

Gypsy Musical Script

Musical Theater Musical Comedy in America Catalog of Copyright Entries Backstory 2 Catalog of Copyright Entries, Third Series Empty Houses Television Series and Specials Scripts, 1946-1992 Mama Rose's Turn Catalog of Copyright Entries, Third Series The Complete Book of 1970s Broadway Musicals The Complete Book of 1960s Broadway Musicals Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office Mainly on Directing Broadway My Name is Barbra Dramas and Works Prepared for Oral Delivery Carmen and the Staging of Spain The Complete Book of 1910s Broadway Musicals Theatre Craft The Complete Book of 1950s Broadway Musicals Thomas Middleton and Early Modern Textual Culture Catalogue of Copyright Entries The Stephen Sondheim Encyclopedia A Double Garland Strange Duets Off Broadway Musicals, 1910-2007 The Music and Scripts of "In Dahomey" Broadway Musicals, 1943-2004 The Complete Book of 1980s Broadway Musicals Catalog of Copyright Entries. Part 1. [B] Group 2. Pamphlets, Etc. New Series Bartók and the Grotesque Bartók and the Grotesque Jerome Kern's Jewel Box Text & Presentation, 2004 The Secret Life of the American Musical The Complete Book of 1940s Broadway Musicals American Songwriters Musical Record and Review On the Track The Journal of American Folklore Alyson McLamore Cecil A. Smith Library of Congress. Copyright Office Patrick McGilligan David Kurnick Carolyn Quinn Library of Congress. Copyright Office Dan Dietz Dan Dietz Library of Congress. Copyright Office Arthur Laurents Barbra Streisand Library of Congress. Copyright Office Michael Christoforidis Dan Dietz John Caird Dan Dietz Gary Taylor Rick Pender Thomas P. Hodge Kim Marra Dan Dietz Thomas L. Riis John Stewart Dan Dietz Library of Congress. Copyright Office Julie Brown Julie A. Brown Stephanie Ruozzo Stratos E. Constantinidis Jack Viertel Dan Dietz David Ewen Dexter Smith Fred Karlin

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Broadway Musicals Catalog of Copyright Entries. Part 1. [B] Group 2. Pamphlets, Etc. New Series Bartók and the Grotesque Bartók and the Grotesque Jerome Kern's Jewel Box Text & Presentation, 2004 The Secret Life of the American Musical The Complete Book of 1940s Broadway Musicals American Songwriters Musical Record and Review On the Track The Journal of American Folklore Alyson McLamore Cecil A. Smith Library of Congress. Copyright Office Patrick McGilligan David Kurnick Carolyn Quinn Library of Congress. Copyright Office Dan Dietz Dan Dietz Library of Congress. Copyright Office Arthur Laurents Barbra Streisand Library of Congress. Copyright Office Michael Christoforidis Dan Dietz John Caird Dan Dietz Gary Taylor Rick Pender Thomas P. Hodge Kim Marra Dan Dietz Thomas L. Riis John Stewart Dan Dietz Library of Congress. Copyright Office Julie Brown Julie A. Brown Stephanie Ruozzo Stratos E. Constantinidis Jack Viertel Dan Dietz David Ewen Dexter Smith Fred Karlin

musical theater an appreciation second edition offers a history of musical theater from its operating origins to the Broadway shows of today combined with an in depth study of the musical styles that paralleled changes on stage alyson mclamore teaches readers how to listen to both the words and the music of the stage musical enabling them to understand how all the components of a show interact to create a compelling experience for audiences this second edition has been updated with new chapters covering recent developments in the twenty first century while insights from recent scholarship on musical theater have been incorporated throughout the text the musical examples discussed in the text now include detailed listening guides while a new companion website includes plot summaries and links to audio of the musical examples from don giovanni to hamilton musical theater an appreciation both explores the history of musical theater and develops a deep appreciation of the musical elements at the heart of this unique art form

