
Broadway The Golden Years Jerome Robbins And The G

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ANGELINA CAYDEN

The Musical Theater of Stephen

Schwartz Scarecrow Press

During the Golden Age of the Broadway musical, few director-choreographers could infuse a new musical with dance and movement in quite the way Gower Champion could. From his earliest Broadway success with *Bye Bye Birdie* to his triumphant and bittersweet valedictory, *42nd Street*, musicals directed by Champion filled the proscenium with life. At their best, they touched the heart and stirred the soul with a skillful blend of elegance and American showmanship. He began his career as one-half of "America's Youngest Dance Team" with Jeanne Tyler and later teamed with his wife, dance partner, and longtime collaborator, Marge Champion. This romantic ballroom duo danced across America in the smartest clubs and onto the television screen, performing story dances that captivated the country. They ultimately took their talent to Hollywood, where they starred in the 1951 remake of *Show Boat*, *Lovely to Look At*, and other films. But Broadway always called to Champion, and in 1959 he was tapped to direct *Bye Bye Birdie*. The rest is history. In shows like *Birdie*, *Carnival*, *Hello, Dolly!*, *I Do! I Do!*, *Sugar*, and *42nd Street*, luminaries such as Chita Rivera, Dick Van Dyke, Carol Channing, Mary Martin, Robert Preston, Tony Roberts, Robert Morse, Tammy Grimes, and Jerry Orbach brought Champion's creative vision to life. Working with composers and writers like Jerry Herman, Michael Stewart, Charles Strouse, Lee Adams, and Bob Merrill, he streamlined the

musical making it flow effortlessly with song and dance from start to finish. John Gilvey has spoken with many of the people who worked with Champion, and in *Before the Parade Passes By* he tells the life story of this most American of Broadway musical director-choreographers from his early days dancing with Marge to his final days spent meticulously honing the visual magic of *42nd Street*. *Before the Parade Passes By* is the life story of one man who personified the glory of the Broadway musical right up until the moment of his untimely death. When the curtain fell to thunderous applause on the opening night of *42nd Street*, August 25, 1980, legendary impresario David Merrick came forward, silenced the audience, and announced that Champion had died that morning. As eminent theatre critic Ethan Mordden has firmly put it, "the Golden Age was over." Though the Golden Age of the Broadway musical is over, John Gilvey brings it to life again by telling the story of Gower Champion, one of its most passionate and creative legends.

Choreographing Copyright Princeton University Press

For the past several years, the American musical has continued to thrive by reflecting and shaping cultural values and social norms, and even commenting on politics, whether directly and on a national scale (*Hamilton*) or somewhat more obliquely and on a more intimate scale (*Fun Home*). New stage musicals, such as *Come from Away* and *The Band's Visit*, open on Broadway every season, challenging conventions of form and content, and revivals offer audiences a different perspective on extant shows (*Carousel*; *My Fair Lady*). Television musicals broadcast live harken back to 1950s television's affection for musical

theatre and aim to attract new audiences through the accessibility of television. Film musicals, including *Les Misérables* and *Into the Woods*, capitalize on the medium's technical capabilities of perspective and point of view, as well as visual spectacle. Television has embraced the genre anew, and with unexpected gusto, not only devising musical episodes for countless dramatic and comedy series, but also generating musical series such as *Galavant* and *Crazy Ex-Girlfriend*. And animated musicals, such as Disney's *Moana*, hail child and adult audiences with their dual messages, vibrant visual vocabulary, and hummable music. The chapters gathered in this book, Volume II of the reissued *Oxford Handbook*, explore the American musical from the various media in which musicals have been created to the different components of a musical and the people who do the work to bring a musical to life.

Broadway, the Golden Years Oxford University Press

Shakespeare's texts have a long and close relationship with many different types of dance, from dance forms referenced in the plays to adaptations across many genres today. With contributions from experienced and emerging scholars, this handbook provides a concise reference on dance as both an integral feature of sixteenth- and seventeenth-century culture and as a means of translating Shakespearean text into movement - a process that raises questions of authorship and authority, cross-cultural communication, semantics, embodiment, and the relationship between word and image. Motivated by growing interest in movement, materiality, and the body, *The Oxford Handbook of Shakespeare*

and *Dance* is the first collection to examine the relationship between William Shakespeare - his life, works, and afterlife - and dance. In the handbook's first section - *Shakespeare and Dance* - authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing. The latter half of the handbook - *Shakespeare as Dance* - explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theater adaptations, and interpretations using non-Western dance forms such as Cambodian traditional dance or *igal*, an indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, *The Oxford Handbook of Shakespeare and Dance* provides an indispensable resource for considerations of dance and corporeality on Shakespeare's stage and the early modern era.

