

## A Chorus Line Monologues

In this deliciously revealing oral history of Broadway from World War II through the early 1980s, more than one hundred theater veterans—including Carol Channing, Hal Prince, Donna McKechnie, Hal Holbrook, Andrea McArdle, and Al Hirschfeld—deliver the behind-the-scenes story of the hits, the stars, the feuds, and the fiascoes. Along the way there are evocations of the great comedians and dramatic actors who had that indefinable magic that made them stand out above the rest. With verve, love, and passion, this book gives us the story of more than half a century of great theater—from the inside out.

### A CHORUS LINE FAQ: ALL THAT'S LEFT TO KNOW ABOUT BROADWAY'S SINGULAR SENSATION

Lisa and Jason Greene had the perfect life. She was a talented and beautiful actress who gave up her career to raise their children and keep their home. He was an ambitious-driven entrepreneur. Everything they touched was charmed, except their marriage.

With each step up the ladder of success, they grew farther apart. And Jason needs her more than he can admit as he fights his own monsters of unbridled passion and erotic desires. These forces are so strong that their love is eventually put to the test when he succumbs to infidelity. Lisa fights back the only way possible. But when tragedy strikes, they must build a new love out of a crumbling foundation. Can this love transcend family scars, dashed ambitions, broken promises, and marital affairs? *Marital Affairs* is a powerful and compelling story of the complex world of modern marriage and the extraordinary resilience of true love.

A drama set in the last days of Weimar Germany examines a group of left-wing activists who realize they are losing to the Nazis  
Audition Monologues

James Kirkwood is the forgotten man of American letters. In 1975, he had two shows playing on Broadway, while his latest novel *Some Kind of Hero* saw reviewers comparing him to Saul Bellow and Joseph Heller. One of those shows - *A Chorus Line* - won him a Pulitzer Prize for his co-writing contribution and went on to become the biggest stage phenomenon in history. Yet today his work is largely out of print and his name rarely mentioned. Kirkwood led a life that was as gripping as any of his novels or plays. The son of silent screen stars, he grew up in Hollywood surrounded by celebrities and opulence before his parents went broke. His childhood was littered with trauma, including finding the dead body of his mother's fiancé when he was twelve. Before writing, his professional life encompassed the coast guard, stand-up comedy and soap opera acting. His private life was equally varied, involving loving sexual relationships with both men and women. Sean Egan - author of seventeen books - took over seven years to write this definitive biography, interviewing more than sixty of Kirkwood's family, lovers, colleagues, friends and adversaries in the process. In a sweeping narrative that takes in Hollywood in the Twenties, the boom era of New York nightclubs in the Forties and the Eighties AIDS holocaust, *Ponies & Rainbows* both details a remarkable life and seeks to re-establish an even more remarkable talent.

(Limelight). *A Chorus Line*, the biggest Broadway hit of its generation, is returning to Times Square in a major fall 2006 revival. The show is based on a remarkable series of taped discussions made in the mid 1970s with some of the top "gypsies" (veteran

Broadway dancers), many of whom went on to play characters based on themselves in the Tony- and Pulitzer-winning musical. In many ways, *On the Line: The Creation of "A Chorus Line"* is a continuation of the show itself. In this collective oral history, the 19 original cast members tell how they got involved with the project, how they labored through the months of workshops that shaped it, and what its success has meant for their lives and careers. They paint intimate and frank portraits of co-creators Michael Bennett, Joseph Papp, Ed Kleban and each other. Originally published in 1990, the book has been updated to continue telling their stories over the past 16 years. Wayne Cilento ("I Can Do That") has become a Tony-winning choreographer of shows like *Wicked* and *Aida*; Kelly Bishop ("Can the adults smoke?") has become a TV star; Trish Garland has become a California fitness guru, and so forth.

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.

"In-depth study of Latino representations and images in theater deconstructs ethnic, racial, gender, and sexual stereotypes ingrained in dominant American ideologies. Also recognizes Latino contributions to the stage"--*Handbook of Latin American Studies*, v. 58.

