

## Script Musical South Pacific

"Adapted from the Pulitzer-Prize-winning novel 'Tales of the South Pacific' by James A. Michener."

Rodgers + Hammerstein's Cinderella is the new Broadway adaptation of the classic musical. This contemporary take on the classic tale features Rodgers & Hammerstein's most beloved songs, including "In My Own Little Corner," "Impossible/It's Possible" and "Ten Minutes Ago," alongside an up-to-date, hilarious and romantic libretto by Tony Award-nominee Douglas Carter Beane. Originally presented on television in 1957 starring Julie Andrews, Rodgers & Hammerstein's Cinderella was twice remade for television, first in 1965 for Lesley Ann Warren and again in 1997, featuring Brandy and Whitney Houston. The original Broadway production of Rodgers + Hammerstein's Cinderella opened in 2013 and starred Laura Osnes, Santino Fontana, Victoria Clark and Harriet Harris. Nominee: Nine 2013 Tony Awards, including Best Book of a Musical and Best Revival of a Musical Winner! 2014 Tony Award for Best Costume Design for a Musical Winner! Three 2013 Drama Desk Awards, including Outstanding Orchestration

A study of the people and plays of America's popular theater from 1864 to 1950

Irene G. Dash explores the influence of Shakespeare on American musical theater through analyses of five important productions from 1938 through 1971 -- The Boys from Syracuse (The Comedy of Errors), Kiss Me, Kate (Taming of the Shrew), West Side Story (Romeo and Juliet), Your Own Thing (Twelfth Night), and Two Gentlemen of Verona. Dash argues that adaptations of Shakespeare were instrumental in the alteration of the musical theater formula from the stock plots and song forms of the 1930s musical comedy to the more organic "integrated musical," where songs and dance sequences were used to advance the plot rather than break the action. In bringing together these well-known works, Dash offers a fresh look at the development of American musical theater and a new understanding of Shakespeare in the modern American context.

This book was written to fill a need, when I started teaching script writing at Santa Monica College and my students asked me to name a book on the subject I could recommend. After voluminous reading, I could find nothing which was completely satisfactory. Most of it seemed to have been written by people who had never written professionally for films and/or television, and thus had no first-hand knowledge of it from personal experience. The books were written from hearsay and observation, like trying to learn how to swim by standing at the edge of a pool and watching others do it, without ever getting into the water yourself. Or trying to fly by flapping your arms like a bird. It doesn't work. They have no hands-on (or wings-on) concept of how commercially produceable scripts are actually put together, and then marketed; and are of no real practical help to the beginning writer, or anyone else who's interested. Only a swimmer, or a bird, or a writer who has made his living at it, really knows how his special trick is done and can pass it on to others. And so here it is. Enjoy while you learn. Because if writing isn't fun, it's no way to make a living. Rob banks instead (but try not to get caught).

A definitive history of music in the United States, written by a team of scholars and first published in 1998.

From Adelaide in "Guys and Dolls" to Nina in "In the Heights" and Elphaba in "Wicked," female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre--performers, creators, and characters--from the start of the Cold War to the present day, creating a new, feminist history of the genre. The musicals discussed here are among the most beloved in the canon--"West Side Story," "Cabaret," "A Chorus Line," "Phantom of the Opera," and many others--with special emphasis on the blockbuster "Wicked." Along the way, Wolf demonstrates how the musical since the mid-1940s has actually been dominated by women--women onstage, women in the wings, and women offstage as spectators and fans.

Richard Rodgers was one of America's most prolific and best-loved composers. A world without "My Funny Valentine," "The Lady is a Tramp," "Blue Moon," and "Bewitched," to name just a few of the songs he wrote with Lorenz Hart, is scarcely imaginable, and the musicals he wrote with his second collaborator, Oscar Hammerstein--Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music--continue to enchant and entertain audiences. Arranged in four sections, Rodgers and Hart (1929-1943), Rodgers and Hammerstein (1943-1960), Rodgers After Hammerstein (1960-1979), and The Composer Speaks (1939-1971), The Richard Rodgers Reader offers a cornucopia of informative, perceptive, and stylish biographical and critical overviews. It also contains a selection of Rodgers's letters to his wife Dorothy in the 1920s, the 1938 Time magazine cover story and New Yorker profiles in 1938 and 1961, and essays and reviews by such noted critics as Brooks Atkinson, Eric Bentley, Leonard Bernstein, Lehman Engel, Walter Kerr, Ken Mandelbaum, Ethan Mordden, George Jean Nathan, and Alec Wilder. The volume features personal accounts by Richard Adler, Agnes de Mille, Joshua Logan, Mary Martin, and Diahann Carroll. The collection concludes with complete selections from more than thirty years of Rodgers's own writings on topics ranging from the creative process, the state of the Broadway theater, even Rodgers's bout with cancer, and a generous sample from the candid and previously unpublished Columbia University interviews. For anyone wishing to explore more fully the life and work of a composer whose songs and musicals have assumed a permanent--and prominent--place in American popular culture, The Richard Rodgers Reader will offer endless delights.