Smarter Faster Better Yale University Press

The notion of 'place' is a powerful one: the place where we are from; the place where we live; the place where we would like to be. It raises issues of identity and belonging (or lack of it), and about roots and connections (or lack of them). In a world that is more uncertain, more liquid, less known, place matters. This engaging and accessible book is the first of its kind to look at the role of place in schools and in the lives of young people today. Drawing on original research from the US, UK and South Africa, Kathryn Riley poses some tough questions to the practitioners who lead our schools, and to the politicians who decide the fate of our schools: 'Can schools create a space

for young people to be safe and confident in who they are? Can they help them find their place in the world and understand how to shape it?

The Politics of the Musical Theatre Screen Adaptation Oxford University Press

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

Race, Sexuality, and Gender and the Musical Screen Adaptation Oxford University Press

NEW YORK TIMES BESTSELLER • The author of *The Power of Habit* and *Supercommunicators* and “master of the life hack” (GQ) explores the fascinating science of productivity and offers real-world takeaways to apply your life, whether you’re chasing peak productivity or simply trying to get back on track. “Duhigg melds cutting-edge science, deep reporting, and wide-

ranging stories to give us a fuller, more human way of thinking about how productivity actually happens.”—Susan Cain, author of *Quiet In The Power of Habit*, Pulitzer Prize-winning journalist Charles Duhigg explained why we do what we do. In *Smarter Faster Better*, he applies the same relentless curiosity and rich storytelling to how we can improve at the things we do. At the core of *Smarter Faster Better* are eight key concepts—from motivation and goal setting to focus and decision making—that explain why some people and companies get so much done. Drawing on the latest findings in neuroscience, psychology, and behavioral economics—as well as the experiences of CEOs, educational reformers, four-star generals, FBI agents, airplane pilots, and Broadway songwriters—this book reveals that the most productive people, companies, and organizations don’t merely act differently. They view the world, and their choices, in profoundly different ways. *Smarter Faster Better* is a story-filled exploration of the science of productivity, one that can help us learn to succeed with less stress and struggle—and become smarter, faster, and better at everything we do.

The American Popular Ballad of the Golden Era, 1924-1950 A&C Black

In this pathbreaking book, Allen Forte uses modern analytical procedures to explore the large repertoire of beautiful love songs written during the heyday of American musical theater, the Big Bands, and Tin Pan Alley. Covering the work of such songwriters as Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rodgers, and Harold Arlen, he seeks to illuminate this extraordinary music indigenous to America by revealing its deeper

organizational characteristics. In so doing, he aims to establish it as a unique corpus of music that deserves more intensive study and appreciation by scholars and connoisseurs in the broader fields of American popular music and jazz. Expressing much of the traditional tonality associated with European music in the eighteenth and nineteenth centuries, the love songs of the Golden Age are shown to draw on a rich variety of elements--popular harmony, idiomatic lyric-writing, and Afro-American dance rhythms. His analyses of such songs as "Embraceable You" or "Yesterdays" in particular exemplify his ability to convey the sublime, unpretentious simplicity of this great music.

Agnes de Mille A&C Black

"From *Show Boat* (1936) to *The Sound of Music* (1965) and from *Grease* (1978) to *Chicago* (2002), many of the most beloved film musicals in Hollywood history originated as Broadway shows. And in the three years since the original publication of the chapters in this volume (as *The Oxford Handbook of Musical Theatre Screen Adaptations*, 2019) the phenomenon has persisted, with new adaptations such as *Cats*, *In the Heights*, *Tick, Tick...Boom!*, *Dear Evan Hansen*, and Spielberg's remake of *West Side Story*. Yet in general, the number of screen adaptations of Broadway musicals and operettas is far greater than the number that have met with success, especially both critical and commercial success (i.e., good reviews and a profit at the box office). This is all the more surprising since Hollywood tended almost (if not quite) exclusively to buy the rights to musicals that had been successful on the stage as a means of guaranteeing a profitable outcome. After all, musicals that had already enjoyed long runs and nationwide

