

## Grease The Musical School Version Script Ebook And

Nunsense: The Mega-Musical Version is here! All the fun of the original Nunsense has been super-sized! If you're looking for a large cast musical comedy, this award-winning show is the perfect choice. Mega-Nunsense, starring the original five nuns features five new (male and female) characters, including the never-before-seen infamous convent cook, Sister Julia, Child of God. In addition, there is a large chorus of men, women, and children. Nunsense, the winner of four Outer Critics Circle Awards, including Best Musical, was called "A hail of fun and frolic" by The New York Times. And now it's bigger and better than ever! It would be a sin to pass up the opportunity to present it!

A work of startling originality when it debuted in 1938, Thornton Wilder's *Our Town* evolved to be seen by some as a vintage slice of early 20th Century Americana, rather than being fully appreciated for its complex and eternal themes and its deceptively simple form. This unique and timely book shines a light on the play's continued impact in the 21st century and makes a case for the healing powers of Wilder's text to a world confronting multiple crises. Through extensive interviews with more than 100 artists about their own experience of the play and its impact on them professionally and personally – and including background on the play's early years and its pervasiveness in American culture – *Another Day's Begun* shows why this particular work remains so important, essential, and beloved. Every production of *Our Town* has a story to tell beyond Wilder's own. One year after the tragedy of 9/11, Paul Newman, in his final stage appearance, played the Stage Manager in *Our Town* on Broadway. Director David Cromer's 2008 Chicago interpretation would play in five more cities, ultimately becoming New York's longest-running *Our Town* ever. In 2013, incarcerated men at Sing Sing Correctional Facility brought *Grover's Corners* inside a maximum security prison. After the 2017 arena bombing in Manchester UK, the Royal Exchange Theatre chose *Our Town* as its offering to the stricken community. 80 years after it was written, more than 110 years after its actions take place, *Our Town* continues to assert itself as an essential play about how we must embrace and appreciate the value of life itself. *Another Day's Begun* explains how this American classic has the power to inspire, heal and endure in the modern day, onstage and beyond.

In *Hairspray*, it's 1962--the fifties are out and change is in the air. Baltimore's Tracy Turnblad, a big girl with big hair and an even bigger heart, has only one passion: to dance. She wins a spot on the local TV dance program, *The Corny Collins Show*, and overnight is transformed from an awkward overweight outsider into an irrespressible teen celebrity. But can a trendsetter in dance and fashion vanquish the program's reigning blond princess, win the heart of heartthrob Link Larkin, and integrate a television show without denting her 'do? Only in *Hairspray*!

Based on John Waters's 1988 film, the musical comedy *Hairspray* opened on Broadway in August 2002 to rave reviews. *Hairspray: The Roots* includes the libretto of the show--along with hilarious anecdotes from the authors, to say nothing of dance step diagrams and full-color bouffant wigs to copy and cut out--along with all the creative energy, brilliant color, and full-out emotion that have made the musical "a great big, gorgeous hit . . . [that] is a triumph on all levels" (Clive Barnes, *The New York Post*).

Groups who perform for young audiences or produce musicals with young actors now have an ideal version of GREASE for their needs. Shorter and more suitable in content for teens and subteens, this abridged version retains the fun-loving spirit and immortal songs that make GREASE a favorite among rock and roll fans of all ages.

(Vocal Selections). "This show has guts!" proclaimed Richard Zoglin of *Time* magazine about this 2012 revival, which won the Off-Broadway Alliance Award for Best Musical Revival. It features music by Michael Gore, lyrics by Dean Pitchford, and book by Lawrence D. Cohen (based on the novel by Stephen King). Our folio features vocal selections for 18 songs from that revival, including: *Alma Mater* \* *And Eve Was Weak* \* *Carrie* \* *Carrie (Reprise)* \* *Do Me a Favor* \* *Dreamer in Disguise* \* *Epilogue* \* *Evening Prayers* \* *I Remember How Those Boys Could Dance* \* *In* \* *A Night We'll Never Forget* \* *Once You See* \* *Open Your Heart* \* *Unsuspecting Hearts* \* *When There's No One* \* *Why Not Me?* \* *The World According to Chris* \* *You Shine*.

