

## South Pacific Musical Script

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.

(Vocal Score). Vocal score with 15 songs from one of musical theatre's masterpieces. Includes: Climb Ev'ry Mountain \* Do-Re-Mi \* Edelweiss \* The Lonely Goatherd \* Maria \* My Favorite Things \* Sixteen Going on Seventeen \* So Long, Farewell \* The Sound of Music \* and more!

"Adapted from the Pulitzer-Prize-winning novel 'Tales of the South Pacific' by James A. Michener."

(Applause Libretto Library). In a Maine coastal village toward the end of the 19th century, swaggering, carefree carnival barker Billy Bigelow captivates and marries naive millworker Julie Jordan. Billy loses his job just as he learns that Julie is pregnant, and desperately intent upon providing a decent life for his family he is coerced into being an accomplice to a robbery. Caught in the act and facing the certainty of prison, he takes his own life and is sent "up there." Billy is allowed to return to earth for one day 15 years later, and he encounters the daughter he never knew. She is a lonely, friendless teenager, her father's reputation as a thief and bully having haunted her throughout her young life. How Billy instills a sense of hope and dignity in both the child and her mother is a dramatic testimony to the power of love. It's easy to understand why, of all the shows they created, *Carousel* was Rodgers and Hammerstein's personal favorite. Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources. Derived from the colorful traditions of vaudeville, burlesque, revue, and operetta, the musical has blossomed into America's most popular form of theater. Scott McMillin has developed a fresh aesthetic theory of this underrated art form, exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to Chekhov or opera. Until recently, the musical has been considered either an "integrated" form of theater or an inferior sibling of opera. McMillin demonstrates that neither of these views is accurate, and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago. Critics and composers have long held the musical to the standards applied to opera, asserting that each piece should work together to create a seamless drama. But McMillin argues that the musical is a different form of theater, requiring the suspension of the plot for song. The musical's success lies not in the smoothness of unity, but in the crackle of difference. While disparate, the dancing, music, dialogue, and songs combine to explore different aspects of the action and the characters. Discussing composers and writers such as Rodgers and Hammerstein, Stephen Sondheim, Kander and Ebb, Leonard Bernstein, and Jerome Kern, *The Musical as Drama* describes the continuity of this distinctively American dramatic genre, from the shows of the 1920s and 1930s to the musicals of today.

From crystallizing story ideas to marketing and financing your project, there are plenty of ins and outs that every aspiring playwright needs to know.

A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

He became a movie star playing *The Man With No Name*, and today his name is known around the world. Measured by longevity, productivity, and profits, Clint Eastwood is the most successful actor-director-producer in American film history. This book examines the major elements of his career, focusing primarily on his work as a director but also exploring the evolution of his acting style, his long association with screen violence, his interest in jazz, and the political views – sometimes hotly controversial – reflected in his films and public statements. Especially fascinating is the pivotal question that divides critics and moviegoers to this day: is Eastwood a capable director with a photogenic face, a modest acting talent, and a flair for marketing his image? Or is he a true cinematic auteur with a distinctive vision of America's history, traditions, and values? From *A Fistful of Dollars* and *Dirty Harry* to *Million Dollar Baby* and beyond, *The Cinema of Clint Eastwood* takes a close-up look at one of the screen's most influential and charismatic stars.

(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.

This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

Rodgers + Hammerstein's Cinderella is the new Broadway adaptation of the classic musical. This contemporary take on the classic tale features Rodgers & Hammerstein's most beloved songs, including "In My Own Little Corner," "Impossible/It's Possible" and "Ten Minutes Ago," alongside an up-to-date, hilarious and romantic libretto by Tony Award-nominee Douglas Carter Beane. Originally presented on television in 1957 starring Julie Andrews, Rodgers & Hammerstein's Cinderella was twice remade for television, first in 1965 for Lesley Ann Warren and again in 1997, featuring Brandy and Whitney Houston. The original Broadway production of Rodgers + Hammerstein's Cinderella opened in 2013 and starred Laura Osnes, Santino Fontana, Victoria Clark and Harriet Harris. Nominee: Nine 2013 Tony Awards, including Best Book of a Musical and Best Revival of a Musical Winner! 2014 Tony Award for Best Costume Design for a Musical Winner! Three 2013 Drama Desk Awards, including Outstanding Orchestrations

(Piano/Vocal/Guitar Artist Songbook). 2015 marks the 100th anniversary of the birth of Frank Sinatra and celebrations and concerts are planned for the whole year. This songbook gathers piano/vocal/guitar arrangements of 100 of Ol' Blue Eye's finest in a fitting tribute to one of the greatest entertainers of all time! Songs include: All the Way \* Come Fly with Me \* I Get a Kick Out of You \* I've Got the World on a String \* I've Got You Under My Skin \* The Lady Is a Tramp \* My Way \* Night and Day \* One for My Baby (And One More for the Road) \* Strangers in the Night \* Summer Wind \* (Love Is) The Tender Trap \* Witchcraft \* Young at Heart \* and more.

