

FROM ASSASSINS TO WEST SIDE STORY

Scott Miller

The Director's
Guide to
Musical
Theatre

From Assassins To West Side Story The Directors Guide To Musical Theatre

Scott Miller



From Assassins To West Side Story The Directors Guide To Musical Theatre:

From Assassins to West Side Story Scott Miller,1996 In this smart and practical guide Scott Miller looks at twenty musicals from a director s point of view *Leonard Bernstein* Paul Laird,2013-10-11 Beginning with an introductory essay on his achievements it continues with annotations on Bernstein s voluminous writings performances educational work and major secondary sources **The Musical** William Everett,2004-12-01 First published in 2005 Routledge is an imprint of Taylor Francis an informa company The Musical as Drama H. Scott McMillin,2014-10-12 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 **Defying Gravity** Carol de Giere,2018-10-01 Stephen Schwartz is among the rare American composer lyricists whose Broadway musicals have inspired passionate followings resulting in blockbuster hits like *Wicked* *Godspell* and *Pippin* In the revised and updated second edition of *Defying Gravity* biographer Carol de Giere reveals how Schwartz s beloved musicals came to life adding four new chapters that shed light on the continuing *Wicked* phenomenon and exciting projects that include stage adaptations of *The Hunchback of Notre Dame* with Alan Menken and *The Prince of Egypt* A popular feature of the first edition remains intact for the second the story of Schwartz s commercially unsuccessful shows how he coped and how he gave himself another chance The new edition also features an acclaimed series of Creativity Notes with insights about the creative process *Wicked* enthusiasts are treated to a revealing in depth account of the show s evolution that takes readers from developmental workshops to the pre Broadway tryout in San Francisco through the arguments over changes for Broadway and finally to productions around the world Movie musical fans know that Disney s pairing of Stephen Schwartz for lyrics with composer Alan Menken for music led to award winning movie musicals *Pocahontas* *The Hunchback of Notre Dame* and *Enchanted* Menken s revelatory Foreword that introduces the second edition of *Defying Gravity* explores their wonderful chemistry and creative challenges The abundance

of behind the scenes stories in this Stephen Schwartz biography came by way of the author's unprecedented access to this legendary songwriter for interviews. She also drew from conversations with his family members, friends, and colleagues, librettists, composers, directors, producers, and actors to render a rich portrait of this complex and gifted artist. She rounds out the book with photographs, Schwartz's handwritten notes, and highlighted quotations. Performers and others involved in productions of *Godspell*, *Pippin*, *Children of Eden*, *Working Rags*, and *The Hunchback of Notre Dame* will discover the intentions of the shows' creators. Singers, writers, fans, and anyone interested in the development of stage and film musicals will enjoy multiple insights from this backstage journey from *Godspell* to *Wicked* and beyond. **Stephen Sondheim** Joanne Gordon, 1999-11. A collection of 14 original essays examines the contemporary US dramatist's plays in chronological order, highlighting how each evolved from his previous work. Among the topics are images of women in the musicals *Nixon's American* and *Follies*; Sondheim as master games player on performing Sondheim; the art of illusion in *Pacific Overtures* and *Assassins*; and the concept musical. Annotation copyrighted by Book News, Inc., Portland, OR. **Play Directing** Francis Hodge, Michael McLain, 2015-11-19. *Play Directing* describes the various roles a director plays from selection and analysis of the play to working with actors and designers to bring the production to life. The authors emphasize that the role of the director as an artist leader, collaborating with actors and designers who look to the director for partnership in achieving their fullest, most creative expressions. The text emphasizes how the study of directing provides an intensive look at the structure of plays and acting and of the process of design of scenery, costume, lighting, and sound that together make a produced play.

Musical Theater Alyson McLamore, 2016-09-16. For surveys of musical theater, music appreciation courses, and popular culture surveys. This unique historical survey illustrates the interaction of multiple artistic and dramatic considerations with an overview of the development of numerous popular musical theater genres. This introduction provides more than a history of musical theater; it studies the music within the shows to provide an understanding of the contributions of musical theater composers as clearly as the artistry of musical theater lyricists and librettists. The familiarity of the musical helps students understand how music functions in a song and a show while giving them the vocabulary to discuss their perceptions.

Changed for Good Stacy Wolf, 2011-07-07. In this lively book, Stacy Wolf illuminates the women of American musical theater performers, creators, and characters from the start of the cold war to the present day, creating a new feminist history of the genre. Moving from decade to decade, Wolf highlights the assumptions that circulated about gender and sexuality at the time and then looks at the leading musicals, stressing the aspects of the plays that relate to women. The musicals discussed here are among the most beloved in the canon: *West Side Story*, *Guys and Dolls*, *Cabaret*, and many others, with special emphasis on *Wicked*. **Political and Protest Theatre after 9/11** Jenny Spencer, 2011-12-22. This collection documents and examines political and protest theatre produced between the 9/11 attacks in 2001 and Obama's election in 2008 by British and American artists responding to their own governments' actions and policies during this time. The plays take up topics such as

the ongoing wars on terror Blair's support of U.S. policies the flawed intelligence that led to the Iraq war and illegal detentions and torture at Abu Ghraib. The authors argue that engaged artists faced a radically different sociopolitical context for their work after 9/11 compared to earlier social protest movements and new forms of theatre and different emotional strategies were necessary to meet the challenges. The subtitle *Patriotic Dissent* suggests the double stance of many artists influenced by patriotic expressions of national solidarity yet critical of the ways that patriotic language was put to use against others. The articles represent a broad range of theatre: Broadway musicals, documentary theatre, adaptations of classical theatre, new plays by British playwrights, street performances and installations and musical concerts. The contributors' case studies evaluate the effectiveness of important instances of political theatre and protest from this decade, arguing for the significance, relevance and continuing necessity for evolving forms of political theatre today.