first published in 1987 this is the second edition with an additional foreword the purpose of this book the first to recount the history of the popular musical stage on Broadway and its intersecting streets is to tell what the various entertainments were like how they looked and sounded who was in them and why they made people laugh or cry the values employed in the book are changeable and inconsistent sometimes an affable smile is bestowed upon a musical comedy burlesque or revue that was really very bad sometimes a harsh verdict is brought in against an entertainment that received widespread approval and praise

interviews with screenwriters

according to the dominant tradition of literary criticism the novel is the form par excellence of the private individual empty houses challenges this consensus by reexamining the genre's development from the mid nineteenth to the mid twentieth century and exploring what has until now seemed an anomaly the frustrated theatrical ambitions of major novelists offering new interpretations of the careers of William Makepeace Thackeray George Eliot Henry James James Joyce and James Baldwin writers known for mapping ever narrower interior geographies this book argues that the genre's inward looking tendency has been

misunderstood delving into the critical role of the theater in the origins of the novel of interiority david kurnick reinterprets the novel as a record of dissatisfaction with inwardness and an injunction to rethink human identity in radically collective and social terms exploring neglected texts in order to reread canonical ones kurnick shows that the theatrical ambitions of major novelists had crucial formal and ideological effects on their masterworks investigating a key stretch of each of these novelistic careers he establishes the theatrical genealogy of some of the signal techniques of narrative interiority in the process he illustrates how the novel is marked by a hunger for palpable collectivity and argues that the genre's discontents have been a shaping force in its evolution a groundbreaking rereading of the novel empty houses provides new ways to consider the novelistic imagination

in the early days of television many of its actors writers producers and directors came from radio this crossover endowed the american radio archives with a treasure trove of television documents the collected scripts span more than 40 years of american television history from live broadcasts of the 1940s to the late 1980s they also cover the entire spectrum of television entertainment programming including comedies soap operas dramas westerns and crime series the archives cover nearly 1 200 programs represented by more than 6 000 individual scripts includes an index of personal names program and episode titles and production companies as well as a glossary of industry terms

hers is the show business saga you think you already know but you ain't seen nothin' yet rose thompson hovick mother of june havoc and gypsy rose lee went down in theatrical history as the stage mother from hell after her immortalization on broadway in gypsy a musical fable yet the musical was 75 percent fictionalized by playwright arthur laurents and condensed for the stage rose's full story is even more striking born fearless on the north dakota prairie in 1891 rose thompson had a kind father and a gallivanting mother who sold lacy finery to prostitutes she became an unhappy teenage bride whose marriage yielded two entrancing daughters louise and june when june was discovered to be a child prodigy in ballet capable of dancing en pointe by the age of three rose without benefit of any theatrical training set out to create onstage opportunities for her magical baby girl and succeeded rose followed her own star and created two more in dramatic and colorful style baby june became a child headliner in vaudeville and louise grew up to be the well known burlesque star gypsy rose lee the rest of mama rose's remarkable story included love affairs with both men and women the operation of a lesbian pick up joint where she sold homemade bathtub gin wild attempts to extort money from gypsy and june two stints as a chicken farmer and three allegations of cold blooded murder all of which was deemed unfit for the script of gypsy here at last is the rollicking wild saga that never made it to the stage

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the 1970s was an exciting decade for musical theatre besides shows from legends stephen sondheim company follies a little night music and sweeney todd and andrew lloyd webber jesus christ superstar and evita old fashioned musicals annie and major revivals no no nanette became hits in addition to underappreciated shows like over here and cult musicals such as the grass harp and mack and mabel broadway audiences were entertained by black musicals on the order of the wiz and raisin in the complete book of 1970s broadway musicals dan dietz examines in detail every musical that opened on broadway during the 1970s in addition to including every hit and flop that debuted during the decade this book highlights revivals and personal appearance revues with such performers as tony bennett lena horne bette midler and gilda radner each entry includes the following information opening and closing dates plot summaries cast members number of performances names of all important personnel including writers composers directors choreographers producers and musical directors musical numbers and the names of performers who introduced the songs production data including information about tryouts source material critical commentary tony awards and nominations details about london and other foreign productions besides separate entries for each production the book offers numerous appendixes including a discography filmography and published scripts as well as lists of gilbert and sullivan operettas black themed shows and jewish themed productions a treasure trove of information the complete book of 1970s broadway musicals provides readers with a comprehensive view of each show this significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

