

Writing Musical Theater

A New York Times Bestseller For almost a century, Americans have been losing their hearts and losing their minds in an insatiable love affair with the American musical. It often begins in childhood in a darkened theater, grows into something more serious for high school actors, and reaches its passionate zenith when it comes time for love, marriage, and children, who will start the cycle all over again. Americans love musicals. Americans invented musicals. Americans perfected musicals. But what, exactly, is a musical? In *The Secret Life of the American Musical*, Jack Viertel takes them apart, puts them back together, sings their praises, marvels at their unflagging inventiveness, and occasionally despairs over their more embarrassing shortcomings. In the process, he invites us to fall in love all over again by showing 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. Structured like a musical, *The Secret Life of the American Musical* begins with an overture and concludes with a curtain call, with stops in between for “I Want” songs, “conditional” love songs, production numbers, star turns, and finales. The ultimate insider, Viertel has spent three decades on Broadway, working on dozens of shows old and new as a conceiver, producer, dramaturg, and general creative force; he has his own unique way of looking at the process and at the people who collaborate to make musicals a reality. He 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 as though you’ve been there in the rehearsal room, in the front row of the theater, and in the working offices of theater owners and producers as they pursue their own love affair with that rare and elusive beast—the Broadway hit.

The Insider's Guide to Making Money in the Music Industry. Millions dream of attaining glamour and wealth through music. This book reveals the secrets of the music business that have made fortunes for the superstars. A must-have for every songwriter, performer and musician.

Stephen Sondheim's first new work in over a decade. A Short Guide to Writing about Theatre is a succinct

introduction to the skills required to write knowledgeably and critically about the theatre. Intended to illuminate the importance of theatre and performance in daily life, A Short Guide to Writing about Theatre engages students with dramatic material as they learn the practical elements of review, analysis, criticism, and research.

If writing about music is like dancing about architecture, you'd do best to hone your chops and avoid clichés (like the one that begins this sentence) by learning from the prime movers. How to Write About Music offers a selection of the best writers on what is perhaps our most universally beloved art form.

Selections from the critically-acclaimed 33 1/3 series appear alongside new interviews and insights from authors like Lester Bangs, Chuck Klosterman, Owen Pallett, Ann Powers and Alex Ross. How to Write About Music includes primary sources of inspiration from a variety of go-to genres such as the album review, the personal essay, the blog post and the interview along with tips, writing prompts and advice from the writers themselves. Music critics of the past and the present offer inspiration through their work on artists like Black Sabbath, Daft Punk, J Dilla, Joy Division, Kanye West, Neutral Milk Hotel, Radiohead, Pussy Riot and countless others. How to Write About Music is an invaluable text for all those who have ever dreamed of getting their music writing published and a pleasure for everyone who loves to read about music.

Phantom

Writing Better Lyrics

Rodgers and Hammerstein's Broadway Revolution

How to Write About Theatre

A Strange Loop

Beating Broadway

"Based on the documentary, Southern comfort follows the last year of Robert Eads, a transgender man in Georgia, as he is diagnosed with ovarian cancer. He surrounds himself with his chosen family, who are predominantly transgender, as they share monthly potluck meals. Like any family, they have their own trials and tribulations, but ultimately they all seek acceptance for who they are in their own skin"--Page 4 of cover.

The popularity of musicals has reached an all-time high leading to the development of numerous original shows. In this comprehensive new guide, Beating Broadway: How to Create Stories for Musicals That Get Standing Ovarations,

