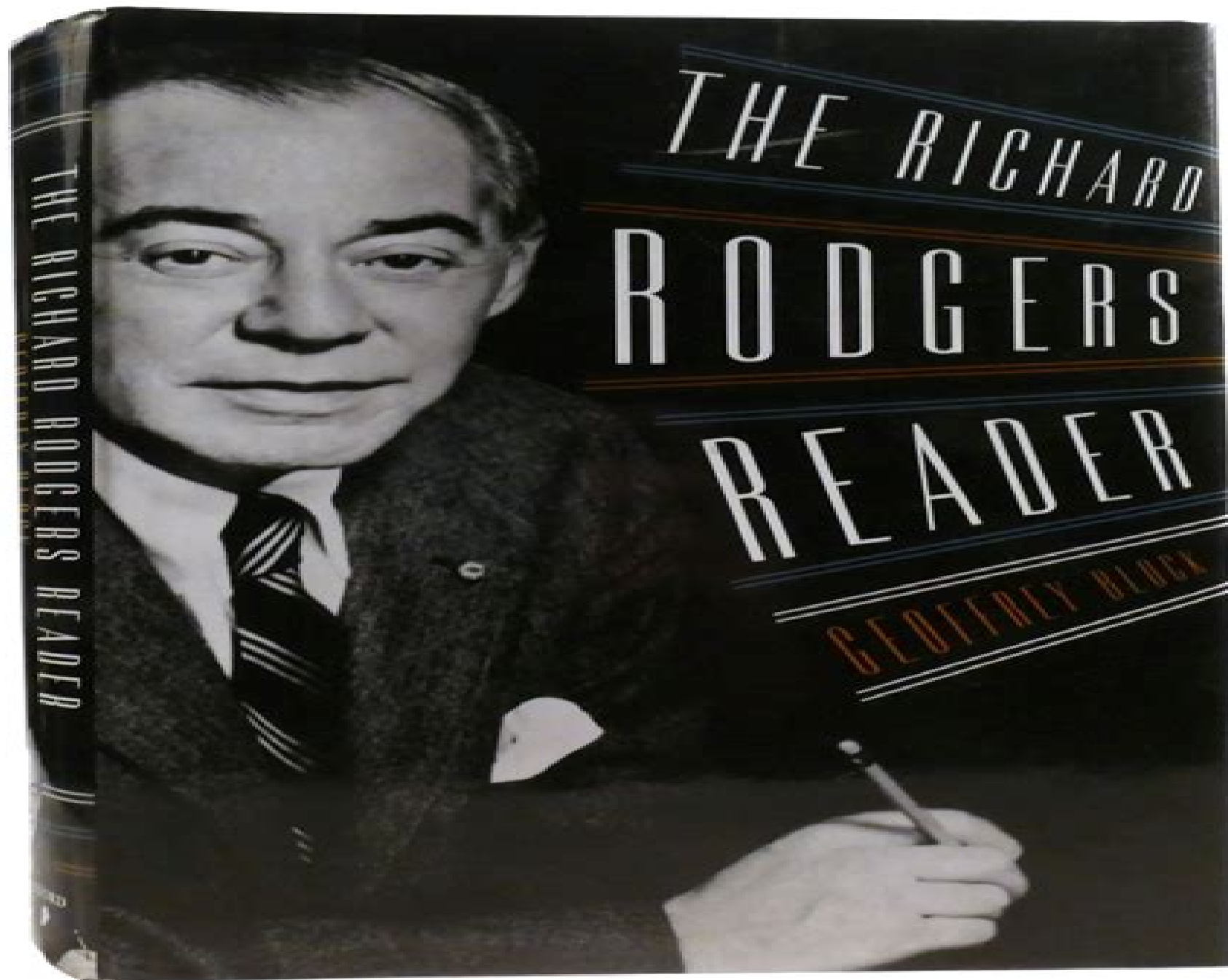




Richard Rodgers Reader

Geoffrey Block



Richard Rodgers Reader:

The Richard Rodgers Reader Geoffrey Block, 2002-06-06 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state of the Broadway theater, even Rodgers's bout with cancer, and a generous sample from the candid and previously unpublished Columbia University interviews.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.

The Richard Rodgers Reader Geoffrey Block, 2006 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

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Richard Rodgers Geoffrey Block,2008-10-01 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

How Sondheim Found His Sound Steve Swayne,2010-02-09 The research is voluminous as is the artistry and perceptiveness Swayne has lived richly within the world of Sondheim s music Richard Crawford author of America s Musical Life A History Sondheim s career and music have never been so skillfully dissected examined and put in context With its focus on his work as composer this book is surprising and welcome Theodore S Chapin President and Executive Director The Rodgers the songs of Tin Pan Alley Broadway and Hollywood the theatrical innovations of Oscar Hammerstein II and his collaborators the cinematic elements found in certain film schools and the melodramatic style of particular plays and films Ultimately Sondheim found his sound by amalgamating these seemingly disparate components into his unique patois How Sondheim Found His Sound is the first book to provide an overview of his style and one of only a few to account for these various components how they appear in Sondheim s work and how they affect his musical and dramatic choices