First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

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 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. Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

South Pacific The Complete Book and Lyrics of the Broadway Musical Applause Theatre & Cinema Books

'China and the West: Music, Representation, and Reception' is the first book to explore how Chinese and Western musical materials and

traditions—those involving instruments, melodies, rhythms, staged diversions (including operas and musical comedies), concert works, film scores, and digital recordings of several kinds—have gradually moved closer together and become increasingly accepted, as well as exploited, in Asia as well as Europe and North America. Although aimed in large part at a scholarly audience, China and the West should appeal to general readers of many kinds: those interested in politics, cultural history and theory, gender studies, sociology, theater, and media studies as well as musical composition and performance of 'classical' as well as traditional and popular kinds

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, 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!

Evan, soon to be thirteen, is disturbed by his parents' divorce and dragged from his home in New York City to live with his mother in the Midwest, all while trying to figure out just who he really is.

Musicals have been a major part of American theater for many years, and nowhere have they been more loved and celebrated than Broadway, the theater capital of the world. The music of such composers as Rodgers and Hammerstein, Berlin, the Gershwin brothers, Lerner and Loewe, Steven Sondheim, and Andrew Lloyd Webber continues to run through people's minds, and such productions as *South Pacific*, *Cats*, *My Fair Lady*, *The Phantom of the Opera*, *Guys and Dolls*, *Rent*, and *West Side Story* remain at the top of Broadway's most popular productions. This book is a survey of Broadway musicals all through the 20th century, from the Tin Pan Alley-driven comedy works of the early part of the century, to the integrated musical plays that flourished in the heyday years of midcentury, and to the rock era, concept musicals, and the arrival of British mega-musicals late in the century. It also profiles some of the theater world's leading composers, writers, and directors, considers some of the most unforgettable and forgettable shows, illustrates the elusive fragility of the libretto, explains the compensating nature of production elements, and examines representative shows from every decade. An extensive discography offers a brief critique of more than 300 show cast albums.

This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

The first comprehensive academic survey of British musical theatre from its origins, *The Oxford Handbook of the British Musical* offers both a historical account of musical theatre from 1728 and a range of in-depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings.

From the outbreak of the Cold War to the rise of the United States as the last remaining superpower, the years following World War II were filled with momentous events and rapid change. Diplomatically, economically, politically, and culturally, the United States became a major influence around the globe. On the domestic front, this period witnessed some of the most turbulent and prosperous years in American history. "Postwar America: An Encyclopedia of Social, Political, Cultural, and Economic History" provides detailed coverage of all the remarkable developments within the United States during this period, as well as their dramatic impact on the rest of the world. A-Z entries address specific persons, groups, concepts, events, geographical locations, organizations, and cultural and technological phenomena. Sidebars highlight primary source materials, items of special interest, statistical data, and other information; and Cultural Landmark entries chronologically detail the music, literature, arts, and cultural history of the era. Bibliographies covering literature from the postwar era and about the era are also included, as are illustrations and specialized indexes.

Community music as a field of practice, pedagogy, and research is swiftly coming of age. The past decade has witnessed an exponential growth in practices, courses, programs, and research, both in classrooms and within the organizations dedicated to the subject. *The Oxford Handbook of Community Music* gives an authoritative and comprehensive review of what has been achieved in the field to date and what might be expected in the future. This Handbook addresses community music through five focused lenses: contexts, politics, interdisciplinary approaches, education and training, and research and evaluation. It not only captures the vibrant, dynamic, and divergent approaches that now characterize the field, but also charts the new and emerging contexts, practices, pedagogies, and research approaches which will define it in the coming decades. The contributors to this volume outline community music's common values that center on social justice, human rights, cultural democracy, participation, and hospitality from a range of different cultural contexts and perspectives. As such, *The Oxford Handbook of Community Music* provides a snapshot of what has become a truly global phenomenon.

Richard Rodgers was an icon of the musical theater, a prolific composer whose career spanned six decades and who wrote more than a thousand songs and forty shows for the American stage. In this absorbing book, Geoffrey Block examines Rodgers's entire career, providing rich details about the creation, staging, and critical reception of some of his most popular musicals. Block traces Rodgers's musical education, early work, and the development of his musical and dramatic language. He focuses on two shows by Rodgers and Hart (*A Connecticut Yankee* and *The Boys from Syracuse*) and two by Rodgers and Hammerstein (*South Pacific* and *Cinderella*), offering new insights into each one. He concludes with the first serious look at the five neglected and often maligned musicals that Rodgers composed in the 1960s and

1970s, after the death of Hammerstein.