written by veteran storyteller and successful creator of musicals Steve Cuden, readers learn how the plots and stories behind musicals are developed and honed. With a breezy, lighthearted approach, creators at all levels are provided key advice for building winning musical stories. Cuden, who has been there, done that, offers writers the know-how and encouragement to construct brilliant, attention-grabbing musical storylines. *Beating Broadway* provides readers with practical, down-to-earth advice for crafting successful musical theater stories that will reach audiences everywhere. This complete, two-part manual also guides aspiring writers in what it takes to develop shows that can attract Broadway producers. By showing writers the ins and outs of storytelling required for today's commercial musical theater, *Beating Broadway* places success firmly within grasp. Readers also gain insight into how stories function in forty of the world's most beloved stage and movie musicals as Cuden breaks down each one into key narrative beats and plot points. "Beating Broadway is a take-you-by-the-hand guided tutorial written by a seasoned professional who really knows his stuff. This book feeds your mind with how stories for musicals are made. If you are interested in creating or producing a musical, Steve's insights will be helpful and inspiring to you. JEFF MARX, Tony winning Composer/Lyricist of Avenue Q "Beating Broadway digs deep to the core of how stories for successful musicals are created. This is a must-have book for anyone who wants to write exceptional musicals or is just a fan." SCOTT WITTMAN, Tony Winning Lyricist of Hairspray and Co-Lyricist and Executive Producer for the Hit TV Series, Smash "Beat-by-beat, Steve Cuden breaks down story, structure, and song spotting so you can beat the Broadway musical before it beats you!" CHERI STEINKELLNER, Emmy-winning Writer/Producer of Cheers and Teacher's Pet, Tony-nominated Writer of Sister Act (Vocal Selections). A dozen vocal selections are included in this songbook featuring music and lyrics by Rob Rokicki for his off-Broadway musical adapted from the 2005 fantasy-adventure novel of the same name. Includes: Bring on the Monsters * D.O.A. * Drive * Good Kid * Killer Quest! * Lost! * My Grand Plan * Prologue/The Day I Got Expelled * Put You in Your Place * Son of Poseidon * Strong * The Tree on the Hill.

*(Vocal Selections). Six has received rave reviews around the world for its modern take on the stories of the six wives of Henry VIII and it's finally opening on Broadway! From Tudor queens to pop princesses, the six wives take the mic to remix five hundred years of historical heartbreak into an exuberant celebration of 21st century girl power! Songs include: All You Wanna Do * Don't Lose Ur Head * Ex-Wives * Get Down * Haus of Holbein * Heart of Stone * I Don't Need Your Love * No Way * Six.*

Richard Andrews has produced an easy-to-read guide to writing a successful musical, written in an informal style, which covers the entire process from the initial idea to the first night—all backed up with personal experience in West End theater. Every topic is covered, and a wealth of reference information is included in the resources section.

The Theatermania Guide to Musical Theater Recordings

The Secret Life of the American Musical

Rent

Writing Music for the Stage

The Complete Book and Lyrics of the Broadway Musical

In these pages, *Rent* offers what most theater books can't: a chance to step behind the curtain and feel the electricity of a stage phenomenon as it unfolds. *Rent* has single-handedly reinvigorated Broadway and taken America by storm. Sweeping all major theater awards including the 1996 Pulitzer Prize for drama, as well as four 1996 Tony Awards including Best Musical, Best Book, and Best Score for a Musical, *Rent* captures the heart and spirit of a generation, reflecting it onstage through the emotion of its stirring words and music, and the energy of its young cast. Now, for the first time, *Rent* comes to life on the page -- through vivid color photographs, the full libretto, and an utterly compelling behind-the-scenes history of the show's creation. Here is the exclusive and absolutely complete companion to *Rent*, told in the voices of the extraordinary talent behind its success: the actors, the producers, and the librettist and composer himself, Jonathan Larson, whose sudden death, on the eve of the first performance, has made *Rent*'s life-affirming message all the more poignant.

Writing & Staging A New Musical is a brand new instructional manual for anyone eager to create and premiere their own original piece of musical theatre. It is a practical guide with useful tricks, tips and templates designed to reduce the workload for creators and producers alike.

Offers a brief history of the musical, gives advice on writing the music, lyrics, and libretto and discusses practical aspects of producing a show.

What do you do if you find yourself weeping in the stalls? How should you react to Julian Lawrence's trousers or David Tennant's hair? Are you prepared to receive toilet paper in the stalls? What if the show you just damned turns out to be a classic? If you gave it a five-star review, would anyone believe you? Drawing on his long years of experience as a national newspaper critic, Mark Fisher answers such questions with candour, wit and insight. Learning lessons from the history's leading critics and taking examples from around the world, he gives practical

about how to celebrate, analyse and discuss this most ephemeral of art forms - and how to make your writing come alive as you do so. Today, more people than ever are writing about theatre, but whether you're blogging, tweeting or writing an academic essay, your challenges as a critic remain the same: how to capture a performance in words, how to express your opinions and how to keep the reader entertained. This inspirational book shows you how to do it. Foreword by Chris Jones, Chief theater critic, Chicago Tribune

The story of one woman growing up in the shadow of an older, dazzling sister: trying to be like her, fighting with her, and ultimately learning how to live her own life and speak in her own voice on her own terms.