The Musical William Everett,2011-06-02 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

Pal Joey Julianne Lindberg,2020 Pal Joey The History of a Heel presents a behind the scenes look at the genesis influence and significance of Rodgers and Hart s classic musical comedy Pal Joey 1940

Literatim Howard Markel,2020 In 1959 shortly before his death and while reflecting over his roller coaster career as a Hollywood film director Preston Sturges who I write about more fully later in this book remarked the only amazing thing about my career is that I ever had one at all 1 The same might be said about my career as a physician and historian of medicine As a young boy

some of my best companions were the characters I met on the pages of novels stories theatrical scripts and screenplays Fascinated by human stories contradictions both moral and physical and worlds so vastly different from my middle class suburban Detroit upbringing I was inspired to try my hand at writing some of my own tales In my teens I was an active participant in my high school's theatre program thankfully in an era when taxpayers still supported the arts as a critical part of the public school curriculum and wrote a series of incredibly bad plays Soon enough I was confronted by the decidedly difficult time I had in coming up with believable plots a serious handicap for any budding fabulist

A Ship Without A Sail Gary Marmorstein, 2013-07-16 Lorenz Hart together with Richard Rodgers created some of the most beautiful and witty songs ever written Here is the story of the strikingly unromantic life of this songwriting genius His lyrics spin with brilliance and sophistication yet at their core is an unmistakable wistfulness Rodgers and Hart who wrote approximately thirty Broadway musicals and dozens of songs for Hollywood films were an odd couple Rodgers was precise punctual heterosexual handsome and eager to be accepted by society Hart was barely five feet tall alcoholic homosexual and more comfortable in a bar or restaurant than anywhere else His lyrics are all the more remarkable considering that he never sustained a romantic relationship living his entire life with his mother who died only months before his own death at 48 Biographer Marmorstein superbly portrays the life of this exuberant yet troubled artist From publisher description

Theatrical Liberalism Andrea Most, 2013-05-20 Finalist for the 2013 National Jewish Book Award American Jewish Studies For centuries Jews were one of the few European cultures without any official public theatrical tradition Yet in the modern era Jews were among the most important creators of popular theater and film especially in America Why In *Theatrical Liberalism* Andrea Most illustrates how American Jews used the theatre and other media to navigate their encounters with modern culture politics religion and identity negotiating a position for themselves within and alongside Protestant American liberalism by reimagining key aspects of traditional Judaism as theatrical Discussing works as diverse as the Hebrew Bible *The Jazz Singer* and *Death of a Salesman* among many others Most situates American popular culture in the multiple religious traditions that informed the worldviews of its practitioners Offering a comprehensive history of the role of Judaism in the creation of American entertainment *Theatrical Liberalism* re-examines the distinction between the secular and the religious in both Jewish and American contexts providing a new way of understanding Jewish liberalism and its place in a pluralist society With extensive scholarship and compelling evidence *Theatrical Liberalism* shows how the Jewish worldview that permeates American culture has reached far beyond the Jews who created it

Historical Dictionary of the Broadway Musical William A. Everett, Paul R. Laird, 2015-11-12 The Broadway musical has greatly influenced both American and world culture Shows such as *Oklahoma* and *Annie Get Your Gun* are as American as apple pie while the long runs of imports such as *Cats* *The Phantom of the Opera* and *Les Misérables* have broken records Shows filled with rock and pop music such as *Mamma Mia* and *Wicked* enthrall audiences and revivals of beloved shows play an important role in contemporary Broadway culture Actors Ethel

Merman Yul Brynner Julie Andrews Bernadette Peters and Audra McDonald composers and lyricists Irving Berlin George Gershwin Cole Porter Richard Rodgers Oscar Hammerstein Leonard Bernstein Stephen Sondheim John Kander Fred Ebb and Jeanine Tesori and directors and choreographers George Abbott Agnes de Mille Jerome Robbins Bob Fosse Tommy Tune and Susan Stroman to name only a few have gained national and international recognition by way of the Broadway musical stage This second edition of *Historical Dictionary of the Broadway Musical* contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on Broadway shows composers playwrights directors producers designers actors and theatres This book is an excellent access point for students researchers and anyone wanting to know more about Broadway musicals

From Camelot to Spamalot Megan Woller, 2021-03-22 For centuries Arthurian legend with its tales of Camelot romance and chivalry has captured imaginations throughout Europe and the Americas This book explores musical adaptations of Arthurian legend as filtered through specific versions of the tale as told by Mark Twain T H White and Monty Python

A Reader's Guide to Modern American Drama Sanford Sternlicht, 2002-04-01 Sanford Sternlicht presents a comprehensive survey of modern American drama beginning with its antecedents in Victorian melodrama through the present He discusses the work and achievement of more than seventy playwrights from Eugene O'Neill to Suzan-Lori Parks from the golden era of Broadway to the rise of Off Broadway and regional theater Sternlicht shows how world theater influenced the American stage and how the views of American dramatists reflected the great American social movements of their times In addition he describes the contributions of early experimental theater the Federal Theater of the 1930s African American feminist and gay and lesbian drama and the joyous trends and triumphs of American musical theater