while the 1960s may have been a decade of significant upheaval in america it was also one of the richest periods in musical theatre history shows produced on broadway during this time include such classics as bye bye birdie cabaret camelot hello dolly fiddler on the roof how to succeed in business without really trying oliver and man of la mancha performers such as dick van dyke anthony newley jerry orbach and barbara streisand made their marks and other talents such as bob fosse john kander fred ebb alan jay lerner frederick loewe jerome robbins and stephen sondheim also contributed to shows in the complete book of 1960s broadway musicals dan dietz examines every musical and revue that opened on broadway during the 1960s in addition to providing details on every hit and flop dietz includes revivals and one man and one woman shows that centered on stars like jack benny maurice chevalier marlene dietrich danny kaye yves montand and lena horne each entry consists of opening and closing dates plot summaries cast members number of performances names of all important personnel including writers composers directors choreographers producers and musical directors musical numbers and the names of performers who introduced the songs production data including information about tryouts source material critical commentary tony awards and nominations details about london and other foreign productions in addition to entries for each production the book offers numerous appendixes a discography film and television versions published scripts gilbert and sullivan operettas and lists of productions by the new york city center light opera company the new york city opera company and the music theatre of lincoln center a treasure trove of information this significant resource will be of use to scholars historians and casual fans of one of

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from arthur laurents playwright screenwriter director a mesmerizing book about theater the art the artist the insider the outsider and the making of two of the greatest musicals of the american stage west side story and gypsy it is a book profoundly enriched by the author s two loves love for the theater and love for his partner of fifty two years tom hatcher who shared and inspired every aspect of his life and his work laurents writes about the musicals he directed i can get it for you wholesale its producer david merrick the abominable showman and its very young stars barbra streisand and elliott gould he writes about stephen sondeheim s anyone can whistle which starred angela lansbury and lee remick marking the debut for each in musical theater he summons up the challenges and surprises that came with the making of la cage aux folles the first big broadway musical that was gay and glad to be he writes in rich detail about his most recent production of gypsy how it began as an act of love a love that spread through the entire company and resulted in a gypsy unlike any other and about his new bilingual production of west side story and he talks as well about the works of other directors fiddler on the roof kiss me kate spring awakening street scene the phantom of the opera lovetheatre sweeney todd moving exhilarating provocative a portrait of an artist working with other artists a unique close up look at today s american musical theater by a man who s been at its red hot center for more than five decades

a sunday times bestseller and the times music book of the year 2023 the exhilarating and startlingly honest autobiography of the living legend over almost a thousand pages the diva to end them all documents her rise to the top and the tears and joys that went with it what really brings this alive is barbra streisand s admission of the insecurity that drives her the times exhilarating leaves blood on the page my name is barbra is 992 pages of startling honesty and self reflection deadpan parenthetical asides encyclopedic recall of onstage outfits and rigorous analyses of her films vanity fair i have been patiently waiting for barbra streisand s autobiography for 54 years my name is barbra is a streisand obsessive s dream come true it addresses all the rumours and misrepresentations of her long and extraordinary life from nearly missing out on a star is born to dating pierre Trudeau omar sharif and marlon brando the wait has been worth every word richard e grant sunday times the mother of all memoirs new yorker a brilliant memoir hillary clinton glorious exuberant chatty and candid a 970 page victory lap past all who ever doubted diminished or dissed her generous dollops ofchutzpah nobody puts barbra in the corner new york times mystical messy bawdy and funny my name is barbra confides her insecurities and a ravenous hunger for fame silent but eloquent and vociferous writing peter conrad the observer at heart this is a story so bursting with life fury unbelievable ambition and food streisand loves to eat that you come away from it exhausted but smiling hear hear the guardian this enormous poignant memoir from the ultimate showbusiness trouper shows that you can never have it all even if you re barbra the writing is great and the likeable formidable personality shines through deeper than the average celebrity memoir the times a glorious doorstopper the sheer ambition of this intricately woven memoir makes it a fascinating read the delicate pages bring to mind a russian novel or perhaps more appropriately for the many who view streisand as akin to a deity a

