

Brigadoon Libretto

This book explores the Broadway legacy of choreographer Agnes de Mille, from the 1940s through the 1960s. Six musicals are discussed in depth - Oklahoma!, One Touch of Venus, Bloomer Girl, Carousel, Brigadoon, and Allegro. Oklahoma!, Carousel, and Brigadoon were de Mille's most influential and lucrative Broadway works. The other three shows exemplify aspects of her legacy that have not been fully examined, including the impact of her ideas on some of the composers with whom she worked; her ability to incorporate a previously conceived work into the context of a Broadway show; and her trailblazing foray into the role of choreographer/director. Each chapter emphasizes de Mille's unique contributions to the original productions. Several themes emerge in looking closely at de Mille's Broadway repertoire. Character development remained at the heart of her theatrical work. She often took minor characters, represented with minimal or no dialogue, and fleshed out their stories. These stories added a layer of meaning that resulted in more complex productions. Sometimes, de Mille's stories were different from the stories her collaborators wanted to tell, which caused many conflicts. Because her unique ideas often got woven into the fabric of her musicals, de Mille saw her choreography as an authorship. She felt she should be given the same rights as the librettist and the composer. De Mille's work as an activist is an aspect of her legacy that has largely been overlooked. She contributed to revisions in dance copyright law and was a founding member of the Stage Directors and Choreographers Society, a theatrical union that protects the rights of directors and choreographers. Her contention that choreographers are authors who have their own stories to tell offers a new way of understanding the Broadway musical.

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.

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 *Columbia Encyclopedia of Modern Drama* covers the period from 1860 to the present. ... The distinctive feature of this encyclopedia is the emphasis it places on the cultural context of dramatic works and their authors."--Preface.

The libretto to the 1954 musical about two Americans who become lost while on a hunting trip

in Scotland. They encounter a small village, not on the map, called Brigadoon, in which people harbor a mysterious secret, and behave as if they were still living two hundred years in the past. Overture * Once in the Highlands * Brigadoon * Vendors' Calls * Down in MacConnachy Square * Waitin' for My Dearie * I'll Go Home with Bonnie Jean * The Heather on the Hill * The Love of My Life * Jeannie's Packin' Up * Come to Me, Bend to Me * Almost Like Being in Love * The Sword Dance (Wedding Dance) * The Chase * There but for You Go I * My Mother's Wedding Day * From This Day On * Farewell Music * Finale.

A cumulative list of works represented by Library of Congress printed cards.

A history of the American Broadway musical examines its formative years and golden age and describes the reasons why many famous musicals became cultural icons, as well as looking at the decline the genre has suffered in more recent years.

This book provides an overview of American operetta. It discusses how operetta has been used as an art form and its influences and its construction. Includes Viennese operetta, Herbert, Friml, Kern, Oklahoma, Fiddler on the Roof.

Includes over 80 quizzes on every aspect of the Broadway musical, including stars, directors, choreographers, shows imported from England, biographical shows, jukebox musicals, and shows by the decade.

Alan Jay Lerner wrote the lyrics for some of the most beloved musicals in Broadway and Hollywood history. Most notably, with composer Frederick Loewe he created enduring hits such as My Fair Lady, Gigi, Camelot, and Brigadoon. In The Complete Lyrics of Alan Jay Lerner, editors and annotators Dominic McHugh and Amy Asch bring all of Lerner's lyrics together for the first time, including numerous draft or alternate versions and songs cut from the shows. Compiled from dozens of archival collections, this invaluable resource and authoritative reference includes both Lerner's classic works and numerous discoveries, including his unproduced MGM movie Huckleberry Finn, selections from his college musicals, and lyrics from three different versions of Paint Your Wagon. This collection also includes extensive material from Lerner's two most ambitious musicals: Love Life, to music by Kurt Weill, and 1600 Pennsylvania Avenue, which Lerner wrote with Leonard Bernstein.

This is a comprehensive history of stage musicals from the 1840s all the way up to Andrew Lloyd Webber and Broadway as it we know it today. Wide-ranging in content, it covers Europe, the UK, and North American traditions and developments.

From the silver screen to the Great White Way, small community theatres to television sets, the musical has long held a special place in America's heart and history. Now, in The Oxford Companion to the American Musical, readers who flocked to the movies to see An American in Paris or Chicago, lined up for tickets to West Side Story or Rent, or crowded around their TVs to watch Cinderella or High School Musical can finally turn to a single book for details about them all. For the first time, this popular subject has an engaging and authoritative book as thrilling as the performances themselves. With more than two thousand entries, this illustrated guide offers a wealth of information on musicals, performers, composers, lyricists, producers, choreographers, and much more. Biographical entries range from early stars Fred Astaire, Bing Crosby, Mary Martin, and Mae West to contemporary show-stoppers Nathan Lane, Savion Glover,

and Kristin Chenoweth, while composers Irving Berlin, George Gershwin, Richard Rodgers, and Andrew Lloyd Webber all have articles, and the choreography of Bob Fosse, Tommy Tune, and Debbie Allen receives due examination. The plays and films covered range from modern hits like *Mamma Mia!* and *Moulin Rouge!* to timeless classics such as *Yankee Doodle Dandy* and *Show Boat*. Also, numerous musicals written specifically for television appear throughout, and many entries follow a work-Babes in Toyland for example-as it moves across genres, from stage, to film, to television. The Companion also includes cross references, a comprehensive listing of recommended recordings and further reading, a useful chronology of all the musicals described in the book, plus a complete index of Tony Award and Academy Award winners. Whether you are curious about *Singin' in the Rain* or *Spamalot*, or simply adore *The Wizard of Oz* or *Grease*, this well-researched and entertaining resource is the first place to turn for reliable information on virtually every aspect of the American musical.