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03 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

Histories of the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 The American musical is a paradox On stage or screen musicals at once hold a dominant and a contested place in the worlds of entertainment art and scholarship Born from a range of performance forms that included opera and operetta vaudeville and burlesque minstrelsy and jazz musicals have always sought to amuse more than instruct and to make money more than make political change In spite of their unapologetic commercialism though musicals have achieved supreme artistry and have influenced culture as much as if not more than any other art form in America including avant-garde and high art on the one hand and the full range of popular and commercial art on the other Reflecting refracting and shaping U.S. culture since the early twentieth century musicals converse with shifting dynamics of gender and sexuality ethnicity and race and the very question of what it means to be American and to be human The chapters gathered in this book Volume I of the reissued Oxford Handbook explore the

American musical from both the outside and the inside This first volume concentrates in particular on large scale more philosophical issues of relevance to the genre considering issues of historical situations and formal procedure as they bear on the narratives we make concerning productions and performers artists and audiences commerce and context The first four essays discuss ways of defining histories and texts and apprehending the formal choices of singers and dancers the second group of four take up the subtle challenges of the genre s signal transformations out of minstrelsy and Tin Pan Alley to integration and beyond

The Reader's Companion to American History Eric Foner, John A. Garraty, 2014-01-14 An A to Z historical encyclopedia of US people places and events with nearly 1 000 entries all equally well written crisp and entertaining Library Journal From the origins of its native peoples to its complex identity in modern times this unique alphabetical reference covers the political economic cultural and social history of America A fact filled treasure trove for history buffs The Reader s Companion is sponsored by the Society of American Historians an organization dedicated to promoting literary excellence in the writing of biography and history Under the editorship of the eminent historians John A Garraty and Eric Foner a large and distinguished group of scholars biographers and journalists nearly four hundred contemporary authorities illuminate the critical events issues and individuals that have shaped our past Readers will find everything from a chronological account of immigration individual entries on the Bull Moose Party and the Know Nothings as well as an article on third parties in American politics pieces on specific religious groups leaders and movements and a larger scale overview of religion in America Interweaving traditional political and economic topics with the spectrum of America s social and cultural legacies everything from marriage to medicine crime to baseball fashion to literature the Companion is certain to engage the curiosity interests and passions of every reader and also provides an excellent research tool for students and teachers

Uncle John's Ultimate Bathroom Reader Bathroom Readers' Institute, 2012-11-01 Uncle John s all new 8th edition is packed with everything that Bathroom Reader fans have come to expect from this stellar series short medium and long articles covering a whole host of topics everything from dumb crooks to funny quotes to forgotten history Read about Ice cream origins Olympic cheaters Celebrity mummies The first Thanksgiving Groucho s wit and wisdom Weird tales of the Ouija board The creation of Frankenstein s monster Earring Magic Ken and other weird dolls And much much more

Oklahoma! Tim Carter, 2020 First published in 2007 Oklahoma The Making of an American Musical tells the full story of the beloved Rodgers and Hammerstein musical Author Tim Carter examines archival materials manuscripts and journalism and the lofty aspirations and mythmaking that surrounded the musical from its very inception The book made for a watershed moment in the study of the American musical the first well researched serious musical analysis of this landmark show by a musicologist it was also one of the first biographies of a musical transforming a field that had previously tended to orient itself around creators rather than creations In this new and fully revised edition Carter draws further on recently released sources including the Rouben Mamoulian Papers at the Library of Congress with additional correspondence

contracts and even new versions of the working script used and annotated throughout the show's rehearsal process Carter also focuses on the key players and concepts behind the musical including the original play on which it was based Lynn Riggs's *Green Grow the Lilacs* and the Theatre Guild's Theresa Helburn and Lawrence Langner who fatefully brought Rodgers and Hammerstein together for their first collaboration The crucial new perspectives these revisions and additions provide make this edition of Carter's seminal work a compulsory purchase for all teachers students and lovers of musical theater The American Musical and the Formation of National Identity Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical **Love Me Tonight** Geoffrey Holden Block, Distinguished Professor of Music History and Humanities Emeritus Geoffrey Block, 2024 In this Oxford Guide to Film Musicals renowned author Geoffrey Block introduces scholars students and general readers to the remarkable musical film *Love Me Tonight* 1932 from an accessible musicological perspective giving readers of all stripes new ways to hear this classic film *American Musical Theater* James Leve, 2016 *Oklahoma* and the integrated book musical Musical theater in nineteenth century America Broadway at the turn of the century The teens The twenties The thirties The forties The fifties The sixties The seventies The eighties The nineties The new millennium Musical theater off Broadway The black musical Rock on Broadway The star

Unveiling the Magic of Words: A Overview of "**Richard Rodgers Reader**"

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