bible and yet streisand writes relatively succinctly with warmth and wit behind the sequins beneath the wigs and through the glass of the recording studio there s just a woman who dreamed of being famous and make it happen on her terms it s an accomplished and entrancing walk through a life well lived evening standard no less than a living legend streisand s story is truly inspirational and it s one that you ll want to pick up again and again glamour barbra streisand is by any account a living legend a woman who in a career spanning six decades has excelled in every area of entertainment she is among the handful of egot winners emmy grammy oscar and tony and has one of the greatest and most recognisable voices in popular music she has been nominated for a grammy 46 times and with yentl she became the first woman to write produce direct and star in a major motion picture in my name is barbra she tells her own story about her life and extraordinary career from growing up in brooklyn to her first star making appearances in new york nightclubs to her breakout performance in funny girl musical and film to the long string of successes in every medium in the years that followed she recounts her early struggles to become an actress eventually turning to singing to earn a living the recording of some of her acclaimed albums the years of effort involved in making yentl her direction of the prince of tides her friendships with figures ranging from marlon brando to madeleine albright her political advocacy and the fulfillment she s found in her marriage to james brolin no entertainer s memoir has been more anticipated than barbra streisand s and this engrossing book will be eagerly welcomed by her millions of fans st bestseller november 2023 st music book of the year 2023

georges bizet s carmen and its staging of an exoticized spain was progressively reimagined between its 1875 paris premiere and 1915 this book explores carmen s dynamic interaction with spanishness in this cosmopolitan age of spectacle across operatic productions parodies and theatrical adaptations from spain to paris london and new york

the 1910s shaped the future of the american musical while many shows of the decade were imports of european operettas and even original broadway musicals were influenced by continental productions the musicals of the 1910s found their own american voice in the complete book of 1910s broadway musicals dan dietz covers all 312 musicals that opened on broadway during this decade among the shows discussed are the balkan princess the kiss waltz naughty marietta the firefly very good eddie leave it to jane watch your step see america first and la la lucille dietz places each musical in its historical context including the women s suffrage movement and the decade s defining historical event world war i each entry features the following plot summary cast members creative team including writers lyricists composers directors choreographers and producers opening and closing dates number of performances critical commentary musical numbers and the performers who introduced the songs numerous appendixes include a chronology discography filmography gilbert and sullivan productions princess theatre musicals musicals with world war i themes and published scripts making this book a comprehensive and significant resource the complete book of 1910s broadway musicals will captivate and inform scholars historians and casual fans about this influential decade in musical theatre history

theatre craft is an all encompassing practical guide for anyone working in the theatre from the enthusiastic amateur to the committed professional with entries arranged alphabetically theatre craft offers advice on all areas of directing from acting adaptation and accent to sound effects superstition trap doors and wardrobe enlightening and entertaining by turns the celebrated director john caird shares his profound knowledge of the stage to provide an invaluable companion to anyone creating a play musical or opera whatever the theatre space the backroom of a bar a studio theatre or the biggest stages of the west end or broadway this authoritative volume is an essential reference tool for the modern theatre practitioner internationally renowned theatre director john caird has directed and adapted countless productions of plays operas and musicals for the royal shakespeare company london s national theatre in the west end and on broadway from les misérables and nicholas nickleby to hamlet and peter pan