The *Routledge Companion to the Contemporary Musical* is dedicated to the musical's evolving relationship to American culture in the late twentieth and early twenty-first centuries. In the past decade-and-a-half, international scholars from an ever-widening number of disciplines and specializations have been actively contributing to the interdisciplinary field of musical theater studies. Musicals have served not only to mirror the sociopolitical, economic, and cultural tenor of the times, but have helped shape and influence it, in America and across the globe: a genre that may seem, at first glance, light-hearted and escapist serves also as a bold commentary on society. Forty-four essays examine the contemporary musical as an ever-shifting product of an ever-changing culture. This volume sheds new light on the American musical as a thriving, contemporary performing arts genre, one that could have died out in the post-Tin Pan Alley era but instead has managed to remain culturally viable and influential, in part by newly embracing a series of complex contradictions. At present, the American musical is a live, localized, old-fashioned genre that has simultaneously developed into an increasingly globalized, tech-savvy, intensely mediated mass entertainment form. Similarly, as it has become increasingly international in its scope and appeal, the stage musical has also become more firmly rooted to Broadway—the idea, if not the place—and thus branded as a quintessentially American entertainment.

Geared toward hopeful musical theater, show choir, a cappella, and glee club singers, as well as all shower singers that want to improve their skills, this enthusiastic and practical guide can help anyone's inner superstardom make a public appearance. Full of straightforward, well-organized advice for every step of the process, this book will help you train your vocal cords, pick the right audition material, and become comfortable with the spotlight. Interactive quizzes, helpful sidebars, and words of advice from industry professionals add a personalized and real-world touch. Author Ted Michael, a veteran of music and theater, along with the help of popular actors, actresses, and singers, provides all the tools young singers need in order to nail their auditions and nurture their natural show-stopping abilities.

(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 American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project. This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the projection of personal identity: operetta, movie musicals, and operatic musicals. Among the musicals discussed are Camelot, Candide; Chicago; Company; Evita; Gypsy; Into the Woods; Kiss Me, Kate; A Little Night Music; Man of La Mancha; Meet Me in St. Louis; The Merry Widow; Moulin Rouge; My Fair Lady; Passion; The Rocky Horror Picture Show; Singin' in the Rain; Stormy Weather; Sweeney Todd; and The Wizard of Oz. Complementing the author's earlier work, *The American Musical and the Formation of National Identity*, this book completes a two-volume thematic history of the genre, designed for general audiences and specialists alike.

Musical Music by Cy Coleman Lyrics by Dorothy Fields. Book by Michael Bennett Based on the play *Two for the Seesaw* by William Gibson. Characters: 4 male, 4 female, mixed chorus From the composing team of *Sweet Charity*, *Seesaw* is an intimate, engaging love story and a big, brassy musical comedy rolled into one delightful evening of theatre. Jerry Ryan, a handsome WASPish lawyer from Omaha who has left his wife and fled to New York meets Gittel Mosca, a single, loveable Jewish girl from the Bronx who's studying to be a dancer. This unlikely pair meet, fall in love, and part in a bittersweet tale that is full of fun, music and laughter through tears. Sparkling musical numbers capture the excitement of New York street life and the up and down "seesaw" of Gittel and Jerry's affair. "A love of a show."-The New York Times 'Hairspray', the hit musical, is based on John Waters' affectionately subversive homage to his Baltimore youth and the biggest hit musical on Broadway. This is a complete book of lyrics from the Broadway musical.

Oh, Misha, it's terrible to be an educated woman. An educated woman with nothing to do. What am I here for? Why am I alive? They should make me a professor somewhere, or a director of something ... If I were a diplomat I'd turn the whole world upside down ... An educated woman ... And nothing to do. Village schoolmaster Mikhail Vasilyevich has it all: wit, intelligence, a comfortable and respectable life in provincial Russia, and the attentions of four beautiful women - one of whom is his devoted wife... As summer arrives and the seasonal festivities commence, the rapidly intensifying heat makes everyone giddy with sunlight, vodka – and passion. Michael Frayn's comedy of errors, drawn from Chekhov's untitled and posthumously discovered early play, is a tale of nineteenth-century Russian life replete with classic misunderstandings, irrepressible desires and nostalgia for a vanishing world. *Wild Honey* received its premiere in the National Theatre's Lyttelton space, London, on 19 July 1984. This edition was published for the revival at the Hampstead Theatre in December 2016.

