



# Making Musicals

**Lehman Engel**



## **Making Musicals:**

**Making Musicals** Tom Jones, 2004-08-01 Limelight The lyricist librettist of The Fantasticks the longest running show in the history of the American theater takes on a new role as your guide through the magical world of the stage musical

**Making Musicals** Tom Jones, 1998 Based on lectures given at Hunter College New York City *Making Musicals* Tom Jones, 1998 **The Making Of a Musical** Lehman Engel, 1986 Lehman Engel the man who knows more about the American musical theatre than anyone else Brooks Atkinson composer of scores of smash successes and winner of three Tonys raises the curtain on what makes a musical hit MUSIC LYRICS LIBRETTOS AUDITIONS It's all here for the aspiring student seasoned professional and everyone else who has ever thrilled to the color drama and sheer excitement of the musical theatre **The Cambridge Companion to the Musical** William A. Everett, Paul R. Laird, 2017-09-21 The expanded and updated third edition of this acclaimed Companion provides an accessible broadly based survey of one of the liveliest and most popular forms of musical performance It ranges from the American musical of the nineteenth century to the most recent productions on Broadway in London's West End and many other venues and includes key information on singers audiences critical reception and traditions Contributors approach the subject from a wide variety of perspectives including historical concerns artistic aspects important trends attention to various genres the importance of stars the influence of race the various disciplines of theatrical production the musical in varied media and changes in technology Chapters related to the contemporary musical have been updated and two new chapters cover the television musical and the British musical since 1970 Carefully organised and highly readable it will be welcomed by enthusiasts students and scholars alike **A Critical Companion to the American Stage Musical** Elizabeth L. Wollman, 2017-09-21 This Critical Companion to the American Stage Musical provides the perfect introductory text for students of theatre music and cultural studies It traces the history and development of the industry and art form in America with a particular focus on its artistic and commercial development in New York City from the early 20th century to the present Emphasis is placed on commercial artistic and cultural events that influenced the Broadway musical for an ever renewing increasingly broad and diverse audience the Gilded Age the Great Depression the World War II era the British invasion in the 1980s and the media age at the turn of the twenty first century Supplementary essays by leading scholars provide detailed focus on the American musical's production and preservation as well as its influence on daily life on the local national and international levels For students these essays provide models of varying approaches and interpretation equipping them with the skills and understanding to develop their own analysis of key productions **The Migration of Musical Film** Desirée J. Garcia, 2014-08-01 Movie musicals are among the most quintessentially American art forms often celebrating mobility self expression and the pursuit of one's dreams But like America itself the Hollywood musical draws from many distinct ethnic traditions In this illuminating new study Desirée J. Garcia examines the lesser known folk musicals from early African American Yiddish and Mexican filmmakers revealing how