productions on the stage ought to have a readymade audience. One might also think that because the authors had puzzled over the individual challenges posed by such properties in their stage incarnations, it ought to be easier to turn them into strong film musicals. But for every *West Side Story* there were several *Finian's Rainbows*, *Man of La Mancha*, and *Carousels*: movies that simply did not do justice to the 'enchanted evenings' these works provided in their stage incarnations"--
The Definitive Book of Jewish Miscellany and Trivia Simon and Schuster
BEST KNOWN AS THE DIRECTOR of such spectacular films as *The Ten Commandments* and *King of Kings*, Cecil B. DeMille lived a life as epic as any of his cinematic masterpieces. As a child DeMille learned the Bible from his father, a theology student and playwright who introduced Cecil and his older brother, William, to the theater. Tutored by impresario David Belasco, DeMille discovered how audiences responded to showmanship: sets, lights, costumes, etc. He took this knowledge with him to Los Angeles in 1913, where he became one of the movie pioneers, in partnership with Jesse Lasky and Lasky's brother-in-law Samuel Goldfish (later Goldwyn). Working out of a barn on streets fragrant with orange blossom and pepper trees, the Lasky company turned out a string of successful silents, most of them directed by DeMille, who became one of the biggest names of the silent era. With films such as *The Squaw Man*, *Brewster's Millions*, *Joan the Woman*, and *Don't Change Your Husband*, he was the creative backbone of what would become Paramount Studios. In 1923 he filmed his first version of *The Ten Commandments* and later a second biblical epic, *King of*

Kings, both enormous box-office successes. Although his reputation rests largely on the biblical epics he made, DeMille's personal life was no morality tale. He remained married to his wife, Constance, for more than fifty years, but for most of the marriage he had three mistresses simultaneously, all of whom worked for him. He showed great loyalty to a small group of actors who knew his style, but he also discovered some major stars, among them Gloria Swanson, Claudette Colbert, and later, Charlton Heston. DeMille was one of the few silent-era directors who made a completely successful transition to sound. In 1952 he won the Academy Award for Best Picture with *The Greatest Show on Earth*. When he remade *The Ten Commandments* in 1956, it was an even bigger hit than the silent version. He could act, too: in Billy Wilder's classic film *Sunset Boulevard*, DeMille memorably played himself. In the 1930s and 1940s DeMille became a household name thanks to the Lux Radio Theater, which he hosted. But after falling out with a union, he gave up the program, and his politics shifted to the right as he championed loyalty oaths and Sen. Joseph McCarthy's anticommunist witch hunts. As Scott Eyman brilliantly demonstrates in this superbly researched biography, which draws on a massive cache of DeMille family papers not available to previous biographers, DeMille was much more than his clichéd image. A gifted director who worked in many genres; a devoted family man and loyal friend with a highly unconventional personal life; a pioneering filmmaker: DeMille comes alive in these pages, a legend whose spectacular career defined an era.

The Musical The Rosen Publishing Group, Inc

This text presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals.

Smarter, schneller, besser Lulu.com

Thông minh hơn, nhanh hơn, giỏi hơn là kết quả nhiên cứu của Charles Duhigg về cơ chế hoạt động của năng suất và nỗ lực để tìm hiểu lý do vì sao một số cá nhân và doanh nghiệp lại đạt được năng suất cao hơn những cá nhân và doanh nghiệp khác rất nhiều. Tác giả chia cuốn sách ra thành tám chương, mỗi chương khám phá một ý tưởng có ảnh hưởng khác nhau đến việc thúc đẩy năng suất. Qua cuốn sách này, tác giả cũng chỉ cho bạn thấy làm thế nào để đưa ra những lựa chọn có thể tiếp thêm nhiên liệu cho năng suất làm việc. Đây thực sự là một cuốn cẩm nang về những chiến thuật và những cơ hội làm thay đổi cuộc sống và sự nghiệp của bạn

Jerome Robbins University of Michigan Press

A far-reaching and engaging overview of the role of narrative in dance and theatre performance, bringing together chapters written by an international range of scholars and subsequently creating a critical dialogue for approaching this fundamental topic within performance studies. Drawing on historical and contemporary examples of a variety of different performance genres, the book will provide a method for exploring the context of a particular form or artist and enhance students' ability to critically reflect on performance.