"Welcome to Andromeda" takes place in the gloomy book lined bedroom of a paralytic who is celebrating his twenty first birthday. He is being tended by a nurse while his mother is shopping for presents. Alternately taunting and cajoling the nurse and eventually getting her drunk, he endeavors to have her administer a fatal injection. "Variety Obit" is a fanciful musical about an obituary notice in *Variety*, the weekly theatrical trade publication. Daniel Jefferson, the last remaining member of an American vaudeville family dating back 200 years, has just died.

Comprehensive and beautifully designed, *Grease: The Director's Notebook* also includes all new exclusive interviews with the key cast members and crew, including Olivia Newton-John, John Travolta, and Stockard Channing, original script pages, call sheets, conceptual images, and more. *Grease* is the word . . . Released more than four decades ago, the film version of *Grease* is one of the highest-grossing musicals of all time and a bona fide global sensation with legions of devoted fans across generations. For the first time ever, the film's director, Randal Kleiser, looks back at the making of this legendary cultural landmark. Created in conjunction with Paramount Pictures and authorized by Jim Jacobs and Warren Casey (via his Estate), the creators of the original musical stage play, *Grease: The Director's Notebook* features rare and never-before-seen imagery from the studio's archives, as well as Kleiser's production notes, dialogue changes, and more. The book's heart is Kleiser's own heavily annotated shooting script, along with his storyboards and sketches—including lines from the play that were added to the film's script. *Grease: The Director's Notebook* is a fitting tribute to this revered international phenomenon and the one book the movie's adoring fans will want. TM & © 2019 Paramount Pictures. All Rights Reserved. TM & © 2019 James H. Jacobs Trust and Trust Under The Will of Warren Casey. All Rights Reserved.

In the 40 years since it was first released, *Grease* has won over generations of devoted fans—but few are as hopelessly devoted as the people who made this beloved high school musical. Now, with *PEOPLE Grease*, you can tour the halls of Rydell High once more, with John Travolta, Olivia Newton-John, Stockard Channing, Didi Conn, and many of the other cast and creatives behind the beloved 1978 movie and the original stage musical. This Special Edition features dozens of then-and-now photographs, insider interviews with stars, and intriguing behind-the-scenes articles about every aspect of this beloved film. Love the soundtrack? Frankie Valli, Barry Gibb, and more talk about recording the unforgettable songs. With features on *Grease 2* starring Michelle Pfeiffer and *Grease Live* boasting Julianne Hough, this is the complete guide to all things *Grease*—perfect for Pink Ladies and T-Birds everywhere.

Research Paper (Pre-University) from the year 2008 in the subject Musicology, grade: 14 Punkte = 1 (sehr gut), Wilhelm-Raabe-Schule Hannover (-), language: English, abstract: *Grease*, highly successful in the 70s as both a musical and a movie, is sometimes criticized as being too nostalgic and unauthentic by only showing an idealized version of the 50s. The audience of the 70s, which the movie appealed to, was too young to compare the 50s portrayed in the movie with reality, critics say.<sup>3</sup> In this paper, I would like to discuss aspects of the movie and compare them with the reality of the 50s. It is important to see beyond the prevalent plot of the movie, the love story between Danny and Sandy, and to concentrate in more detail on supporting roles and the overall atmosphere. Of course, *Grease* would not be *Grease* without its music. The 50s do not only mark the birth of a new style of music, Rock and Roll, but also of a new culture, that of teenagers, a fact which is clearly reflected in *Grease*. Thus, I will first look at Rock and Roll, and its effects on the development of a youth culture, and then point out a few problems these changes brought with them.

Bringing together scholars from musicology, literature, childhood studies, and theater, this volume examines the ways in which children's musicals tap into adult nostalgia for childhood while appealing to the needs and consumer potential of the child. The contributors take up a wide range of musicals, including works inspired by the books of children's authors such as Roald Dahl, P.L. Travers, and Francis Hodgson Burnett; created by Rodgers and Hammerstein, Lionel Bart, and other leading lights of musical theater; or conceived for a cast made up entirely of children. The collection examines musicals that propagate or complicate normative attitudes regarding what childhood is or should

be. It also considers the child performer in movie musicals as well as in professional and amateur stage musicals. This far-ranging collection highlights the special place that musical theater occupies in the imaginations and lives of children as well as adults. The collection comes at a time of increased importance of musical theater in the lives of children and young adults.