How Broadway Shows Are Built

Voice Lessons

Excerpts from the 33 1/3 Series, Magazines, Books and Blogs with Advice from Industry's leading Writers

The Green Lace Corset

Road Show

And how to Write Your Own

Brimming with advice and techniques, this essential reference for book- and songwriters clearly explains the fundamentals of the three crafts of a musical—book, music, and lyrics. Using copious examples from classic shows, Frankel has created the quintessential musical writers' how-to. Among the topics: definitions of musical theater; differences between musical books and straight plays and between poetry and lyrics; what a score is and how it develops; how to write for the voice; and how to audition musicals for producers. With a new introduction and revised text, Frankel's work is ready to guide a new generation of aspiring writers.

Set in 1930, a world-renowned Italian tenor arrives to perform Othello but is too indisposed to go on.

(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.

By the Tony-award winning authors of Falsettos, here is an energetic, sardonic, often comical musical about a composer during a medical emergency. Gordon collapses into his lunch and awakes in the hospital surrounded by his maritime-enthusiast lover, his mother, a co-worker, the doctor and the nurses. Reluctantly, he had been composing a song for a children's television show that features a frog - Mr. Bungee - and the specter of this large green character and the unfinished work haunts him throughout his medical ordeal. What was thought to be a tumor turns out to be something more operable and Gordon recovers, grateful for a chance to compose the songs he yearns to produce.

Wide Ruled Notebook. Size: 6 inches x 9 inches. 55 sheets (110 pages for writing). Musical Theater Is My Sport. 15841071571. TAGs: musical theater, musical theatre, show choir, drama

Defying Gravity

The Making of a Musical

How Musicals Work

A Novel

Music Money and Success

There's a Place For Us: The Musical Theatre Works of Leonard Bernstein

The definitive guide to writing music for the stage, by the Composer-in-Residence at the Donmar Warehouse. Music has played a vital part in drama since the earliest days of theatre. For composers, writing music for the stage is an opportunity to exercise their utmost creativity and versatility: a good musical score will both support and enhance the play it serves, and can lift a prosaic moment into something quite extraordinary. In this book, Michael Bruce takes you through the entire process - from initial preparation, through composition, rehearsals and recording, and finally to performance. He covers everything a composer needs to know, including: - Getting started - spotting when and how music might be used in a play, doing research, considering form and content - Building a 'sound world' - finding and using source music, creating incidental music, choosing the best instrumentation, scoring, utilising technology, writing music to accompany song lyrics - Working on the production - understanding the composer's role in rehearsals, collaborating with key creatives, employing actor-musicians, getting the show on - Recording - knowing when to record, booking and working with musicians - and the studio engineer, running a recording session Throughout the book, the author draws on his own experience of creating music for a wide variety of plays at the Donmar Warehouse, the National Theatre, in the West End and on Broadway, including detailed case studies of his work on The Recruiting Officer, Coriolanus, Privacy, The Winslow Boy, Noises Off and Strange Interlude. The book is accompanied by online excerpts from his scores. An essential companion for all composers - amateur, student or professional - Writing Music for the Stage is also invaluable reading for other theatre professionals, including directors, playwrights, producers, actors, designers and sound designers - in fact, for anyone seeking to understand how music helps to create worlds and tell stories on stage. 'This fascinating book - like its author (with whom I've had the good fortune to work on three productions) - is bursting with practical advice, good sense and invention. A must-read for all those with an interest in how music works on stage.' Mark Gatiss 'A good score makes a world of difference to an actor. Read Michael Bruce's book and you'll understand why. He is a genius.' Judi Dench 'Michael's music is wonderful: inclusive, original, respectful and - in its rightness - sheer joy.' Josie Rourke, from her Foreword

Writing The Broadway Musical Da Capo Press

In this collection of interviews conducted by Mark Horowitz of the Library of Congress, musical theatre legend Stephen Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. A postlude features a more recent conversation with Sondheim.