Derived from the colorful traditions of vaudeville, burlesque, revue, and operetta, the musical has blossomed into America's most popular form of theater. Scott McMillin has developed a fresh aesthetic theory of this underrated art form, exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to Chekhov or opera. Until recently, the musical has been considered either an "integrated" form of theater or an inferior sibling of opera. McMillin demonstrates that neither of these views is accurate, and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago. Critics and composers have long held the musical to the standards applied to opera, asserting that each piece should work together to create a seamless drama. But McMillin argues that the musical is a different form of theater, requiring the suspension of the plot for song. The musical's success lies not in the smoothness of unity, but in the crackle of difference. While disparate, the dancing, music, dialogue, and songs combine to explore different aspects of the action and the characters. Discussing composers and writers such as Rodgers and Hammerstein, Stephen Sondheim, Kander and Ebb, Leonard Bernstein, and Jerome Kern, *The Musical as Drama* describes the continuity of this distinctively American dramatic genre, from the shows of the 1920s and 1930s to the musicals of today.

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere. From *Showboat* to *Hamilton*, American musical theater has long held the imagination and enjoyment of the nations' theatergoers. It creates an emotional reaction as there are favorites we cherish, the all-time bests, those that are the most reviled, the over-rated and the unforgettable. This second edition of *The Ultimate Broadway Musical List Book* considers the history of the Broadway Musical from the unique perspective of the list-the bests and worst of various eras, the groundbreaking, and the forgotten gems. Steven M. Friedman explores the musicals of the last 100 years, taking apart the favorites and flops alike in numerous creative ways. These lists and their explanations offer facts and background that stimulate laughs and discussion, provoke passionate reaction, and provide tons of fun for the Broadway Musical enthusiast. Enjoy a new twist on the subject, as this collection explores Broadway musicals and their history and provides intriguing background for music theater aficionados of all levels.

On an early September day in 1979, Jamie Wilson hobbles down the sidewalk on crutches, her broken leg aching. As the school buses rumble past, some jerk yells "Faker!" out the window. Jamie flips the bird in response. Big mistake. She pissed off the wrong egomaniac, and this bully rules the school. High school becomes a daily nightmare when her tormentors wage psychological warfare, starting with a physical attack in the hallway meant to terrorize. With only a three-day suspension as punishment and the threat of expulsion for any further physical attacks, the bitch squad change tactics, relentlessly lobbing verbal hand grenades at every opportunity. Words are powerful weapons, especially when the school offers no protection against verbal assault. Suffering in silence is Jamie's only choice if she doesn't want to end up in ICU. But silence can become an equally dangerous agent of self-destruction.

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Traces the American musical from its rich beginnings in European opera. This book talks about the infancy of the musical - the revues, operettas, and early musical comedies, as well as the groundbreaking shows like "Oklahoma!" and "Show Boat", with references to how history, literature, fashion, popular music and movies influenced musical theater.

John Herndon "Johnny" Mercer (1909–76) remained in the forefront of American popular music from the 1930s through the 1960s, writing over a thousand songs, collaborating with all the great popular composers and jazz musicians of his day, working in Hollywood and on Broadway, and as cofounder of Capitol Records, helping to promote the careers of Nat "King" Cole, Margaret Whiting, Peggy Lee, and many other singers. Mercer's songs—sung by Bing Crosby, Billie Holiday, Judy Garland, Frank Sinatra, Ella Fitzgerald, Tony Bennett, Lena Horne, and scores of other performers—are canonical parts of the great American songbook. Four of his songs received Academy Awards: "Moon River," "Days of Wine and Roses," "On the Atchison, Topeka, and the Santa Fe," and "In the Cool, Cool, Cool of the Evening." Mercer standards such as "Hooray for Hollywood" and "You Must Have Been a Beautiful Baby" remain in the popular imagination. Exhaustively researched, Glenn T. Eskew's biography improves upon earlier popular treatments of the Savannah, Georgia-born songwriter to produce a sophisticated, insightful, evenhanded examination of one of America's most popular and successful chart-toppers. *Johnny Mercer: Southern Songwriter for the World* provides a compelling chronological narrative that places Mercer within a larger framework of diaspora entertainers who spread a southern multiracial culture across the nation and around the world. Eskew contends that Mercer and much of his music remained rooted in his native South, being deeply influenced by the folk music of coastal Georgia and the blues and jazz recordings made by black and white musicians. At Capitol Records, Mercer helped redirect American popular music by commodifying these formerly distinctive regional sounds into popular music. When rock 'n' roll diminished opportunities at home, Mercer looked abroad, collaborating with international composers to create transnational songs. At heart, Eskew says, Mercer was a jazz musician rather than a Tin Pan Alley lyricist, and the interpenetration of jazz and popular song that he created expressed elements of his southern heritage that made his work distinctive and consistently kept his music before an approving audience.