Bringing together a group of international scholars from diverse academic backgrounds, "'Grease' Is the Word" analyses the cultural phenomenon 'Grease'. From the stage show's first appearance in 1971, the Hollywood film of 1978, to twenty-first century responses to the 'Grease Megamix', "'Grease' Is the Word" reflects on the musical's impact and enduring legacy. With essays covering everything from the film's production history, political representations, industrial impact, stars and reception, the book shines a spotlight on one of Broadway's and Hollywood's biggest commercial successes. By adopting a range of perspectives and drawing on various visual, textual and archival sources, the contributors maintain a vibrant dialogue throughout, offering a timely reappraisal of a musical that continues to resonate with fans and commentators the world over. Written in an engaging, accessible manner, "'Grease' Is the Word" will appeal to students, academics and anyone interested in American popular culture.

From the incomparable Emmy, Grammy, and Tony Award winner, a powerful and revealing autobiography about race, sexuality, art, and healing It's easy to be yourself when who and what you are is in vogue. But growing up Black and gay in America has never been easy. Before Billy Porter was slaying red carpets and giving an iconic Emmy-winning performance in the celebrated TV show Pose; before he was the groundbreaking Tony and Grammy Award-winning star of Broadway's Kinky Boots; and before he was an acclaimed recording artist, actor, playwright, director, and all-around legend, Porter was a young boy in Pittsburgh who was seen as different, who didn't fit in. At five years old, Porter was sent to therapy to "fix" his effeminacy. He was endlessly bullied at school, sexually abused by his stepfather, and criticized at his church. Porter came of age in a world where simply being himself was a constant struggle. Billy Porter's Unprotected is the life story of a singular artist and survivor in his own words. It is the story of a boy whose talent and courage opened doors for him, but only a crack. It is the story of a teenager discovering himself, learning his voice and his craft amidst deep trauma. And it is the story of a young man whose unbreakable determination led him through countless hard times to where he is now; a proud icon who refuses to back down or hide. Porter is a multitalented, multifaceted treasure at the top of his game, and Unprotected is a resonant, inspirational story of trauma and healing, shot through with his singular voice.

The musical has been called "the most popular form of entertainment in the world." This work examines the subjects, themes, and contemporary relevance of Hollywood musicals through their long popularity, placing each show in historical and political context and analyzing it in detail. A chapter is devoted to how Golddiggers of 1933 (1933) and Stand Up and Cheer (1934) deal with the economic crises of the Depressions. Another addresses race issues by examining the prevalence of blackface minstrelsy in the 1930s and 1940s, looking at productions like Swing Time (1936) and Dixie (1943). Rock and roll culture, which started in the 1950s and threatened America with teenage sex and rebellion, is addressed through such hits as Girl Crazy (1943), Bye Bye Birdie (1963), and Grease (1978). The work also explores dance as a signifier of character, the geography of musicals (such as New York or "the South"), fantasy settings, Fred Astaire and Gene Kelly, and the musical biopic (mentioning biographies of such figures as Ziegfeld, Cohan, Rogers and Hart, Cole Porter, and Jerome Kern). A later chapter discusses intertextuality in such shows as Singin' in the Rain (1952), which refers to many earlier musicals; Kiss Me Kate (1953) which refers to Taming of the Shrew; and All That Jazz (1970) which refers to the life and work of Bob Fosse. The work concludes with an examination of the continuing popularity of the musical with such hits as Moulin Rouge (2001) and Chicago (2002). Instructors considering this book for use in a course may request an examination copy here.

(Music Express Books). Do you hear that beat? It's the sound of people entering the theater on the most famous street in the world. It's the sound of dancing feet and orchestras tuning up. It's the sound dreams are made of. It's the sound of Broadway! Celebrate musical theatre with hits from Hairspray , The Music Man , The King and I , Wicked , Rent and Grease , and a medley of favorites from George M. Cohan! This unique musical collection for upper elementary and middle school students features seven kid-friendly arrangements for unison voices, piano accompaniments, and fun facts about Broadway by John Jacobson. Extend learning further with a Broadway timeline, board game, and recorded history with music excerpts spanning over a century of song and dance. It's the beat of Broadway and nobody can stop it! Available separately: Teacher Edition, Singer Edition 20-Pak (full color), Performance/Accompaniment CD, Classroom Kit (teacher, Singer 20-Pak, P/A CD). Duration: ca. 25 minutes. Suggested for grades 4-8.

