

SOUTH PACIFIC



South Pacific Musical Script

Dan Dietz



South Pacific Musical Script:

South Pacific Jim Lovensheimer, 2010-08-26 Rodgers and Hammerstein's Tony and Pulitzer Prize winning musical South Pacific has remained a mainstay of the American musical theater since it opened in 1949 and its powerful message about racial intolerance continues to resonate with twenty first century audiences Drawing on extensive research in the Rodgers and the Hammerstein papers including Hammerstein's personal notes on James A Michener's Tales of the South Pacific Jim Lovensheimer offers a fascinating reading of South Pacific that explores the show's complex messages and demonstrates how the presentation of those messages changed throughout the creative process Indeed the author shows how Rodgers and especially Hammerstein continually refined and softened the theme of racial intolerance until it was more acceptable to mainstream Broadway audiences Likewise Lovensheimer describes the treatment of gender and colonialism in the musical tracing how it both reflected and challenged early Cold War Era American norms The book also offers valuable background to the writing of South Pacific exploring the earlier careers of both Rodgers and Hammerstein showing how they frequently explored serious social issues in their other works and discussing their involvement in the political movements of their day such as Hammerstein's founding membership in the Hollywood Anti Nazi League Finally the book features many wonderful appendices including two that compare the original draft and final form of the classic songs I'm Gonna Wash That Man Right Out a My Hair and I'm In Love With a Wonderful Guy Thoroughly researched and compellingly written this superb book offers a rich intriguing portrait of a Broadway masterpiece and the era in which it was created

The Complete Book of 1940s Broadway Musicals Dan Dietz, 2015-02-02 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 [The Richard Rodgers Reader](#) Geoffrey Block,2006 Richard Rodgers was one of America s most prolific and best loved composers A world without My Funny Valentine The Lady is a Tramp Blue Moon and Bewitched to name just a few of the songs he wrote with Lorenz Hart is scarcely imaginable and the musicals he wrote with his second collaborator Oscar Hammerstein Oklahoma Carousel South Pacific The King and I and The Sound of Music continue to enchant and entertain audiences Arranged in four sections Rodgers and Hart 1929 1943 Rodgers and Hammerstein 1943 1960 Rodgers After Hammerstein 1960 1979 and The Composer Speaks 1939 1971 The Richard Rodgers Reader offers a cornucopia of informative perceptive and stylish biographical and critical overviews It also contains a selection of Rodgers s letters to his wife Dorothy in the 1920s the 1938 Time magazine cover story and New Yorker profiles in 1938 and 1961 and essays and reviews by such noted critics as Brooks Atkinson Eric Bentley Leonard Bernstein Lehman Engel Walter Kerr Ken Mandelbaum Ethan Mordden George Jean Nathan and Alec Wilder The volume features personal accounts by Richard Adler Agnes de Mille Joshua Logan Mary Martin and Diahann Carroll The collection concludes with complete selections from more than thirty years of Rodgers s own writings on topics ranging from the creative process the state of the Broadway theater even Rodgers s bout with cancer and a generous sample from the candid and previously unpublished Columbia University interviews For anyone wishing to explore more fully the life and work of a composer whose songs and musicals have assumed a permanent and prominent place in American popular culture The Richard Rodgers Reader will offer endless delights **The Cambridge Companion to the Musical** William A. Everett,Paul R. Laird,2017-09-21 An expanded and updated edition of this acclaimed wide ranging survey of musical theatre in New York London and elsewhere **The Complete Book of 1960s Broadway Musicals** Dan Dietz,2014-04-10 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 datesPlot summariesCast membersNumber of performancesNames of all important personnel including writers composers directors choreographers producers and musical directorsMusical numbers and the names of performers who introduced the songsProduction data including information

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The Complete Book of 1950s Broadway Musicals Dan Dietz,2014-07-02 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 datesPlot summaryCast membersNumber of performancesNames of all important personnel including writers composers directors choreographers producers and musical directorsMusical numbers and the names of performers who introduced the songsProduction data including information about tryoutsSource materialCritical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production the book offers numerous appendixes 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