If Romeo and Juliet got the Hamilton treatment...who would play the leads? This vividly funny, honest, and charming romantic novel by Dana L. Davis is the story of a girl who thinks she has what it takes...and the world thinks so, too. Jerzie Jhames will do anything to land the lead role in Broadway's hottest new show, Roman and Jewel, a Romeo and Juliet inspired hip-hopera featuring a diverse cast and modern twists on the play. But her hopes are crushed when she learns mega-star Cinny won the lead...and Jerzie is her understudy. Falling for male lead Zeppelin Reid is a terrible idea—especially once Jerzie learns Cinny wants him for herself. Star-crossed love always ends badly. But when a video of Jerzie and Zepp practicing goes viral and the entire world weighs in on who should play Jewel, Jerzie learns that while the price of fame is high, friendship, family, and love are priceless. Books by Dana L. Davis: Tiffany Sly Lives Here Now The Voice in My Head Roman and Jewel The Stephen Sondheim Encyclopedia is the first reference volume devoted to the works of this prolific composer and lyricist. The encyclopedia's entries provide readers with detailed information about Sondheim's work and key figures in his career, including his apprenticeship, his early work with Leonard Bernstein, and his work on television.

Writing Musical Theater

Words with Music

The Mikado to Matilda

Six: The Musical - Vocal Selections

British Musicals on the New York Stage

Writing The Broadway Musical

The Must-Have Guide for Songwriters Writing Better Lyrics has been a staple for songwriters for nearly two decades. Now this revised and updated 2nd Edition provides effective tools for everything from generating ideas, to understanding the form and function of a song, to fine-tuning lyrics. Perfect for new and experienced songwriters alike, this time-tested classic covers the basics in addition to more advanced techniques. Songwriters will discover:

- How to use sense-bound imagery to enhance a song's emotional impact on listeners
- Techniques for avoiding clichés and creating imaginative metaphors and similes
- Ways to use repetition as an asset
- How to successfully manipulate meter
- Instruction for matching lyrics with music
- Ways to build on ideas and generate effective titles
- Advice for working with a co-writer
- And much more

Featuring updated and expanded chapters, 50 fun songwriting exercises, and examples from more than 20 chart-topping songs, Writing Better Lyrics gives you all of the professional and creative insight you need to write powerful lyrics and put your songs in the spotlight where they belong.

This complete guide to the modern musical covers the entire process of creating a show, from finding and working out the initial idea, through the writing of both songs and libretto, to the ways in which writers can market a finished show and get it produced.

This comprehensive book, for the interested theatergoer and writers, new or experienced,

is written in a lively and user-friendly style and illustrated with numerous examples, containing a how-to tutorial approach to its subject matter that has never appeared in print. With years of theatrical experience between them, Steven L. Rosenhaus and Allen Cohen have written the best and most comprehensive guide to the Broadway musical. (Applause Libretto Library). Finally, an authorized libretto to this modern day classic! Rent won the 1996 Pulitzer Prize for Drama, as well as four Tony Awards, including Best Musical, Best Book, and Best Score for Jonathan Larson. The story of Mark, Roger, Maureen, Tom Collins, Angel, Mimi, JoAnne, and their friends on the Lower East Side of New York City will live on, along with the affirmation that there is "no day but today." Includes 16 color photographs of productions of Rent from around the world, plus an introduction ("Rent Is Real") by Victoria Leacock Hoffman.

Winner of the 2020 Pulitzer Prize for Drama " To watch this show is to enter, by some urgent, bawdy magic, an ecstatic and infinitely more colorful version of the famous surreal lithograph by M. C. Escher: the hand that lifts from the page, becoming almost real, then draws another hand, which returns the favor. Which came first? A Strange Loop is complex, teasing, thrilling. " —Vinson Cunningham, New Yorker Usher is a Black, queer writer, working a day job he hates while writing his original musical: a piece about a Black, queer writer, working a day job he hates while writing his original musical. This blistering musical follows a young artist at war with a host of demons—not least of which are the punishing thoughts in his own head—in an attempt to understand his own strange loop.

