clarinet-playing bunkmate, Florence Unfortunate Nostrils, Marigold’s estranged sister, and Camp Wolfgang’s lake monster who enjoys tacos and Wi-Fi. When school resumes, read along as Phoebe enjoys (or suffers from) a brief case of popularity, mentally catalogs her grievances against dodge ball, and, with Marigold’s help, rescues Dakota and her hair from the queen of the goblins. Through these wacky adventures, Phoebe and Marigold learn that their friendship is the second most magical thing of all, after Marigold’s beauty, of course. Includes an introduction by Cory Doctorow and his daughter Poesy!

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