these were essential ingredients in the melting pot of the Hollywood musical The Migration of Musical Film shows how the folk musical was rooted in the challenges faced by immigrants and migrants who had to adapt to new environments balancing American individualism with family values and cultural traditions Uncovering fresh material from film industry archives Garcia considers how folk musicals were initially marginal productions designed to appeal to specific minority audiences and yet introduced themes that were gradually assimilated into the Hollywood mainstream No other book offers a comparative historical study of the folk musical from the first sound films in the 1920s to the genre's resurgence in the 1970s and 1980s Using an illustrative rather than comprehensive approach Garcia focuses on significant moments in the sub genre and rarely studied films such as All en el Rancho Grande along with familiar favorites that drew inspiration from earlier folk musicals everything from The Wizard of Oz to Zoot Suit If you think of movie musicals simply as escapist mainstream entertainment The Migration of Musical Film is sure to leave you singing a different tune The Movie Musical! Jeanine Basinger, 2019-11-05 Irresistible and authoritative The Movie Musical is an in depth look at the singing dancing happy making world of Hollywood musicals beautifully illustrated in color and black and white an essential text for anyone who's ever laughed cried or sung along at the movies Leading film historian Jeanine Basinger reveals with her trademark wit and zest the whole story of the Hollywood musical in the most telling most incisive most detailed most gorgeously illustrated book of her long and remarkable career From Fred Astaire whom she adores to La La Land which she deplores Basinger examines a dazzling array of stars strategies talents and innovations in the history of musical cinema Whether analyzing a classic Gene Kelly routine relishing a Nelson Jeanette operetta or touting a dynamic hip hop number in the underrated Idlewild she is a canny and charismatic guide to the many ways that song and dance have been seen and heard on film With extensive portraits of everyone from Al Jolson the Jazz Singer to Doris Day whose iconic sunniness has overshadowed her dramatic talents from Deanna Durbin that lovable teen star of the 30s and 40s to Shirley T and Judy G from Bing to Frank to Elvis from Ann Miller to Ann Margret from Disney to Chicago focusing on many beloved iconic films Top Hat Singin in the Rain Meet Me in St Louis The Sound of Music as well as unduly obscure gems Eddie Cantor's Whoopee Murder at the Vanities Sun Valley Serenade One from the Heart this book is astute informative and pure pleasure to read *The Secret Life of the American Musical* Jack Viertel, 2016-03-01 New York Times Bestseller Both revelatory and entertaining Along the way Viertel provides some fascinating Broadway history The New York Times Book Review Americans invented musicals and have a longstanding love affair with them But what exactly is a musical In this book longtime theatrical producer and writer Jack Viertel takes them apart puts them back together sings their praises and occasionally despairs over their more embarrassing shortcomings In the process he shows 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 Beginning with an overture and concluding with a curtain call with stops in between for I Want songs conditional

love songs production numbers star turns and finales Viertel 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 like you're there in the rehearsal room the front row and the offices of theater owners and producers as they pursue their own love affair with that rare and elusive beast the Broadway hit A valuable addition to the theater lover's bookshelf fans will appreciate the dips into memoir and Viertel's takes on original cast albums Publishers Weekly Even seasoned hands will come away with a clearer understanding of why some shows work while others flop Commentary A showstopper infectiously entertaining John Lahr author of Notes on a Cowardly Lion Thoroughly interesting The A V Club The best general audience analysis of musical theater I have read in many years The Charlotte Observer Delightful a little bit history a little bit memoir a little bit criticism and for any theater fan a whole lot of fun The Dallas Morning News

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

**The Golden Age Musicals of Darryl F. Zanuck** Bernard F. Dick, 2022-03-30 Beginning with The Jazz Singer 1927 and 42nd Street 1933 legendary Hollywood film producer Darryl F. Zanuck 1902-1979 revolutionized the movie musical cementing its place in American popular culture Zanuck who got his start writing stories and scripts in the silent film era worked his way to becoming a top production executive at Warner Bros in the later 1920s and early 1930s Leaving that studio in 1933 he and industry executive Joseph Schenck formed Twentieth Century Pictures an independent Hollywood motion picture production company In 1935 Zanuck merged his Twentieth Century Pictures with the ailing Fox Film Corporation resulting in the combined Twentieth Century Fox which instantly became a new major Hollywood film entity The Golden Age Musicals of Darryl F. Zanuck The Gentleman Preferred Blondes is the first book devoted to the musicals that Zanuck produced at these three studios The volume spotlights how he placed his personal imprint on the genre and how especially at Twentieth Century Fox he nurtured and showcased several blonde female stars who headlined the studio's musicals including Shirley Temple Alice Faye Betty Grable Vivian Blaine June Haver Marilyn Monroe and Sheree North Building upon Bernard F. Dick's previous work in That Was Entertainment The Golden Age of the MGM Musical this volume illustrates the richness of the American movie musical tracing how these song and dance films fit within the career of Darryl