Jill G. Hall, bestselling author of *The Black Velvet Coat* and *The Silver Shoes* brings readers another dual tale of two vibrant women from different eras trying to discover their true identities. Anne McFarland, a modern-day, thirty-something San Francisco artist in search of spiritual guidance, buys a corset in a Flagstaff resale boutique—a purchase that results in her having to make a decision that will change her life forever. One hundred and thirty-five years earlier, in 1885, naïve Sally Sue Sullivan, a young woman from the Midwest, is kidnapped on a train by a handsome but dangerous bank robber. Held prisoner on a homestead in Northern Arizona's Wild West, Sally Sue discovers her own spunk and grit as she plots her escape. Ultimately, both Anne and Sally Sue face their fears and find the strength to journey down their designated paths and learn the true meaning of love and family . . . with a little push from the same green lace corset.

Lend Me a Tenor

A Manual for Critics, Students and Bloggers

Something Wonderful

Writing a Musical

Making Musicals

A Practical Guide for Theatremakers

Leonard Bernstein was the quintessential American musician. Through his careers as conductor, pianist, teacher and television personality he became known across the US and the world, his flamboyance and theatricality making him a favourite with audiences, if not with critics. However, he is perhaps best remembered as a

composer, particularly of the musical *West Side Story*, and for songs such as 'America', 'Tonight' and 'Somewhere'. Dr Helen Smith takes an in-depth look at all eight of Bernstein's musical theatre works, from the early *On the Town* written by the 26-year-old composer at the start of his career, to his second and last opera *A Quiet Place* in 1983; in between these two pieces he composed music for *Trouble in Tahiti*, *Wonderful Town*, *Candide*, *West Side Story*, *Mass* and *1600 Pennsylvania Avenue*. These works are analysed and considered against a background of musical and social context, as well as looking at Bernstein's other orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions, which takes them out of the realms of Broadway and into the sphere of symphonic writing. Smith provides an indispensable overview of the musical theatre works of an eclectic composer, and shows what it is that constitutes the Bernstein 'sound'.

From his writing of *Godspell*'s score at age 23 through the making of the megahit musical *Wicked* and beyond, *Defying Gravity: The Creative Career of Stephen Schwartz*, from *Godspell* to *Wicked* takes readers into the world of the legendary Broadway and film composer-lyricist. In this authorized biography, drawing from her interviews with Schwartz and his collaborators, author Carol de Giere focuses on the behind-the-scenes stories for Schwartz's hits and disappointing flops. Readers will find colorful anecdotes and insights for his licensed musicals *Children of Eden*, *Pippin*, *Working*, and others. *Defying Gravity* also includes Hollywood stories, beginning with a new foreword by composer Alan Menken. This updated and revised second edition delves into Stephen Schwartz's creative process for the new stage musicals *The Hunchback of Notre Dame*, *The Prince of Egypt*, and other shows. It provides additional insights on Schwartz's early work with Leonard Bernstein and his more recent international work on *Wicked*. It offers additional "Creative Notes" – a popular feature of the first edition – with comments from Schwartz about overcoming creative blocks, collaboration, and the artistic life.

This guide to the modern musical covers the entire process of creating a show, from finding and working out the initial idea, through to the ways in which writers can market a finished show and get it produced. For the interested theatregoer and writers, it is written in a lively and user-friendly style and illustrated with numerous examples.

Award-winning musical dramatist and teacher David Spencer provides a guide-to-the-game that helps you negotiate aspects of the musical theatre business and more. The dean of Broadway musical directors examines the dynamics of how the book, music and lyrics work together to create such hits as *My Fair Lady*, *Fiddler on the Roof*, *Guys and Dolls*, *Hair*, *Pal Joey*, *West Side Story*, *Company*, *South Pacific*, *Threepenny Opera* and *Porgy and Bess*. Howard Kissel, chief theater critic for the *New York Daily News*, extends the reach of Engel's subjects by bringing them up to date with commentary on such shows as *A Chorus Line*, *Nine*, *Sunday in the Park with George*, *Rent*, *Working* and *Falsettos*. Kissel offers a thoughtful history on how musical theater has evolved in the three decades since Engel wrote *Words with Music* (1972) and how Engel's classic work remains vital and illuminating today.