the broadway musical came of age in the 1950s a period in which some of the greatest productions made their debuts shows produced on broadway during this decade include such classics as damn yankees fiorello guys and dolls the king and i kismet the most happy fella my fair lady the pajama game peter pan the sound of music and west side story among the performers who made their marks were julie andrews bob fosse carol lawrence and gwen verdon while other talents who contributed to shows include leonard bernstein oscar hammerstein ii alan jay lerner frederick loewe cole porter jerome robbins richard rodgers and stephen sondheim in the complete book of 1950s broadway musicals dan dietz examines in detail every musical and revue which opened on broadway during the 1950s in addition to providing details on every hit and flop that debuted during the decade this book includes revivals and one man and one woman shows each entry contains the following information opening and closing dates plot summary cast members number of performances names of all important personnel including writers composers directors choreographers producers and musical directors musical numbers and the names of performers who introduced the songs production data including information about tryouts source material critical commentary tony awards and nominations details about london and other foreign productions besides separate entries for each production the book offers numerous appendices such as a discography film and television versions published scripts gilbert and sullivan operettas and lists of productions by the new york city center light opera company and the new york city opera company a treasure trove of information the complete book of 1950s broadway musicals provides readers with a complete view of each show this significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

a comprehensive companion to the collected works of thomas middleton providing detailed introductions to and full editorial apparatus for the works themselves as well as a wealth of information about middleton s historical and literary context

praise from jesse green new york times chief theater critic arts in the 2023 holiday gift guide from a the director george abbott to y you could drive a person crazy the stephen sondheim encyclopedia by rick

penders offers an astonishingly comprehensive look in more than 130 entries at the late master's colleagues songs shows and methods the stephen sondheim encyclopedia is a wonderfully detailed and comprehensive reference devoted to musical theater's most prolific and admired composer and lyricist entries cover sondheim's numerous collaborators from composers and directors to designers and orchestras key songs such as his academy award winner *Sooner or Later* *Dick Tracy* and major works including *Assassins Company* *Follies* *Sweeney Todd* and *West Side Story* the encyclopedia also profiles the actors who originated roles and sang sondheim's songs for the first time including ethel merman angela lansbury mandy patinkin and bernadette peters featuring a detailed biographical entry for sondheim a chronology of his career a listing of his many awards and discussions of his opinions on movies opera and more this wide ranging resource will attract musical theater enthusiasts again and again

thomas p hodge has produced the first literary historical study of the art song enterprise in russia's golden age a double garland investigates the interrelationship of poetry and music in russia specifically the relations between poets and composers from 1800 to 1850 hodge focuses on three major composers of art songs alyab ev verstovskii and glinka he surveys their choices of text and after some preliminary metrical and structural analysis proceeds to a detailed consideration of the dynamics of poet composer interaction from various points of view hodge presents both the major and minor poets of this period in the context of russian musical life based on extensive archival research this study will appeal to specialists in russian poetry and musicologists

autocratic male impresarios increasingly dominated the american stage between 1865 and 1914 many rose from poor immigrant roots and built their own careers by making huge stars out of undiscovered anglo identified actresses reflecting the antics of self made industrial empire builders and independent challenging new women these theatrical potentates and their protégées gained a level of wealth and celebrity comparable to that of hollywood stars today in her engaging and provocative *Strange Duets* kim marra spotlights three passionate impresario actress relationships of exceptional duration that encapsulated the social tensions of the day and strongly influenced the theatre of the twentieth century augustin daly and ada rehan charles frohman and maude adams and david belasco and mrs leslie carter reigned over legitimate broadway theatre the venue of greatest social cachet for the monied classes unlike impresarios and actresses in vaudeville and burlesque they produced full length spoken drama that involved special rigors of training and rehearsal to sustain a character's emotional truth as well as a high level of physical athleticism and endurance their efforts compelled fascination at a time when most people believed women's emotions were seated primarily in the reproductive organs and thus were fundamentally embodied and sexual in nature while the impresario ostensibly exercised full control over his leading lady showing fashionable audiences that the exciting but unruly new woman could be both tamed and enjoyed she acquired a power of her own that could bring him to his knees kim marra combines methods of cultural gender and sexuality studies with theatre history to explore the vexed mutual dependency between these status seeking svengalis and their alternately willing and resistant leading ladies she illuminates how their on and off stage performances