(Vocal Selections). 13 selections from the Lerner & Loewe classic presented in standard piano/vocal format with the melody in the piano part. Includes: Almost like Being in Love * Brigadoon * Come to Me, Bend to Me * Down on MacConnachy Square * From This Day On * The Heather on the Hill * I'll Go Home with Bonnie Jean * Jeannie's Packin' Up * The Love of My Life * My Mother's Weddin' Day * Prologue * There but for You Go I * Waitin' for My Dearie.

This book is a critical study of the dramatic works of W. S. Gilbert -- not only the famous libretti for other composers, but also his comedies and farces, his serious dramas, and his blank-verse plays. Aspects of his craft such as plot construction, lyric writing, and "stage management" (directing) are discussed. The bulk of the book explores the ideas and attitudes that are expressed in the plays, with particular attention to his concern with irony and inversion.

Brigadoon A Musical Play Faber & Faber

"This encyclopedia lists, describes and cross-references everything to do with American opera. The approximately 1750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists. Each opera entry consis

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.

A detailed guide to opera covers monodies, masques, modern music dramas, operettas, musicals, and grand, tragic, and comic operas

Contains more than four thousand entries touching on all aspects of fantasy literature, movies, and art

The man behind "I Could Have Danced all Night" and "Almost Like Being in Love", lyricist Alan Jay Lerner (1918-1986) is widely regarded as one of the most important figures of the American musical stage. In penning the lyrics to some of the most well-known and beloved Broadway shows, including *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*, and *Camelot*, Lerner worked and corresponded with

some of the greatest luminaries of popular entertainment over a career which spanned four decades, from performers like Rex Harrison and Julie Andrews to composers like André Previn, Leonard Bernstein, Charles Strouse, Andrew Lloyd Webber, and especially Frederick Loewe. In this rich collection of correspondence, most of it published for the first time, author Dominic McHugh sheds new light on Lerner's working relationships with these legendary figures. McHugh's extensive commentary reveals Lerner's turbulent partnerships with Loewe and Lane, his affection for Harrison, and his reverence for Burton. Particular emphasis is placed on Lerner's aborted projects with composers like Richard Rodgers and Arthur Schwartz. Especially valuable is the correspondence from his final years, in which he worked on a movie version of *The Merry Widow*, a BBC TV series about musicals, and a musical version of *My Man Godfrey*, none of which came to fruition. The collection ends with a poignant final exchange between Lerner and Andrew Lloyd Webber, with whom he was to have written *The Phantom of the Opera*. Overall, this important and lively book reveals the highs and lows of the career of one of America's wittiest and most romantic lyricists.

The easy way to craft, polish, and get your play on stage Getting a play written and produced is a daunting process. From crystallizing story ideas, formatting the script, understanding the roles of the director stagecraft people, to marketing and financing your project, and incorporating professional insights on writing, there are plenty of ins and outs that every aspiring playwright needs to know. But where can you turn for guidance? *Playwriting For Dummies* helps any writer at any stage of the process hone their craft and create the most dramatic and effective pieces. Guides you through every process of playwriting? from soliloquies, church skits, and one act plays to big Broadway musicals Advice on moving your script to the public stage Guidance on navigating loopholes If you're an aspiring playwright looking to begin the process, or have already penned a masterpiece and need trusted advice to bring it into the spotlight, *Playwriting For Dummies* has you covered.

Broadway, the Golden Years, is a wonderfully readable group portrait of the great Broadway choreographers from the mid-20th century to our own time: Jerome Robbins, Agnes de Mille, Gower Champion, Bob Fosse, Michael Bennett, Tommy Tune, Graciela Daniele, and Susan Stroman. The hits generated by two generations of choreographer-directors define the Broadway stage: *Oklahoma!*; *On the Town*; *West Side Story*; *Hello, Dolly!*; *Fiddler on the Roof*; *A Chorus Line*; *Dancin'*; *Dream Girls*; *The Producers*; and many more

In the late 1500s in Florence, aristocrats of the Renaissance renovated classical Greek dramas into dramatic musicals and gave birth to the first operas. After centuries of transformation, the opera is still appreciated as a historically dynamic paradigm of the fine arts. Composers of the twentieth century have worked hard to fashion a voice distinct from the romantic composers of the nineteenth century and the traditions that preceded them, and this volume explores the extent of