F Zanuck and within the timeline of Hollywood history **Making it Big** Barbara Isenberg,1996 Susan Stroman the show's cast and crew had some very bad luck heading for Broadway with one of the most expensive high profile musicals in recent history In this authoritative insightful and readable journal we go backstage as the 10 3 million production is cast rewritten rehearsed and performed first in Detroit then in New York Doors are opened to high pressure rehearsals passionate advertising debates stern budget talks and endless rewrite sessions in **Musical Sense-Making** Mark Reybrouck,2020-11-29 Musical Sense Making Enaction Experience and Computation broadens the scope of musical sense making from a disembodied cognitivist approach to an experiential approach Revolving around the definition of music as a temporal and sounding art it argues for an interactional and experiential approach that brings together the richness of sensory experience and principles of cognitive economy Starting from the major distinction between in time and outside of time processing of the sounds this volume provides a conceptual and operational framework for dealing with sounds in a real time listening situation relying heavily on the theoretical groundings of ecology cybernetics and systems theory and stressing the role of epistemic interactions with the sounds These interactions are considered from different perspectives bringing together insights from previous theoretical groundings and more recent empirical research The author's findings are framed within the context of the broader field of enactive and embodied cognition recent action and perception studies and the emerging field of neurophenomenology and dynamical systems theory This volume will particularly appeal to scholars and researchers interested in the intersection between music philosophy and or psychology **The Oxford Handbook of the Global Stage Musical** Robert Gordon,Olaf Jubin,2023 In response to the rapid growth of musical theatre as a global phenomenon The Oxford Handbook of the Global Stage Musical offers new scholarly approaches to issues arising from these new international markets The thirty three essays highlight major aspects of the genre such as the dominance of Western colonialism in its early production and dissemination racism and sexism both in representation and in the industry itself as well as current conflicts between global and local interests in postmodern cultures Featuring contributors from seventeen countries the essays offer informed insider perspectives that reflect the diversity of the subject and offer in depth examinations of specific cultural and economic systems The Making of My Fair Lady Keith Garebian,1993 Keith Garebian peers behind the curtain of My Fair Lady to reveal the story behind the making of the musical Beginning with George Bernard Shaw's Pygmalion Garebian traces the development of the musical idea We read with interest about Lerner and Loewe's writing difficulties and about how Julie Andrews and Rex Harrison were selected as leads Then it's on to a full dress reconstruction of opening night on Broadway Garebian's next chapter follows My Fair Lady after its Broadway start and he concludes with a close analysis of the structure words and music of the play **The Art of the American Musical** Jackson R. Bryer,Richard Allan Davison,2005 Bringing together exclusive and previously unpublished interviews with nineteen leading composers lyricists librettists directors choreographers and producers from the mid 1900s to the present this book

details the careers of the individuals who shaped this popular performance art during its most prolific period. The interviewees discuss their roles in productions ranging from *On the Town* 1944 and *Finian's Rainbow* 1947 to *The Producers* 2001 and *Bounce* 2003. Readers are taken onto the stage into the rehearsals and behind the scenes. The nuts and bolts, the alchemy and the occasional agonies of the collaborative process are all explored. In their discussions, the artists detail their engagements with other creative forces including such major talents as Leonard Bernstein, Jerome Robbins, Bob Fosse, Liza Minnelli, Judy Garland, Barbra Streisand, Jule Styne, Richard Rodgers, and Oscar Hammerstein. Alan Jay Lerner, Zero Mostel, and Gwen Verdon. They speak candidly about their own work and that of their peers, their successes and failures, the creative process, and how a show progresses from its conception through rehearsals and tryouts to opening night. Taken together, these interviews give fresh insight into what Oscar Hammerstein called a nightly miracle: The creation of the American musical.