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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The world according to David Ives is a very add place, and his plays constitute a virtual stress test of the English language -- and of the audience's capacity for disorientation and delight. Ives's characters plunge into black holes called "Philadelphias," where the simplest desires are hilariously thwarted. Chimps named Milton, Swift, and Kafka are locked in a room and made to re-create Hamlet. And a con man peddles courses in a dubious language in which "hello" translates as "velcro" and "fraud" comes out as "freud." At once enchanting and perplexing, incisively intelligent and side-splittingly funny, this original paperback edition of Ives's plays includes "Sure Thing," "Words, Words, Words," "The Universal Language," "Variations on the Death of Trotsky," "The Philadelphia," "Long Ago and Far Away," "Foreplay, or The Art of the Fugue," "Seven Menus," "Mere Mortals," "English Made Simple," "A Singular Kinda Guy," "Speed-the-Play," "Ancient History," and "Philip Glass Buys a Loaf of Bread."

Irene G. Dash explores the influence of Shakespeare on American musical theater through analyses of five important productions from 1938 through 1971 -- The Boys from Syracuse (The Comedy of Errors), Kiss Me, Kate (Taming of the Shrew), West Side Story (Romeo and Juliet), Your Own Thing (Twelfth Night), and Two Gentlemen of Verona. Dash argues that adaptations of Shakespeare were instrumental in the alteration of the musical theater formula from the stock plots and song forms of the 1930s musical comedy to the more organic ""integrated musical,"" where songs and dance sequences were used to advance the plot rather than break the action. In bringing together these well-known works, Dash offers a fresh look at the development of American musical theater and a new understanding of Shakespeare in the modern American context.

THE STORY: Jo is in a pickle: She has twenty-four hours to save Hiram Hall--her father's once-famous country-western saloon in Rexford, Kansas--from foreclosure. Although the place has seen better days, Jo is determined to keep it open. But what will

On an early September day in 1979, Jamie Wilson hobbles down the sidewalk on crutches, her broken leg aching. As the school buses rumble past, some jerk yells "Faker!" out the window. Jamie flips the bird in response. Big mistake. She pissed off the wrong egomaniac, and this bully rules the school. High school becomes a daily nightmare when her

tormentors wage psychological warfare, starting with a physical attack in the hallway meant to terrorize. With only a three-day suspension as punishment and the threat of expulsion for any further physical attacks, the bitch squad change tactics, relentlessly lobbing verbal hand grenades at every opportunity. Words are powerful weapons, especially when the school offers no protection against verbal assault. Suffering in silence is Jamie's only choice if she doesn't want to end up in ICU. But silence can become an equally dangerous agent of self-destruction.

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.

The novel, *Mister Roberts*, was an instant hit after being published in 1946 and was quickly adapted for the stage and screen. The title character, a Lieutenant Junior Grade naval officer, defends his crew against the petty tyranny of the ship's commanding officer during World War II. Nearly all action takes place on a backwater cargo ship, the USS *Reluctant*, that sails, as written in the play, "from apathy to tedium with occasional side trips to monotony and ennui." This irreverent, often hilarious story about the crew of the *Reluctant* has enjoyed wide and enduring popularity. Heggen based his novel on his experiences aboard the USS *Virgo* in the South Pacific during World War II, and began as a collection of short stories. It was subsequently adapted as a play, a feature film, a television series, and a television movie. The film version with Henry Fonda, James Cagney and Jack Lemmon is one of the most well-known movies of WWII. -Print ed. "This book is vivid, unimpeachable narrative, with no holds barred. But elders with a distaste for the frankness of the sea and profanity should keep out."—ATLANTIC MONTHLY "The remarkable thing is that such an honest, behind-the-scenes portrayal of the Navy as it usually is—in dungarees rather than dress blues—has never been attempted."—BOOK WEEK "Mr. Heggen has written a little classic. It invites reading aloud; it stirs vivid memories."—THE NEW YORK TIMES