The Complete Book of 1980s Broadway Musicals Dan Dietz,2016-02-18 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 composerAndrew Lloyd Webberwas 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 *Fixing the Musical* Douglas L. Reside, 2023 Thousands of shows have opened on Broadway Why do we remember some and not others The musical theatre repertory is not composed of titles popular in the theatre but by those with successful cast recordings movie versions or even illegal bootlegs on YouTube The shows audiences know and the texts and music they expect to hear when they attend a production are defined by media consumed at home more than by memories of performances witnessed in the theatre For example author Doug Reside shows that it is no accident that the serious book musical with a fixed score developed in the 1940s when commercially pressed and marketed record albums made it possible to record most of the score of a new musical in a fixed medium And Hamilton a musical with dense lyrics and revolutionary musical style would not have been as easily accessible to world audiences if most hadn't already had the opportunity to learn the score by listening to free digital streams of the original cast recording The technologies that made these media possible developed concurrently with and shaped the American musical as an art form Reside uncovers how the affordances and limitations of these technologies established a repertory of titles that are most frequently performed and defined by the texts used in these performances *Fixing the Musical* argues that the musicals we most remember are those which most effectively used their era's best recording and distribution technologies to document and share the work with those who would never see the original production on Broadway

Catalog of Copyright Entries Library of Congress. Copyright Office, 1957 Leonard Bernstein Paul Laird, 2015-06-05 Beginning with an introductory essay on his achievements it continues with annotations on Bernstein's voluminous writings performances educational work and major secondary sources *Postwar America* James Ciment, 2015-03-26 From the outbreak of the Cold War to the rise of the United States as the last remaining superpower the years following World War II were filled with momentous events and rapid change Diplomatically economically politically and culturally the United States became a major influence around the globe On the domestic front this period witnessed some of the most turbulent and prosperous years in American history *Postwar America* An Encyclopedia of Social Political Cultural and Economic History

provides detailed coverage of all the remarkable developments within the United States during this period as well as their dramatic impact on the rest of the world A Z entries address specific persons groups concepts events geographical locations organizations and cultural and technological phenomena Sidebars highlight primary source materials items of special interest statistical data and other information and Cultural Landmark entries chronologically detail the music literature arts and cultural history of the era Bibliographies covering literature from the postwar era and about the era are also included as are illustrations and specialized indexes

Blues Mamas and Broadway Belters Masi Asare, 2024-09-20 In *Blues Mamas and Broadway Belters* songwriter scholar and dramatist Masi Asare explores the singing practice of black women singers in US musical theatre between 1900 and 1970 Asare shows how a vanguard of black women singers including Gertrude Ma Rainey Bessie Smith Ethel Waters Pearl Bailey Juanita Hall Lena Horne Eartha Kitt Diahann Carroll and Leslie Uggams created a lineage of highly trained and effective voice teachers whose sound and vocal techniques continue to be heard today Challenging pervasive narratives that these and other black women possessed untrained voices Asare theorizes singing as a form of sonic citational practice how the sound of the teacher s voice lives on in the student s singing From vaudeville blues shouters black torch singers and character actresses to nightclub vocalists and Broadway glamour girls Asare locates black women of the musical stage in the context of historical voice pedagogy She invites readers not only to study these singers but to study with them taking seriously what they and their contemporaries have taught about the voice Ultimately Asare speaks to the need to feel and hear the racial history in contemporary musical theatre

So You Want to Be a Scriptwriter and Make a Million Dollars Irving Elman, 2000 This book was written to fill a need when I started teaching script writing at Santa Monica College and my students asked me to name a book on the subject I could recommend After voluminous reading I could find nothing which was completely satisfactory Most of it seemed to have been written by people who had never written professionally for films and or television and thus had no first hand knowledge of it from personal experience The books were written from hearsay and observation like trying to learn how to swim by standing at the edge of a pool and watching others do it without ever getting into the water yourself Or trying to fly by flapping your arms like a bird It doesn t work They have no hands on or wings on concept of how commercially produceable scripts are actually put together and then marketed and are of no real practical help to the beginning writer or anyone else who s interested Only a swimmer or a bird or a writer who has made his living at it really knows how his special trick is done and can pass it on to others And so here it is Enjoy while you learn Because if writing isn t fun it s no way to make a living Rob banks instead but try not to get caught