5m, 5f (with doubling) / Ints. This girl loves ghoulish rock and roll Off Broadway musical is set in the atomic 1950s at Enrico Fermi High, where the law is laid down by a zany, tyrannical principal. Pretty senior Toffee has fallen for the class bad boy. Family pressure forces her to end the romance, and he charges off on his motorcycle to the nuclear waste dump. He returns glowing and determined to reclaim Toffee's heart. He still wants to graduate, but most of all he wants to take Toffee to the

MusicalCharacters: 10 male, 7 female, Cast can be expanded for large groupsThis abridged, 90-minute version, is perfect for school groups.Goodbye gray skies, hello blue! Happy days are here again with Richie, Potsie, Ralph Malph and the unforgettable "king of cool" Arthur "The Fonz" Fonzarelli. Based on the hit Paramount Pictures television series, Happy Days, A New Musical reintroduces one of America's best loved families, the Cunninghams -- yes, Howard, Marion and Joanie are here too -- to a whole new generation of kids and parents.The famed drive-in malt shop and number one hangout, Arnold's, is in danger of demolition. So the gang teams up to save it with a dance contest and a TV-worthy wrestling match. Even Pinky Tuscadero, Fonzie's childhood sweetheart, returns to help and -- lo and behold! -- they rekindle their old flame. Happy Days, A New Musical, with amazing music from Oscar-winner Paul Williams and a book by the TV series original creator Garry Marshall, is perfect for regional theatres to perform. High schools can also perform the show with any number of cast members they wish. This show is so versatile it can be done with a full orchestra, just a piano, or even instrumental tracks. Return to the days of 1959 Milwaukee complete with varsity sweaters, hula hoops and jukebox sock-hoppin' fun. This perfectly family friendly musical will have you rockin' and rollin' all week long! "If you like Grease you will love Happy Days. A power house, rock and roll trip down memory lane, HAPPY DAYS IS NOT TO BE MISSED!" -NY Daily News"A family show...and it brings back a cast of characters loved by millions of fans." -TalkingBroadway.com"Very cool! TWO THUMBS UP!" -Los Angeles Daily News"A real crowd pleaser!" -Hollywood Reporter

Based on the classic 1989 film, Westerberg High is ruled by a shoulder-padded, scrunchie-wearing junta: Heather, Heather and Heather, the hottest and cruelest girls in all of Ohio. But misfit Veronica Sawyer rejects their evil regime for a new boyfriend, the dark and sexy stranger J.D., who plans to put the Heathers in their place - six feet under.

Grease (Songbook)Hal Leonard Corporation

Simon vs. the Homo Sapiens Agenda meets Clueless in this boy-meets-boy spin on Grease A 2021 Rainbow Book List Selection A 2021 Southern Book Prize finalist A Goodreads Choice Awards 2020 finalist A Junior Library Guild Gold Standard Selection An Indie Next Pick "Only Mostly Devastated is the kind of book I wish existed when my kids were younger—a charming, funny, laugh-out-loud teen romance that reminds all readers love comes in a multitude of flavors, and they are ALL sweet." —Jodi Picoult, New York Times—bestselling author of Small Great Things and A Spark of Light "A delightful, heartwarming, heartrending story about family, love, friendship, and living your most authentic life. I couldn't put it down." —New York Times—bestselling author Sandhya Menon Will Tavares is the dream summer fling—he's fun,

affectionate, kind—but just when Ollie thinks he’s found his Happily Ever After, summer vacation ends and Will stops texting Ollie back. Now Ollie is one prince short of his fairytale ending, and to complicate the fairytale further, a family emergency sees Ollie uprooted and enrolled at a new school across the country. Which he minds a little less when he realizes it’s the same school Will goes to...except Ollie finds that the sweet, comfortably queer guy he knew from summer isn’t the same one attending Collinswood High. This Will is a class clown, closeted—and, to be honest, a bit of a jerk. Ollie has no intention of pining after a guy who clearly isn’t ready for a relationship, especially since this new, bro-y jock version of Will seems to go from hot to cold every other week. But then Will starts “coincidentally” popping up in every area of Ollie’s life, from music class to the lunch table, and Ollie finds his resolve weakening. The last time he gave Will his heart, Will handed it back to him trampled and battered. Ollie would have to be an idiot to trust him with it again. Right? Right. ~~~ "Only Mostly Devastated [is] an instant hit and Sophie Gonzales one YA author to watch."  
—Julia Lynn Rubin, author of *Trouble Girls*

**THE STORY:** Greg and Kate have moved to Manhattan after twenty-two years of child-raising in the suburbs. Greg's career as a financial trader is winding down, while Kate's career, as a public-school English teacher, is beginning to offer her more op