**Rock in the Musical Theatre** Joseph Church, 2019-10-01. Today's musical theatre world rocks. Now that rock n roll music and its offshoots including pop, hard rock, rap, r b, funk, folk, and world pop music are the standard language of musical theatre, theatre singers need a source of information on these styles, their origins, and their performance practices. *Rock in the Musical Theatre: A Guide for Singers* fills this need. Today's musical theatre training programs are now including rock music in their coursework, and rock songs and musicals in their repertoires. This is a text for those trainees, courses, and productions. It will also be of great value to working professionals, teachers, music directors, and coaches less familiar with rock styles or who want to improve their rock-related skills. The author, an experienced music director, vocal coach, and university professor, and an acknowledged expert on rock music in the theatre, examines the many aspects of performing rock music in the theatre and offers practical advice through a combination of aesthetic and theoretical study, extensive discussions of musical, vocal, and acting techniques, and chronicles of coaching sessions. The book also includes advice from working actors, casting directors, and music directors who specialize in rock music for the stage.

**The Oxford Handbook of the Disney Musical** Dominic Broomfield-McHugh, Colleen Montgomery, 2025. The Oxford Handbook of the Disney Musical brings together scholars from a range of disciplines to interrogate an enduringly popular and influential cultural phenomenon. Broadening the purview of extant scholarship while also reflecting its methodological multiplicity, this collection takes an expansive approach to the Disney musical. From animated musical shorts to Disney video games, the Handbook acknowledges that the Walt Disney Company uses the musical across a range of media and explores what that means culturally, commercially, and technologically. The chapters cover case studies from the classical *Alice in Wonderland*, *Bambi*, and more contemporary *Aladdin*, *Frozen II*. It also acknowledges the importance of theme parks, television, and video games to Disney's success and explores cultural figures and themes. Contributors also unpack Disney's complicated relationship with race, gender, and sexuality, and the company's recent centennial provides an apt opportunity to reflect on the importance of the musical to the conglomerate's evolution in diverse segments of the media industries. Taken together, the Handbook

combines innovative original research analyses of previously unexamined archival documents case studies topical discussions and critiques of current knowledge and existing scholarship to give voice to new perspectives on this important topic By including the perspectives of scholars from film theater television musicology children s literature and cultural studies serving as a multidisciplinary resource [The Making of a Musical Canon in Chinese Central Asia: The Uyghur Twelve Muqam](#) Rachel Harris,2016-12-05 Throughout the course of the twentieth century as newly formed nations sought ways to develop and formalise their national identity and acquire a range of identifiable national assets we find new musical canons springing up across the world But these canons are not arbitrary collections of works imposed on the public by the authorities Rather they acquire deep resonance and meaning both as national symbols and as musical repertoires imbued with aesthetic value This book traces the formation of one such musical canon the Twelve Muqam a set of musical suites linked to the Uyghurs who are one of China s minority nationalities and culturally Central Asian Muslims The book draws on Uyghur and Chinese language publications interviews with musicians and musicologists field archive and commercial recordings and aims towards an understanding of the Twelve Muqam as musical repertoire juxtaposed with an understanding of the Twelve Muqam as a field of discourse The book brings together several years work in this field but its core arises from a research project under the auspices of the AHRC Centre for Music Performance and Dance **The Oxford Handbook of Musical Theatre Screen Adaptations** Dominic McHugh,2019-06-14 Hollywood s conversion to sound in the 1920s created an early peak in the film musical following the immense success of *The Jazz Singer* The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular since the heightened experience of song and dance drew attention to the novelty of the technological development Until the near collapse of the genre in the 1960s the film musical enjoyed around thirty years of development as landmarks such as *The Wizard of Oz* *Meet Me in St Louis* *Singin in the Rain* and *Gigi* showed the exciting possibilities of putting musicals on the silver screen *The Oxford Handbook of Musical Theatre Screen Adaptations* traces how the genre of the stage to screen musical has evolved starting with screen adaptations of operettas such as *The Desert Song* and *Rio Rita* and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income Numerous chapters examine specific screen adaptations in depth including not only favorites such as *Annie* and *Kiss Me Kate* but also some of the lesser known titles like *Li l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon* Together the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies



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