highly charged in this darwinian era with racial as well as gender sexual and class dynamics tapped into the contradictory fantasies and aspirations of their audiences played out against a backdrop of enormous cultural and institutional transformation the volatile romance of daly and rehan closeted homosexuality of frohman and adams and carnal expiations of belasco and carter produced strange duets indeed

despite an often unfair reputation as being less popular less successful or less refined than their bona fide broadway counterparts off broadway musicals deserve their share of critical acclaim and study a number of shows originally staged off broadway have gone on to their own successful broadway runs from the ever popular a chorus line and rent to more off beat productions like avenue q and little shop of horrors and while it remains to be seen if other popular off broadway shows like stomp blue man group and altar boyz will make it to the larger broadway theaters their off broadway runs have been enormously successful in their own right this book discusses more than 1 800 off broadway off off broadway showcase and workshop musical productions it includes detailed descriptions of off broadway musicals that closed in previews or in rehearsal selected musicals that opened in brooklyn and in new jersey and american operas that opened in new york along with general overviews of off broadway institutions such as the light opera of manhattan the typical entry includes the name of the host theater or theaters the opening date and number of performances the production s cast and creative team a list of songs a brief plot synopsis and general comments and reviews from the new york critics besides the individual entries the book also includes a preface a bibliography and 21 appendices including a discography filmography a list of published scripts and lists of musicals categorized by topic and composer

with over eleven hundred performances in the united states and england between 1902 and 1905 in dahomey became a landmark of american musical theater created and performed entirely by african americans it showcased the talent of conservatory trained composer will marion cook and the popular vaudevillians bert williams and george walker this edition presents the musical and textual materials of in dahomey in a comprehensive piano vocal score with many musical numbers that were added or substituted in various early productions this complete array of songs makes this the first publication of its type

on march 31 1943 the musical oklahoma premiered and the modern era of the broadway musical was born since that time the theatres of broadway have staged hundreds of musicals some more noteworthy than others but all in their own way a part of american theatre history with more than 750 entries this comprehensive reference work provides information on every musical produced on broadway since oklahoma s 1943 debut each entry begins with a brief synopsis of the show followed by a three part history first the pre broadway story of the show including out of town try outs and broadway previews next the broadway run itself with dates theatres and cast and crew including replacements chorus and understudies songs gossip and notes on reviews and awards and finally post broadway information with a detailed list of later notable productions along with important reviews and awards

for broadway audiences of the 1980s the decade was perhaps most notable for the so called british invasion while concept musicals such as *nine* and *stephen sondheim's sunday in the park with george* continued to be produced several london hits came to new york in addition to shows like *chess me and my girl* and *les miserables* the decade's most successful composer *andrew lloyd webber* was also well represented by *cats* the *phantom of the opera* *song dance* and *starlight express* there were also many revivals such as *show boat* and *gypsy* surprise hits the pirates of penzance huge hits *42nd street* and notorious flops into the light *carrie* and *annie 2 miss hannigan's revenge* in the complete book of 1980s broadway musicals *dan dietz* examines in detail every musical that opened on broadway during the 1980s in addition to including every hit and flop that debuted during the decade this book highlights revivals and personal appearance revues with such performers as *sid caesar* *barry manilow* *jackie mason* and *shirley maclaine* each entry includes the following information opening and closing dates plot summaries cast members number of performances names of all important personnel including writers composers directors choreographers producers and musical directors musical numbers and the names of performers who introduced the songs production data including information about tryouts source material critical commentary tony awards and nominations details about london and other foreign productions besides separate entries for each production the book offers numerous appendixes including a discography filmography and published scripts as well as lists of gilbert and sullivan operettas black themed shows and jewish themed productions a treasure trove of information the complete book of 1980s broadway musicals provides readers with a comprehensive view of each show this significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