Modernist America Oxford University Press

number of screen adaptations of Broadway musicals and operettas is far greater than the number that have met with success, especially both critical and commercial success (i.e., good reviews and a profit at the box office). This is all the more surprising since Hollywood tended almost (if not quite) exclusively to buy the rights to musicals that had been successful on the stage as a means of guaranteeing a profitable outcome. After all, musicals that had already enjoyed long runs and nationwide productions on the stage ought to have a readymade audience. One might also think that because the authors had puzzled over the individual challenges posed by such properties in their stage incarnations, it ought to be easier to turn them into strong film musicals. But for every *West Side Story* there were several *Finian's Rainbows*, *Man of La Mancha*, and *Carousels*: movies that simply did not do justice to the 'enchanted evenings' these works provided in their stage incarnations"--
Leadership of Place Bloomsbury Publishing

Leonard Bernstein and choreographer Jerome Robbins stand as giants of the musical-theatre world, but it was ballet that launched their stage careers and established their relationship. With *Fancy Free* (1944), their triumphant debut collaboration produced by Ballet Theatre, Bernstein, Robbins, and set designer Oliver Smith - all only twenty-five years old - captured the spirit of wartime New York, created a defining ballet of the period still widely performed today, and became overnight sensations. The hit musical *On the Town* (1944) and a now largely forgotten ballet, *Facsimile* (1946), followed over the next two years. Drawing extensively on previously unpublished archival

documents, *Bernstein and Robbins: The Early Ballets* provides a richly detailed and original historical account of the creation, premiere, and reception of *Fancy Free* and *Facsimile*. It reveals the vital and sometimes conflicting role of Ballet Theatre, explores how Bernstein composed the scores, sheds light on the central importance of Oliver Smith, and considers the legacy of these works for all involved. The result is a new understanding of Bernstein, Robbins, and this formative period in their lives. SOPHIE REDFERN is an Honorary Research Fellow at the University of Sheffield, UK and Curator for the European Opera Centre. *Contemporary Authors* Cambridge Scholars Publishing
Chronicles the life of American ballet choreographer Jerome Robbins, discussing his career and private life, his Russian Jewish heritage, and his impact on dance and theater.

The Oxford Handbook of Shakespeare and Dance Alpha Books
The lights dim and soon the theatre becomes dark. The audience conversations end with a few softly dissipating whispers, and the movie begins. Nina Sayers, a young ballerina, dances the prologue to Tchaikovsky's *Swan Lake*, a ballet expressing a story drawn from Russian folk tales about a princess who has been turned into a White Swan and can only be turned back if a man swears eternal fidelity to her. However, this is not that ballet. This is the beginning of *Black Swan*, a controversial movie employing symbolism in a complex interweaving of dance and film to reveal the struggles and paradoxes of everything from a female rite-of-passage to questions about where artistic expression should demand self-sacrifice and whether such

sacrifice is worth the price. The dance floor is the stage of life, the place where physical actions take on the symbolic meanings of mythology and express the deepest archetypes of the human mind. This book explores how dance gives shape to those human needs and how it reflects, and even creates, the maps of meaning and value that structure our lives. Though the volume looks at all the forms of dance, it focuses on three main categories in particular: religious, social, and artistic. Since the American Musical and subsequent Musical Videos have both reflected and influenced our current world, they receive the most space—such acclaimed performers as Fred Astaire, Gene Kelly, Judy Garland, Ricky Nelson, Elvis Presley and Michael Jackson, such important composers and

lyrists as Gershwin, Rodgers-and-Hammerstein, Porter, Berlin, Webber, Bernstein, the Beatles, and the Who, and such choreographers as Graham, Balanchine, Robbins and Fosse are examined in particular detail.

The Stephen Sondheim Encyclopedia
Routledge

The first in-depth look at a television phenomenon.

They Made Us Happy Macmillan + ORM
A biographical and bibliographical guide to current writers in all fields including poetry, fiction and nonfiction, journalism, drama, television and movies.

Information is provided by the authors themselves or drawn from published interviews, feature stories, book reviews and other materials provided by the authors/publishers.