The Stephen Sondheim Encyclopedia
Southern Comfort

Musical Theater Is My Sport

Roman and Jewel

Wide Ruled Notebook, Journal for Writing, Size 6 X 9 , 110 Pages

The Creative Career of Stephen Schwartz, from Godspell to Wicked

The Ultimate Musical Writer's Planner is an all-in-one workbook to help you brainstorm, develop, plan and calendar your new musical. You'll find guides on outlining story structure and character development, charts for determining vocal ranges and rhyme patterns, checklists for readings and marketing, goal planning sheets, a monthly planning calendar, and much, much more. It's a 240+ page musical planner and workbook to take you from concept to stage. Sections Include: Getting Started, The Book & Story Structure, Character Development, Writing the Script, Music & Songwriting, Development & Readings, Submissions & Marketing, Setting Goals, Monthly Planner, Contacts & Important Info, Recommended Resources, and Notes & Brainstorming. Writing a musical isn't easy, and it can take years of work to successfully move it from idea to stage. This workbook will help you feel less overwhelmed and hopefully trigger some important ideas. It may even one day become a treasured memento of the journey.

In *The Mikado to Matilda: British Musicals on the New York Stage*, Thomas Hischak provides an overview of British musicals that made their way to Broadway, covering their entire history up to the present day. This is the first book to look at the British musical theatre with reference to those London musicals that were also produced in New York City. The book covers 110 British musicals, ranging from 1750 to the present day, including the popular Gilbert and Sullivan comic operettas during the Victorian era, the Andrew Lloyd Webber mega-musicals of the late twentieth century, and today's biggest hits such as *Matilda*. Each London musical is discussed first as a success in England and then how it fared in America. The plots, songs, songwriters, performers, and producers for both the West End and the Broadway (or Off Broadway) production are identified and described. The discussion is sometimes critical, evaluating the musicals and why they were or were not a success in New York.

The first ever-comprehensive guide to musical theatre recordings, this book covers the entire history of musical theatre. From Jerome Kern and the Gershwins to Bernstein and Sondheim, here are capsule reviews and ratings of more than 400 theatre recordings of the past 60 years. Organized alphabetically, each listing contains background information on the show, cast information, record label, catalogue number, whether the recording is currently in print, and an overall rating of one to five stars.

Musicals are the most popular form of stage entertainment today, with the West End and Broadway dominated by numerous long-running hits. But for every *Wicked* or *Phantom of the Opera*, there are dozens of casualties that didn't fare quite so well. In this book, Julian Woolford explores the musical-theatre canon to explain why and how some musicals work, why some don't, and what you should (and shouldn't) do if you're thinking of writing your own. Drawing on his experience as a successful writer and director of musicals, and as a lecturer in writing musicals at the University of London, Woolford outlines every step of the creative process, from hatching the initial idea and developing a structure for the work, through creating the book, the music and the lyrics, and on to the crucial process of rewriting. He then guides the reader through getting a musical produced, with invaluable advice about generating future productions and sustaining a career. The book includes dozens of exercises to assist the novice writer in developing their craft, and detailed case studies of well-known musicals such as *Les Misérables*, *The Sound of Music*, *Miss Saigon*, *Little Shop of Horrors*, *Godspell* and *Evita*. An essential guide for any writers (or would-be writers) of musicals, How

Musicals Work is a fascinating insight for anyone interested in the art form or who has ever wondered what it takes to get from first idea to first night. 'A comprehensive and thoughtful guide to everything one must consider in order to write a successful musical. It would take at least a decade to learn all of this on one's own. Invaluable.' David Zippel (lyricist of *City of Angels* and *The Woman in White*) 'If anyone knows how musicals work (I'm not sure I do), this highly entertaining dissection of every aspect of that bewildering art form reveals that Julian Woolford does.' Tim Rice

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.

A Short Guide to Writing about Theatre

The Musical Theatre Writer's Survival Guide

How to Write About Music

A Handbook

Sondheim on Music

A New Brain

30m, 7f, plus ensemble (doubling possible.) / Ints./exts. This mesmerizing Phantom is traditional musical theatre in the finest sense. The Tony award winning authors of *Nine* have transformed Gaston Leroux' *The Phantom of the Opera* into a sensation that enraptures audiences and critics with beautiful songs and an expertly crafted book. It is constructed around characters more richly developed than in any other version, including the original novel. "Everything is first rate." - N.Y. Daily News

Minor Details and Major Decisions

The Lightning Thief

The Ultimate Musical Writer's Planner

Writing & Staging a New Musical

Creating the Broadway Musical Libretto

The Percy Jackson Musical - Vocal Selections