(Vocal Selections). This souvenir folio includes 12 songs plus photos from the original Broadway stage production and the movie musical. Songs include: Climb Ev'ry Mountain \* Do-Re-Mi Edelweiss \* I Have Confidence \* The Lonely Goatherd Maria \* An Ordinary Couple \* Sixteen Going on Seventeen \* So Long, Farewell Something Good \* The Sound of Music \* Wedding Processional.

The 525 notable works of 19th and 20th century American fiction in this reference book have many stage, movie, television, and video adaptations. Each literary work is described and then every adaptation is examined with a discussion of how accurate the version is and how well it succeeds in conveying the spirit of the original in a different medium. In addition to famous novels and short stories by authors such as Nathaniel Hawthorne, F. Scott Fitzgerald, and Willa Cather, many bestsellers, mysteries, children's books, young adult books, horror novels, science fiction, detective stories, and sensational potboilers from the past two centuries are examined.

*Broadway's Prize-Winning Musicals* is an indispensable guide for collectors of audio recordings of Broadway's award-winning musicals. It presents, for the first time in one volume, shows that were recipients of Tony Awards, New York Drama Critics Circle Awards, Pulitzer Prizes, or Grammy Awards. Also featured are the recordings of shows selected on the more subjective basis of listening enjoyment or budgetary considerations. This comprehensive approach helps

librarians and fans compile a well-balanced collection by providing as diverse a selection of musical styles as possible, always keeping in mind the historical and artistic importance of individual shows, scores, or performances. A fascinating introduction to recorded musicals, it provides a select listing of the best and most readily available award-winning shows representing the entire span of the genre's history. The first volume ever to organize Broadway musicals into groups by major musical awards, this guide is an essential tool for libraries with audio visual departments, audio collectors, music fans, critics, performers, producers, and patrons of the arts. Some of the intriguing information found in this book includes: a handy checklist of titles, record labels, and inventory numbers plot summaries, cast lists, key song titles, positive and negative reviews, composer information, background information, and notations on any film versions of the show the unique contributions of such Broadway greats as Cole Porter, George and Ira Gershwin, Andrew Lloyd Webber, Rodgers and Hammerstein, Irving Berlin, Stephen Sondheim, and many others a guide to finding out-of-print recordings a bibliography of musical histories and biographies of composers a guide to recorded anthologies In addition to being a user-friendly guide to collecting recorded shows, Broadway's Prize-Winning Musicals also serves as a basic reference work on the musical theater, its history, and its most honored productions. Readers are treated to a history of the genre through its annual award ceremonies, providing a unique overview as well as an impartial means of selecting and building a core collection of representative shows for home or library. The scope of shows included ranges from the earliest operettas through to the most recent award-winners. All of the most well-known and critically acclaimed shows are included in this delightful book, such as A Chorus Line, Phantom of the Opera, Damn Yankees, Fiddler on the Roof, Annie, West Side Story, Cabaret, Guys and Dolls, Evita, Kiss Me, Kate, The King and I, My Fair Lady, plus many, many more. Light and user-friendly language makes the volume accurate without being pedantic, knowledgeable without being dry, and equally accessible to both established collectors and beginners.

A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to 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.

The classic musicals of Broadway can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. What was the inspiration for Rodgers and Harts Pal Joey, or Rodgers and Hammersteins Carousel? Why is Marias impassioned final speech in West Side Story spoken, rather than sung? Now, in Enchanted Evenings, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadways Golden Era. Readers will find insightful studies of such all-time favorites as Show Boat, Anything Goes, Porgy and Bess, Carousel, Kiss Me, Kate, Guys and Dolls, The Most Happy Fella, My Fair Lady, and West Side Story. Block provides a documentary history of fourteen musicals in all--plus an epilogue exploring the plays of Stephen Sondheim--showing how each work took shape and revealing, at the same time, production by production, how the American musical evolved from the 1920s to the early 1960s, and beyond. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Drawing on manuscript material such as musical sketches, autograph manuscripts, pre-production librettos and lyric drafts, Block reveals the winding route the works took to get to their final form. Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Kurt Weill, Frank Loesser, Leonard Bernstein, Sondheim, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity. Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences, shedding light on why many of these innovative shows are still performed in high schools, colleges, and community theaters across the country, while others, such as Weills One Touch of Venus or Marc Blitzsteins The Cradle Will Rock, languish in comparative obscurity. Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, Enchanted Evenings is an essential reference as well as a riveting history. It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time.

In v.1-8 the final number consists of the Commencement annual.

Seven vocal selections from the Rodgers and Hammerstein's 1949 classic. Includes: Bali Ha'i • Dites-Moi (Tell Me Why) • Some Enchanted Evening • A Wonderful Guy • Younger Than Springtime.

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