

# One Hundred Easy Ways To Lose A Man

**Ted Sennett**

**The Art of the American Musical** Jackson R. Bryer, Richard Allan Davison, 2005 Bringing together exclusive and previously unpublished interviews with nineteen leading composers, lyricists, librettists, directors, choreographers, and producers from the mid-1900s to the present, this book details the careers of the individuals who shaped this popular performance art during its most prolific period. The interviewees discuss their roles in productions ranging from *On the Town* (1944) and *Finian's Rainbow* (1947) to *The Producers* (2001) and *Bounce* (2003). Readers are taken onto the stage, into the rehearsals, and behind the scenes. The nuts and bolts, the alchemy, and the occasional agonies of the collaborative process are all explored. In their discussions, the artists detail their engagements with other creative forces, including such major talents as Leonard Bernstein, Jerome Robbins, Bob Fosse, Liza Minnelli, Judy Garland, Barbra Streisand, Jule Styne, Richard Rodgers and Oscar Hammerstein, Alan Jay Lerner, Zero Mostel, and Gwen Verdon. They speak candidly about their own work and that of their peers, their successes and failures, the creative process, and how a show progresses from its conception through rehearsals and tryouts to opening night. Taken together, these interviews give fresh insight into what Oscar Hammerstein called a nightly miracle--The creation of the American musical.

Belter's Book of Comedy Songs Hal Leonard Corp., 2000-01-01 (Vocal Collection). Contents: Adelaide's Lament from *Guys and Dolls* \* Alone from *Young Frankenstein* \* Alto's Lament \* Always a Bridesmaid from *I Love You, You're Perfect, Now Change* \* Always True to You in My Fashion from *Kiss Me, Kate* \* Bewitched from *Pal Joey* \* Butter \* Dance: Ten; Looks: Three from *A Chorus Line* \* Diamonds Are a Girl's Best Friend from *Gentlemen Prefer Blondes* \* Doin' What Comes Natur'lly from *Annie Get Your Gun* \* Don't Call Me Trailer Trash from *Cowgirls* \* Getting Married Today from *Company* \* A Guy What Takes His Time from *She Done Him Wrong* \* Happy to Keep His Dinner Warm from *How to Succeed in Business Without Really Trying* \* The History of Wrong Guys from *Kinky Boots* \* The Hostess with the Mostes' on the Ball from *Call Me Madam* \* I Am Playing Me from title of show \* I Cain't Say No from *Oklahoma!* \* I Never Do Anything Twice from *The Seven Percent Solution* \* I Want Them . . . (Bald) \* It Ain't Etiquette from *Dubarry Was a Lady* \* Last One Picked from *Whoop Dee Doo!* \* Listen to Your Heart from *Young Frankenstein* \* My New Philosophy from *You're a Good Man, Charlie Brown* \* Nothing from *A Chorus Line* \* One Hundred Easy Ways to Lose a Man from *Wonderful Town* \* Satin and Silk from *Silk Stockings* \* The Secret Service from *Mr. President* \* Show Off from *The Drowsy Chaperone* \* Shy from *Once Upon a Mattress* \* Special from

Avenue Q \* Stepsisters' Lament from Cinderella \* Take Back Your Mink from Guys and Dolls \* Taylor, the Latte Boy \* A Trip to the Library from She Loves Me \* Whatever Happened to My Part? from Monty Python's Spamalot \* When You Got It, Flaunt It from The Producers \* You Can't Get a Man with a Gun from Annie Get Your Gun

**There's a Place For Us: The Musical Theatre Works of Leonard Bernstein** Helen Smith, 2017-07-05 Leonard Bernstein was the quintessential American musician. Through his careers as conductor, pianist, teacher and television personality he became known across the US and the world, his flamboyance and theatricality making him a favourite with audiences, if not with critics. However, he is perhaps best remembered as a composer, particularly of the musical West Side Story, and for songs such as 'America', 'Tonight' and 'Somewhere'. Dr Helen Smith takes an in-depth look at all eight of Bernstein's musical theatre works, from the early On the Town written by the 26-year-old composer at the start of his career, to his second and last opera A Quiet Place in 1983; in between these two pieces he composed music for Trouble in Tahiti, Wonderful Town, Candide, West Side Story, Mass and 1600 Pennsylvania Avenue. These works are analysed and considered against a background of musical and social context, as well as looking at Bernstein's other orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions, which takes them out of the realms of Broadway and into the sphere of symphonic writing. Smith provides an indispensable overview of the musical theatre works of an eclectic composer, and shows what it is that constitutes the Bernstein 'sound'.