the grotesque is one of art's most puzzling figures transgressive comprising an unresolvable hybrid generally focussing on the human body full of hyperbole and ultimately semantically deeply puzzling in *bluebeard's castle* 1911 the wooden prince 1916 17 the miraculous mandarin 1919 24 rev 1931 and *cantata profana* 1930 *bartók* engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body in a number of instrumental works he also overtly engaged grotesque satirical strategies sometimes as in two portraits ideal and grotesque indicating this in the title in this book *julie brown* argues that *bartók* concerns with stylistic hybridity high low east west tonal atonal modal the body and the grotesque are inter connected while *bartók* enveloped each interest in highly individual ways and did so separately to a considerable extent the three concerns remained conceptually interlinked all three were thoroughly implicated in cultural constructions of the modern during the period in which *bartók* as composing

in *bluebeard's castle* 1911 the wooden prince 1916 17 the miraculous mandarin 1919 24 rev 1931 and *cantata profana* 1930 *bartók* engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body in this book *julie brown* argues that *bartók's* concerns with stylistic hybridity high low east west tonal atonal modal the body and the grotesque are inter connected all three were thoroughly implicated in cultural constructions of the modern during the period in which

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jerome kern's *jewel box* shows how the integration of spoken and sung performances in kern's early musicals reveals new connections between musical theater scores and straight spoken theater kern's scores are foundational to the american musical and subsequent dramatic music would be unrecognizable without kern's innovations this book argues that kern's scores for a group of musicals staged at the princess theatre embody a musical corollary to the realist drama of the little theatre movement the umbrella term princess musicals includes the four musicals that jerome kern composed for new york city's princess theatre *nobody home* 1915 *very good eddie* also 1915 *oh boy* 1917 and *oh lady lady* 1918 as well as *leave it to jane* 1917 a musical conceived for the princess each separate princess musical bears distinct hallmarks of little theatre sensibility and that these hallmarks are overwhelmingly represented in the sung musical portions of the drama the book's first chapter explores the influences of wwi and the little theatre movement on the american stage legitimate and musical the subsequent chapters are studies of the five so called intimate musical comedies that resulted from kern's engagement with these influences the case studies all demonstrate how the shows scores advance the same artistic aims voiced by prominent members of the little theatre movement ultimately this project leads musical theater historians to reconsider the place of musicals in relation to the legitimate theatre and the historiography we construct around the integrated musical

text presentation is an annual publication devoted to all aspects of theatre scholarship it represents a selection of the best research presented at the international interdisciplinary comparative drama conference this anthology includes papers from the 28th annual conference held in columbus ohio topics covered include euripides german and russian theatre dramatic antecedents of the striptease surrogate love in the glass menagerie surrealist drama greek comedy and the american concept musical and theatre and politics

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 debut of *Oklahoma!* in 1943 ushered in the modern era of Broadway musicals and was followed by a number of successes that have become beloved classics shows produced on Broadway during this decade include *Annie Get Your Gun* *Brigadoon* *Carousel* *Finian's Rainbow* *Pal Joey* *On the Town* and *South Pacific* among the major performers of the decade were Alfred Drake Gene Kelly Mary Martin and Ethel Merman while other talents who contributed to shows include Irving Berlin Gower Champion Betty Comden Adolph Green Agnes de Mille Lorenz Hart Alan Jay Lerner Frederick Loewe Cole Porter Jerome Robbins Richard Rodgers and Oscar Hammerstein II in *The Complete Book of 1940s Broadway Musicals* Dan Dietz examines every musical and revue that opened on Broadway during the 1940s in addition to providing details on every hit and flop this book includes revivals and one man and one woman shows each entry contains the following information opening and closing dates plot summary cast members number of performances names of all important personnel including writers composers directors choreographers producers and musical directors musical numbers and the names of performers who introduced the songs production data including information about tryouts source material critical commentary details about London and other foreign productions besides separate entries for each production the book offers numerous appendixes such as a discography film versions published scripts Gilbert and Sullivan operettas and non musical productions that utilized songs dances or background music a treasure trove of information *The Complete Book of 1940s Broadway Musicals* provides readers with a complete view of each show this significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

contains 146 biographies of the composers and lyricists who have earned an enduring place in the history of the American popular song

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62 Inches in Feet: A Comprehensive Guide to Unit Conversion

Understanding unit conversions is a fundamental skill in various fields, from everyday life to engineering and construction. This article focuses specifically on converting inches to feet, a common task when dealing with measurements. We will explore the relationship between inches and feet, provide a step-by-step guide for the conversion, offer practical examples, and address frequently asked questions.