In this second volume of a two-volume collector's edition, The Library of America presents eight enduring masterpieces showcasing the genre's glorious mid-century flowering and its response to the turbulent 1960s. Based on new research, the complete libretto of each musical is presented in its Broadway opening night version, making these beloved cultural treasures available as never before. The texts are supplemented with additional song lyrics, biographical sketches of the musicals' creators, original cast lists, detailed accounts of each show's sources and production history, textual and explanatory notes, and full-color portfolios of illustrations featuring posters and photographs from each musical's original Broadway run. This volume showcases eight enduring works from the genre's Golden Age: *Guys and Dolls* (1950) by Frank Loesser, Jo Swerling, and Abe Burrows brings Damon Runyon's gamblers and chorus girls to vivid life; *The Pajama Game* (1954) by George Abbott, Richard Bissell, Richard Adler, and Jerry Ross offers a lighthearted take on the relations between capital and labor; *My Fair Lady* (1956), Alan Jay Lerner and Frederick Loewe's glittering adaptation of George Bernard Shaw's *Pygmalion*, a box-office sensation that elevated the tone of the American musical; *Gypsy* (1959) by Arthur Laurents, Jule Styne, and Stephen Sondheim embraces the relentless ambitions of the ultimate stage mother to frame a poignant look at the vanishing traditions of vaudeville; *A Funny Thing Happened on the Way to the Forum* (1962) by Burt Shevelove, Larry Gelbart, and Stephen Sondheim, a joyously farcical romp set in ancient Rome; the heartbreaking *Fiddler on the Roof* (1964) by Joseph Stein, Jerry Bock, and Sheldon Harnick, based on Sholem Aleichem's haunting tales of life and changing times in a Russian shtetl; *Cabaret* (1966) by Joe Masteroff, John Kander, and Fred Ebb, which views a political crisis through the prism of a Weimar nightclub; and the playfully irreverent *1776* (1969) by Peter Stone and Sherman Edwards, a brilliantly drawn character study of the Founding Fathers on the eve of Independence. --Publisher description.

Richard Rodgers was an icon of the musical theater, a prolific composer whose career spanned six decades and who wrote more than a thousand songs and forty shows for the American stage. In this absorbing book, Geoffrey Block examines Rodgers's entire career, providing rich details about the creation, staging, and critical reception of some of his most popular musicals. Block traces Rodgers's musical education, early work, and the development of his musical and dramatic language. He focuses on two shows by Rodgers and Hart (*A Connecticut Yankee* and *The Boys from Syracuse*) and two by Rodgers and Hammerstein (*South Pacific* and *Cinderella*), offering new insights into each one. He concludes with the first serious look at the five neglected and often maligned musicals that Rodgers composed in the 1960s and 1970s, after the death of Hammerstein.

2m, 2f / Musical / Unit Set The Musical of Musicals (The Musical!) is a musical about musicals! In this hilarious satire of musical theatre, one story becomes five delightful musicals, each written in the distinctive style of a different master of the form, from Rodgers and Hammerstein to Stephen Sondheim. The basic plot: June is an ingenue who can't pay the rent and is threatened by her evil landlord. Will the handsome leading man come to the rescue? The variations are: a Rodgers & Hammerstein Evan, soon to be thirteen, is disturbed by his parents' divorce and dragged from his home in New York City to live with his mother in the Midwest, all while trying to figure out just who he really is.

On March 2, 1965, "The Sound of Music" was released in the United States and the love affair between moviegoers and the classic Rodgers and Hammerstein musical was on. Rarely has a film captured the love and imagination of the moviegoing public in the way that "The Sound of Music" did as it blended history, music, Austrian location filming, heartfelt emotion and the yodeling of Julie Andrews into a monster hit. Now, Tom Santopietro has written the ultimate "Sound of Music" fan book with all the inside dope from behind the scenes stories of the filming in Austria and Hollywood to new interviews with Johannes von Trapp and others. Santopietro looks back at the real life story of Maria von Trapp, goes on to chronicle the sensational success of the Broadway musical, and recounts the story of the near cancellation of the film when the "Cleopatra" bankrupted 20th Century Fox. We all know that Julie Andrews and Christopher Plummer played Maria and Captain Von Trapp, but who else had been considered? Tom Santopietro knows and will tell all while providing a historian's critical analysis of the careers of director Robert Wise and screenwriter Ernest Lehman, a look at the critical controversy which greeted the movie, the film's relationship to the turbulent 1960s and the super stardom which engulfed Julie Andrews. Tom Santopietro's "The Story of 'The Sound of Music'" is book for everyone who cherishes this American classic.