A collection of 150 Shakespearean monologues includes annotations and useful punctuation designed to help students memorize and perform these powerful literary and dramatic masterpieces. Original.

(Easy Piano Songbook). This deluxe collection features easy piano arrangements of 24 favorites from 12 famous Broadway shows, such as *Annie*, *The King and I*, *Les Miserables*, *The Sound of Music* and more! Tunes include: All I Ask of You \* Beauty

## Online Library A Chorus Line Monologues

School Dropout \* Defying Gravity \* Getting to Know You \* I Dreamed a Dream \* If I Were a Rich Man \* Luck Be a Lady \* One \* Till There Was You \* Tomorrow \* and many others. Full color throughout, with a synopsis of each show. A perfect introduction to Broadway for piano students!

In *The Ultimate Musical Theatre College Audition Guide*, author, acting teacher, and musical theatre program director Amy Rogers offers an honest, no-nonsense guide to the musical theatre audition. Written for high school students and their parents, teachers, and mentors, the book demystifies what can be an overwhelming process with step-by-step explanations of audition checkpoints to answer every student's question, "where do I begin?" Chapters explore degree types, summer programs and intensives, audition coaches, what to sing, what to wear, headshots, how to prepare your monologue, the dance call, the university and program applications, prescreens, on-campus auditions, Unifides, resumes, acceptances/waitlists/rejections, and more. The book also includes advice from over 10 top-tier program directors and faculty, as well as examples from students, parents, and experts currently working on Broadway. Written with compassion, experience, and a love of the industry, Rogers' essential all-in-one guide is guaranteed to prevent surprise throughout the audition process.

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.

All actors and acting teachers need *The Ultimate Scene and Monologue Sourcebook*, the invaluable guide to finding just the right piece for every audition. The unique format of the book is ideal for acting teachers who want their students to understand each monologue in context. This remarkable book describes the characters, action, and mood for more than 1,000 scenes in over 300 plays. Using these guidelines, the actor can quickly pinpoint the perfect monologue, then find the text in the Samuel French or Dramatist Play Service edition of the play. Newly revised and expanded, the book includes the author's own assessment of each monologue.

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New York magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself

as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Modern Theatres 1950–2020 is an investigation of theatres, concert halls and opera houses in Asia, Europe, the Middle East and North and South America. The book explores in detail 30 of the most significant theatres, concert halls, opera houses and dance spaces that opened between 1950 and 2010. Each theatre is reviewed and assessed by experts in theatre buildings, such as architects, acousticians, consultants and theatre practitioners, and illustrated with full-colour photographs and comparative plans and sections. A further 20 theatres that opened from 2009 to 2020 are concisely reviewed and illustrated. An excellent resource for students of theatre planning, theatre architecture and architectural design, Modern Theatres 1950–2020 discusses the role of performing arts buildings in cities, explores their public and performances spaces and examines the acoustics and technologies needed in a great building.

This latest in Smith and Kraus's popular series contains only material from published, readily available plays, all first published or produced in 2005–2006, and most appropriate for use by student actors and working actors in need of audition material. A partial list: *Sez She Jane Martin Shakespeare in Hollywood* Ken Ludwig *Wild Turkeys* Don Nigro *The Dear Boy* Dan O'Brien *99 Histories* Julia Cho *Tatjana in Color* Julia Jordan *In the Continuum* Danai Gurira and Nikkole Salter *Those Who Can, Do* Brighde Mullins *Romeo To Go* Jonathan Rand *The Scene* Theresa Rebeck *Show People* Paul Weitz D. L. LEPIDUS is a freelance critic and editor who has covered the New York theater scene for more than twenty-five years. Since 1993, his work has appeared in theater columns for *Chelsea Clinton News* and the *Westsider*.

Although focusing on the unique creative process that resulted in the phenomenally popular musical, "A Chorus Line," this study also examines the development of other Bennett successes--such as "Follies," "Dreamgirls," and "Company"

The six mean Herdman kids lie, steal, smoke cigars (even the girls) and then become involved in the community Christmas pageant.