The Sixties, Center Stage James M. Harding, Cindy Rosenthal, 2017-04-06. *The Sixties Center Stage* offers rich insights into the innovative and provocative political underpinnings of mainstream and popular performances in the 1960s. While much critical attention has been focused on experimental and radical theater of the period, the essays confirm that mainstream performances not only merit more scholarly attention than they have received but through serious examination provide an important key to understanding the 1960s as a period. The introduction provides a broad overview of the social, political and cultural contexts of artistic practices in mainstream theater from the mid-fifties to the mid-seventies. Readers will find detailed examinations of the mainstream's surprising attention to craft and innovation, to the rich exchange between European and American theatres, to the rise of regional theaters and finally to popular cultural performances that pushed the conceptual boundaries of mainstream institutions. The book looks afresh at productions of *Hair*, *Cabaret*, *Raisin in the Sun* and *Fiddler on the Roof* as well as German theater and performances outside the Democratic National Convention of 1968.

The Cambridge Guide to American Theatre Don B. Wilmet, 2007-09-13. New and updated encyclopedic guide to American theatre from its earliest history to the present.

The A to Z of the Broadway Musical William A. Everett, Paul R. Laird, 2009-09-17. The Broadway musical has greatly influenced American and world culture. Such shows as *Oklahoma* and *Annie Get Your Gun* are as American as apple pie, while the long runs of imports like *Cats*, *The Phantom of the Opera* and *Les Misérables* have broken records. Broadway has produced such cultural icons as Ethel Merman, Yul Brynner and Julie Andrews and composers and lyricists such as Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber and many others have had their melodies sung on its stages. Visionaries like George Abbott, Agnes de Mille, Jerome Robbins, Bob Fosse, Tommy Tune and Susan Stroman have brought productions to life through their innovative direction and choreography. Since the latter part of the 19th century, the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in *The A to Z of the Broadway Musical*. Through a chronology, an introductory essay, a bibliography and 900 dictionary entries on Broadway shows, playwrights, directors,

producers designers and actors this handy desk reference offers quick information on the many aspects of the Broadway musical *The Routledge Companion to Musical Theatre* Laura MacDonald,Ryan Donovan,2022-12-30 Global in scope and featuring thirty five chapters from more than fifty dance music and theatre scholars and practitioners The Routledge Companion to Musical Theatre introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre The Routledge Companion to Musical Theatre is a comprehensive guide for those studying the components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each chapter reflecting the musical s status as the world s most popular theatrical form This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao Tony Award winning star Andr De Shields and Tony Award winning director Diane Paulus This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study Musical Theatre John Kenrick,2017-07-27 Musical Theatre A History is a new revised edition of a proven core text for college and secondary school students and an insightful and accessible celebration of twenty five centuries of great theatrical entertainment As an educator with extensive experience in professional theatre production author John Kenrick approaches the subject with a unique appreciation of musicals as both an art form and a business Using anecdotes biographical profiles clear definitions sample scenes and select illustrations Kenrick focuses on landmark musicals and on the extraordinary talents and business innovators who have helped musical theatre evolve from its roots in the dramas of ancient Athens all the way to the latest hits on Broadway and London s West End Key improvements to the second edition A new foreword by Oscar Hammerstein III a critically acclaimed historian and member of a family with deep ties to the musical theatre is included The 28 chapters are reformatted for the typical 14 week 28 session academic course as well as for a two semester once weekly format making it easy for educators to plan a syllabus and reading assignments To make the book more interactive each chapter includes suggested listening and reading lists designed to help readers step beyond the printed page to experience great musicals and performers for themselves A comprehensive guide to musical theatre as an international phenomenon Musical Theatre A History is an ideal textbook for university and secondary school students *The Complete Idiot's Guide to Amateur Theatricals* John Kenrick,2006-09-05 The one and only book on successfully staging amateur productions In this book drama teachers and community directors are given everything they need to know about picking the right show licensing casting and budgeting organizing a schedule costumes makeup staging lighting and music tickets fundraising programs cast parties and more Illustrated with help plans and photos from actual productions Perfect for nonprofit organizations fundraising theater

events and community theater groups Complete with an extensive resource section Illustrated with help plans and great photos from actual productions **The Cambridge Companion to the Musical** William A. Everett,Paul R. Laird,2017-09-21 An expanded and updated edition of this acclaimed wide ranging survey of musical theatre in New York London and elsewhere The Oxford Handbook of Sondheim Studies Robert Gordon,2014 This handbook presents a comprehensive introduction to all aspects of composer lyricist Stephen Sondheim s oeuvre Chapters come from a remarkably wide range of disciplines as they offer new insights into Sondheim s work not only for the stage but also for film and television describing in full how Sondheim has re shaped American musical theater Deconstructing Harold Hill Scott Miller,2000 This is a book for all fans of musical theatre and a must for directors and actors The ^AMaking of Cabaret Keith Garebian,2011-04-20 An engaging and compelling production history of the original Broadway version of Cabaret this book is a meticulous record of how a great musical came into being Encompassing everything from literary sources to music and lyrics design and production process it is the ultimate reference for theatre specialists and general readers alike

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