Stephen Sondheim and James Lapine's beloved musical masterpiece becomes a major motion picture, starring Meryl Streep and Johnny Depp.

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.

Contains entries on collaborators Rodgers and Hammerstein, including stage, film, and television projects, theater playhouses, organizations, their two hundred thirty-one major songs, and other artists who worked with the two men.

The book examines in specific detail every Broadway musical which opened during the seminal decade of the 1960s, a decade which encompassed traditional musicals (such as Hello, Dolly!) as well as iconoclastic ones (Hair). Besides technical information, the book includes extensive commentary for all 268 musicals which opened during the decade. It includes all New York City Center and Music Theatre of Lincoln Center revivals; New York City Opera revivals of Broadway musicals; productions of all pre-Broadway closings (musicals which closed either during New York previews or during pre-Broadway tryouts); all eight musicals which were produced at the 1964 New York World's Fair; concert productions (usually of one-man or one-woman shows); and all imports which opened during the decade. The technical information includes details regarding cast and credits, plot, critical reviews, London productions, recordings, published scripts, and film versions.

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.

Drama / 10m, 4f, extras This evocative play charting the rocky romance between headstrong farmgirl Laurey and cocky cowhand Curley in a tale of early America during the settlement of the midwest was the basis of the classic Rodgers and Hammerstein musical Oklahoma! Using the colorful vernacular of the period, Green Grow the Lilacs paints a picture of pioneer farmlife with colorful characters and language, presenting a dramatic challenge to professionals and amateurs alike.

Going behind the scenes, Richard Barrios uncovers the rocky relationship between Broadway and Hollywood, the unpublicized off-camera struggles of directors, stars, and producers, and all

the various ways by which some films became our most indelible cultural touchstones -- and others ended up as train wrecks.

(Vocal Selections). This revised edition features 12 songs from the beloved 1951 musical about a British governess in the Siamese court, including: Getting to Know You \* Hello, Young Lovers \* I Have Dreamed \* I Whistle a Happy Tune \* Shall We Dance?

Tales of the South Pacific is the iconic, Pulitzer Prize–winning masterpiece that inspired a Broadway classic and launched the career of James A. Michener, one of America’s most beloved storytellers. This thrilling work invites the reader to enter the exotic world of the South Pacific and luxuriate in the endless ocean, the coconut palms, the waves breaking into spray against the reefs, the full moon rising behind the volcanoes. And yet here also are the men and women caught up in the heady drama of World War II: the young Marine who falls for a beautiful Tonkinese girl; the Navy nurse whose prejudices are challenged by a French aristocrat; and all the soldiers and sailors preparing for war against the seemingly peaceful backdrop of a tropical paradise. Praise for James A. Michener and Tales of the South Pacific “Truly one of the most remarkable books to come out of [World War II] . . . Michener is a born storyteller.”—The New York Times “Riveting and emotional . . . Ever since James Michener wrote Tales of the South Pacific, the dreamers among us have been searching for our own Bali Ha’i.”—The Washington Post “Atmospheric . . . [Tales of the South Pacific marks] the beginning of Michener’s long exploration of what happens when cultures connect, or fail to.”—Los Angeles Times “Few writers changed the face of American fiction as profoundly as did James Michener.”—San Francisco Chronicle

First published in 1999, this volume aims to develop the field of theatre studies by promoting the study of performative elements and thus fostering their consideration in the critical interpretation of dramatic literature. The authors additionally suggest ways of approaching and evaluating the work of individual performers, as well as of directors, designers and producers. It is an archival guide which covers manuscript and ephemera, rather than published texts, and attempts to indicate the potential value of the documentary material listed. This unique reference guide provides descriptions and evaluations of archive manuscript materials and ephemera relating to twentieth-century British and American theatre. Over 100 archives across Europe, North America and Britain were examined in the compilation of this volume. The documents include: unpublished playscripts; state and costume designs; directors' books; prompt books; lighting plots; stage photos; correspondence; theatre programmes. One hundred and seventy five entries are arranged alphabetically and cover playwrights, directors, designers and actors. By its nature, theatre is a collaborative enterprise, a facet which is recognised in the comprehensive cross-referencing of entries. The last twenty years has seen a shift in drama studies from text-based criticism to analysis of performance. The materials covered in this book have therefore become essential to future research in the field.

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

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