Understanding the Relationship Between Inches and Feet

The imperial system of measurement, predominantly used in the United States, utilizes inches and feet as units of length. The fundamental relationship is that 1 foot is equal to 12 inches. This means that a foot is twelve times longer than an inch. This simple fact forms the basis for all inch-to-foot conversions.

Converting 62 Inches to Feet

To convert 62 inches to feet, we need to divide the number of inches by the number of inches in a foot (12). The calculation is as follows: $62 \text{ inches} / 12 \text{ inches/foot} = 5.1667 \text{ feet}$. Therefore, 62 inches is equivalent to 5.1667 feet.

Understanding the Remainder: Inches and Feet

The result of the conversion (5.1667 feet) contains a decimal portion. This decimal represents the remaining inches that don't make up a full foot. To determine the remaining inches, we can use the following steps: 1. Find the whole number of feet: The whole number part of the result (5) represents the number of complete feet. 2. Calculate the remaining fraction: Subtract the whole number of feet from the total feet ($5.1667 - 5 = 0.1667 \text{ feet}$). 3. Convert the fraction to inches: Multiply the remaining fraction by 12 inches/foot ($0.1667 \text{ feet} \times 12 \text{ inches/foot} \approx 2 \text{ inches}$). Therefore, 62 inches is equal to 5 feet and 2 inches. This representation is often more practical and easier to understand in real-world applications.

Practical Examples

Let's look at some real-world applications of this conversion: Example 1: You're buying a piece of wood that is advertised as being 62 inches long. You need to know its length in feet to ensure it fits your project. Using the conversion, you know it's approximately 5 feet and 2 inches long. Example 2: You're measuring the height of a child who measures 62 inches tall. Converting this to feet and inches provides a clearer understanding of their height (5 feet 2 inches). This is a common way to express height in many contexts. Example 3: In construction, you might be working with blueprints that specify dimensions in inches. Converting these measurements to feet and inches helps visualize the scale and dimensions more effectively during the building process.

Dealing with Decimal Feet: Precision and Rounding

While we've worked with the exact decimal value (5.1667 feet), in many practical situations, rounding might be necessary for simplification. The degree of precision required depends on the context. For instance, in carpentry, rounding to the nearest inch might suffice (5 feet 2 inches). However, in engineering, more decimal places might be needed for accurate calculations.

Conclusion

Converting 62 inches to feet highlights the importance of understanding unit conversions, particularly in scenarios involving measurements. This process involves a simple division and, if necessary, converting the decimal portion back into inches to obtain a more practical representation in feet and inches (5 feet 2 inches). Knowing how to perform this conversion accurately ensures clarity and precision in various applications, from everyday tasks to professional settings.

Frequently Asked Questions (FAQs)

1. Why is it important to know how to convert inches to feet? Understanding unit conversions improves accuracy and clarity in measurements across numerous fields, enabling better communication and problem-solving. 2. Can I use a calculator for this conversion? Yes, a simple calculator can perform the division ($62/12$) to get the result in feet. 3. How do I convert feet back to inches? Multiply the number of feet by 12 inches/foot. For example, 5 feet 12 inches/foot = 60 inches. 4. What if I have a measurement that includes feet and inches? How do I convert it to just inches? Multiply the number of feet by 12 and add the number of inches. For example, 5 feet 2 inches = $(5 \times 12) + 2 = 62$ inches. 5. Are there online converters for this type

of conversion? Yes, numerous online converters are available; simply search for "inches to feet converter."

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