**West Side Story, Gypsy, and the Art of Broadway Orchestration** Paul Laird, 2021-11-18 In this ground-breaking study, Paul Laird examines the process and effect of orchestration in West Side Story and Gypsy, two musicals that were among the most significant Broadway shows of the 1950s, and remain important in the modern repertoire. Drawing on extensive archival research with original manuscripts, Laird provides a detailed account of the process of orchestration for these musicals, and their context in the history of Broadway orchestration. He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number, opening a new avenue for analysis that deepens our understanding of the musical as an art form. The orchestration of the score in Broadway musicals deeply shapes their final soundscapes, but only recently has it begun to receive real attention. Linked by a shared orchestrator, in other ways West Side Story and Gypsy offer a study in contrasts. Breaking down how the two composers, Leonard Bernstein and Jules Styne, collaborated with orchestrators Sid Ramin, Irwin Kostal, and Robert Ginzler, Laird's study enables us to better understand both of these two iconic shows, and the importance of orchestration within musical theatre in general.

*West End Broadway* Adrian Wright, 2012 West End Broadway discusses every American musical seen in London between 1945 and 1972.--Jacket.

**Their Words are Music** Lehman Engel, 1975

**Catholic World**, 1871

Complete Book of the American Musical Theater David Ewen,1958

**Gänzl's Book of the Musical Theatre** Kurt Gänzl,Andrew Lamb,1989 Essentially a collection of full plot summaries organized under country of origin and preceded by brief historical introduction. Covers Britain, France, US, Austria-Germany-Hungary, and Spain. Indexed by author/composer/lyricist, and by song title. Includes a discography. Annotation copyrighted by Book News, Inc., Portland, OR

**The New Leader** ,1953

**BBC Music Magazine** ,2000

**Word Crazy** Thomas S. Hischak,1991-05-30 Hischak surveys the development of the American musical during the 20th century by focusing on the lyricists, both obscure and well-known (the well-known including Cohan, Berlin, Hammerstein, Lerner, Ira Gershwin, and Sondheim) who have shaped the form. Annotation copyrighted by Book News, Inc., Portland, OR.

**Women in World History** Anne Commire,1999 Presents biographical profiles of significant women from throughout the history of the world, each with birth and death dates when known, a time line, quotation, and references, arranged alphabetically from Cole-Dzer.

**Assignments in Musical Theatre** Jacque Wheeler,Haller Laughlin,1997

Hi Fi/stereo Review ,1959

Hi Fi Review ,1959

**Song and Dance** Ted Sennett,1998 Broadway. The very word is magical, conjuring up lush melodies, exhilarating dances, and star-making performances. From the first American musical theater production in the late nineteenth century to the newest Broadway show, *Song and Dance: The Musicals of Broadway* offers a compelling look at the influences that have shaped musical theater. Each theatrical period is covered in illuminating detail, and representative musicals and performers from every era are brought to life with a lively, knowledgeable discussion of the creation, trials, and successes of each show. - Filled with posters, playbills, and photographs of the people who brought each musical to life -- Each show has a special box that lists the creators, cast members, and performance run of the original production -- The author's wit, insight, and deep love of musical theater make this volume a must-have for every Broadway fan

**Tiffany Parties** John Loring,1989 Irresistibly seductive and heir to the opulent *The Tiffany Wedding* and *Tiffany's 150 Years*, *Tiffany Parties* is an exuberant, lavishly photographed insider's documentation of the latest resplendent celebrations of American high society. 125 color photos.

*Astonish Me, Adventures in Contemporary Theater* John Lahr,1973

Wonderful Town Leonard Bernstein,Joseph A. Fields,Jerome Chodorov,Betty Comden,Adolph Green,2004 (Vocal Score). Music from *Wonderful Town* has been out of print for more than 40 years, so we are very proud to present this new edition of

the brilliant musical comedy currently running in an acclaimed Broadway revival! The music by Leonard Bernstein and lyrics by Betty Comden and Adolph Green tell the story of two sisters who move from Ohio to Greenwich Village. After many hardships of adjustment, they find New York to be a Wonderful Town. The original run of the show opened in 1953 and starred Rosalind Russell, and the Broadway revival, which opened on November 23, 2003, stars Donna Murphy. The cast recording is being released by DRG Records. Our Vocal Score includes all of the music from the musical.

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