The Sound of Their Music Frederick W. Nolan, 2002-09 Applause Books The greatest partnership in the history of the musical captured in print wonderfully illustrated For this new edition the book has been completely rewritten and substantially expanded to include material on Rodgers early career with Lorenz Hart as well as his later work and also features recollections from such theatrical titans as Sheldon Harnick Martin Charnin Stephen Sondheim and Arthur Laurents

Also a completely new appendix reveals the details of the continuing worldwide phenomenon of Rodgers and Hammerstein's work up to and including the 2002 centennial year for Rodgers

American Literature on Stage and Screen Thomas S. Hischak, 2014-01-10 The 525 notable works of 19th and 20th century American fiction in this reference book have many stage movie television and video adaptations Each literary work is described and then every adaptation is examined with a discussion of how accurate the version is and how well it succeeds in conveying the spirit of the original in a different medium In addition to famous novels and short stories by authors such as Nathaniel Hawthorne F Scott Fitzgerald and Willa Cather many bestsellers mysteries children's books young adult books horror novels science fiction detective stories and sensational potboilers from the past two centuries are examined

Musical Theater Alyson McLamore, 2016-09-16 For Surveys of Musical Theater Music Appreciation courses and Popular Culture Surveys This unique historical survey illustrates the interaction of multiple artistic and dramatic considerations with an overview of the development of numerous popular musical theater genres This introduction provides more than a history of musical theater it studies the music within the shows to provide an understanding of the contributions of musical theater composers as clearly as the artistry of musical theater lyricists and librettists The familiarity of the musical helps students understand how music functions in a song and a show while giving them the vocabulary to discuss their perceptions

The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016 The first comprehensive academic survey of British musical theatre from its origins The Oxford Handbook of the British Musical offers both a historical account of musical theatre from 1728 and a range of in depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings

Dictionary Catalog of the Harris Collection of American Poetry and Plays, Brown University Library, Providence, Rhode Island Brown University. Library, 1972

Sound and Music for the Theatre Deena Kaye, James LeBrecht, 2015-09-25 Covering every phase of a theatrical production this fourth edition of Sound and Music for the Theatre traces the process of sound design from initial concept through implementation in actual performances The book discusses the early evolution of sound design and how it supports the play from researching sources for music and effects to negotiating a contract It shows you how to organize the construction of the sound design elements how the designer functions in a rehearsal and how to set up and train an operator to run sound equipment This instructive information is interspersed with war stores describing real life problems with solutions that you can apply in your own work whether you're a sound designer composer or sound operator

China and the West Michael Saffle, Hon-Lun Yang, 2017-05-09 Western music reached China nearly four centuries ago with the arrival of Christian missionaries yet only within the last century has Chinese music absorbed its influence As China and the West demonstrates the emergence of Westernized music from China concurrent with the technological advances that have made global culture widely accessible has not established a prominent presence in the West China and the West brings together essays on centuries of Sino Western musical exchange by musicologists ethnomusicologists and music theorists

from around the world. It opens with a look at theoretical approaches of prior studies of musical encounters and a comprehensive survey of the intercultural and cross cultural theoretical frameworks: exoticism, orientalism, globalization, transculturation, and hybridization that inform these essays. Part I focuses on the actual encounters between Chinese and European musicians, their instruments and institutions, and the compositions inspired by these encounters, while Part II examines theatricalized and mediated East-West cultural exchanges which often drew on stereotypical tropes resulting in performances more inventive than accurate. Part III looks at the musical language, sonority, and subject matters of intercultural compositions by Eastern and Western composers. Essays in Part IV address reception studies and consider the ways in which differences are articulated in musical discourse by actors serving different purposes, whether self-promotion, commercial marketing, or modes of nationalistic, even propagandistic expression. The volume's extensive bibliography of secondary sources will be invaluable to scholars of music, contemporary Chinese culture, and the globalization of culture.

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