A new theater teacher is bringing a production of *A Chorus Line* to the high school. Though the hopefuls range from shy to outrageous, and from diva-like to determined, everyone has a chance to step into the spotlight. A hilarious and heartbreaking look at the madness of auditioning and the actors who brave the process for that perfect part.

The author surveys community-based performance in the US from its roots to present-day popular culture. She describes performances and processes, and shows how ritualism reinforces community identification while aestheticism enables locals to transgress cultural norms.

It all starts with the release of fidgety, suspicious Percy Talbott from state prison after serving a five-year sentence. We don't know why, only that she's released and on her way to Gilead and its "colors of paradise." But when she arrives it is February and bitter cold, and the only one around to meet her is restless Sheriff Joe Turner, who takes her to the Spitfire Grill to help the aging Hannah Ferguson run the diner. All is gray, dismal and listless around them, and the characters are in the "winter of their lives" emotionally and spiritually.

(Applause Books). This provocative collection and major publishing event brings together the critical highlights of the well-known New York cultural critic John Simon. Covering a span of more than three decades, it includes previously published work from *New York*, the *Hudson Review*, *National Review*, *Opera News*, the *New Leader*, and other notable publications. The theatre volume contains selected reviews that are as eloquent as they are famously provocative--reviews that can enrage but always entertain. Simon covers a wide range of New York

productions, from the East Village to Broadway, examining all with the same rigor and high expectations. A SAMPLE: Simon on Vanessa Redgrave in Long Day's Journey into Night: "The highly accomplished Redgrave gets some details right, but the overarching mental unstableness she exudes is so excessive as to make one wonder whether she is playing or being unhinged."

A chronologically arranged reference book on the Hollywood musical, with each entry including pertinent facts about a film and a brief essay about the plot and production. Includes hundreds of black & white stills.

Drawing on conversations with hundreds of women about their genitalia, the author presents a collection of performance pieces from her one-woman show of the same name.

Provides a guide to auditioning for film and theatrical roles with confidence, including tips on preparing for a role, finding the right monologues and songs to showcase talent, and dealing with creative criticism.

The most frequently asked question about writing musicals is, "Which comes first, the music or the lyrics?" As anyone on Broadway will tell you, the answer is, "The book." Tony-winning book writer Robert L. Freedman takes you through the process of writing a new musical, including story structure, song placement, dialogue, character development, and more that led to the creation of A Gentleman's Guide to Love and Murder, the 2014 Best Musical Tony winner. With candor and insight, Freedman describes the challenging and rewarding growing pains of what the critics called "Hilarious!" and "Ingenious!" and said "Ranks among the most inspired and entertaining new musical comedies I've seen in years."

This is a complete drama course in one book. 'The Magic of Drama' is a reproducible integrated oral skills textbook. The book is intended to be used by high school and college ESL students at the high intermediate to advanced levels. As a main or supplementary text, it can be used in a variety of classes, including: speaking and listening; oral communication skills for international teaching assistants; public speaking, drama; film or literature; any class in which drama, film, or literature is used as a medium for learning. 'The Magic of Drama' uses movies, plays, songs, news, short stories, poetry, proverbs, props and pictures as resources for: activities, discussions, debates, interviews, impromptu speaking, improvisations, original dramas, video-taped performances, skills, fluency, thinking on your feet, clear pronunciation, vocabulary development, listening comprehension, grammatical accuracy and making presentations. Also includes a supplement which provides activities for a selection of plays and movies. The supplement includes activities for these plays, which have also been made into movies: The Heiress, The Best Man, Harvey, Inherit The Wind, Liliom/Carousel, Romeo and Juliet/West Side Story. The supplement also includes activities for these movies: Parenthood, 1776, South Pacific, Field of Dreams, Stanley and Iris and Mr. Holland's Opus. After engaging in the activities in this text, students are more confident and successful communicators who look forward to the next opportunity to converse, present and perform.

Seven ethnodramas illustrate this emerging genre of arts-based research, a burgeoning but evident trend in the field of theatre production itself. With their focus on the personal, immediate and contextual, these plays about marginalized identities, abortion, street life and oppression manage a unique balance between theoretical research and everyday realism.

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