Our *Musicals, Ourselves* is the first full-scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to such recent musicals as *The Producers* and *Urinetown*. While many aficionados of the Broadway musical associate it with wonderful, diversionary shows like *The Music Man* or *My Fair Lady*, John Bush Jones instead selects musicals for their social relevance and the extent to which they engage, directly or metaphorically, contemporary politics and culture. Organized chronologically, with some liberties taken to keep together similarly themed musicals, Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers’ front pages across our nation. He reviews the productions, lyrics, staging, and casts from the lesser-known early musicals (the *ÒgunboatÓ* musicals of the Teddy Roosevelt era and the *ÒCinderella showsÓ* and *Òleisure time musicalsÓ* of the 1920s) and continues his analysis with better-known shows including *Showboat*, *Porgy and Bess*, *Oklahoma*, *South Pacific*, *West Side Story*, *Cabaret*, *Hair*, *Company*, *A Chorus Line*, and many others. While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form, Jones’s book uses musicals as a way of illuminating broader social and cultural themes of the times. With six appendixes detailing the long-running diversionary musicals and a foreword by Sheldon Harnick, the lyricist of *Fiddler on the Roof*, Jones’s comprehensive social history will appeal to both students and fans of Broadway.

(Applause Books). It is hard to believe that over 25 years have passed since *A Chorus Line* first electrified a New York audience. The memories of the show's birth in 1975, not to mention those of its 15-year-life and poignant death, remain incandescent and not just because nothing so exciting has happened to the American musical since. For a generation of theater people and theatergoers, *A Chorus Line* was and is the touchstone that defines the glittering promise, more often realized in legend than in reality, of the Broadway way. This impressive book contains the complete book and lyrics of one of the longest running shows in Broadway history with a preface by Samuel Freedman, an introduction by Frank Rich and lots of photos from the stage production.

"The long-awaited new 70-minute version of the beloved musical is as beautiful and spirited as the original in just half the time. Adapted by Marsha Norman from her Tony?? award winning book, it tells the story of Mary Lennox, orphaned in India, who returns to Yorkshire to live with an embittered, reclusive uncle and his invalid son. On the estate, she discovers a locked garden filled with magic, a boy who talks to birds, and a cousin she brings back to health by putting him to work in the garden." --back cover.

This musical comedy is set in and around Rydell High in the 1950s.

"Written by Don Knotts's brother-in-law and featuring extensive unpublished interviews with those closest to both men, [this book explores] the legacy of *The Andy Griffith Show* and ... two of America's most enduring stars"--Amazon.com. (Easy Piano Vocal Selections). 15 easy piano selections, including: *Alone at the Drive-In Movie* \* *Beauty School Dropout* \* *Born to Hand Jive* \* *Greased Lightnin'* \* *Look at Me, I'm Sandra Dee* \* *Summer Nights* \* *We Go Together* \* and more.

#### MUSIC ON FILM: GREASE

First performed in a hit off-off-Broadway production, and soon to be a film starring Sigourney Weaver and Anthony LaPaglia, *The Guys* is a timeless drama about the surprising truths people can discover in ordinary lives, and the connections we make with others and ourselves in times of tragedy. Paralyzed by grief and unable to put his thoughts into words, Nick, a fire captain, seeks out the help of a writer to compose eulogies for the colleagues and friends he lost in the catastrophic events of September 11, 2001. As Joan, an editor by trade, draws Nick out about “the guys,” powerful profiles emerge, revealing vivid personalities and the substance and meaning that lie beneath the surface of seemingly unremarkable people. As the individual talents and enthusiasms of the people within the small firehouse community are realized, we come to understand the uniqueness and value of what each person has to contribute. And Nick and Joan, two people who under normal circumstances never would have met, jump the well-defined tracks of their own lives, and so learn about themselves, about life, and about the healing power of human connection, through talking about the guys. A reference that covers American stage, film, and television musicals from 1860 to 2007 offers information on the musical productions and the historical evolution of the musical, as well as on performers, composers, and producers.

An endlessly entertaining and informative look at how musicals have both reflected and adapted to America's changing mores

Contains sheet music and lyrics for fifteen songs from "Bye Bye Birdie," arranged for piano, vocal, and guitar.

(Vocal Selections). Matching the music from the 2017 Tony Award nominated Broadway revival of this hit *Boublil &*

