

# Grease We Go Together

Steven Suskin

**'Grease Is the Word'** Oliver Gruner, Peter Krämer, 2019-11-22 Bringing together a group of international scholars from diverse academic backgrounds, 'Grease Is the Word' analyses the cultural phenomenon Grease. With essays covering everything from the film's production history, political representations and industrial impact to its 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.

*Musical Theatre Choreography* Linda Sabo, 2020-08-18 Musical theatre choreography has indisputably evolved over the years and choreographers develop methods of working and philosophical approaches that should be documented but rarely are. Textual information is limited, and what has been written is generally more practical than theoretical, and is minimal compared to those books written for choreographers of modern and contemporary dance. By pointing out the similarities and dissimilarities between concert dance genres and theatre dance, and by identifying the specialized demands of crafting artistic and script-serving theatre dance and staging, this text differentiates musical theatre choreography as a separate and bona fide art form and suggests that 1) universities recognize it as such by offering training possibilities for future musical theatre choreographers, and 2) established choreographers of musicals begin to write down their own artistic processes to help fill the choreographic toolbox for young choreographers wanting to work in this field. In 1943, a light switch was flipped with the musical *Oklahoma!* when Rodgers' and Hammerstein's mission to keep the book absolutely central to the making of a musical was established. After that, other musical theatre artists followed suit causing standards to change. Now, no other artistic element in a musical makes a move without first ensuring that it serves the script. By creating original material that is integral to the telling of a story, composers and lyricists came to be thought of as dramatists. Likewise, *Oklahoma!* choreographer Agnes de Mille seamlessly integrated her dances and staging into the action and created character and situation-specific movement that actually helped forward the plot. Because of her groundbreaking advances, choreographers are now also expected to create dances that serve the script and help to tell the playwright's story. The choreographer, like the librettist, composer, and lyricist, is now positioned as dramatist, as well. In Part 1, the choreographer as dramatist is stressed as the author uses each chapter to reflect upon ways she analyzes librettos and scores to determine the function of

each song in a musical and the stories that should be told through dances and staging created for each song. Drawing from her own experiences as a musical theatre director/choreographer, she reflects upon and shares her artistic process, not in a linear way, but anecdotally, to illustrate the kind of thinking that will lead her to effectively tackle the job at hand. At the end of each chapter, assignments are suggested that may be useful to aspiring choreographers and directors of musicals. This text is a valuable resource for teachers designing a course in theatre choreography on either the undergraduate or graduate level, as well as for professional directors and choreographers who want to think more deeply about their own work. Students of choreography will be asked to reflect upon and to work with techniques that are sometimes similar to, but also often oppositional to those learned in modern dance choreography courses. Part Two offers an overview of the scope of literature and representative articles that have been published on both topics, modern dance composition and musical theatre choreography, as it concisely traces the history of modern dance choreographic pedagogy, aligning it with concurrent trends happening within the American musical theatre since the mid-19th century.

*Musicals in Film* Thomas S. Hischak, 2016-11-07 This wide-ranging guide introduces (or reintroduces) readers to movie musicals past and present, enabling them to experience the development of this uniquely American art form—and discover films they'll love. This comprehensive guide covers movie musicals from their introduction with the 1927 film *The Jazz Singer* through 2015 releases. In all, it describes 125 movies, opening up the world of this popular form of entertainment to preteens, teens, and adults alike. An introduction explains the advent of movie musicals; then, in keeping with the book's historical approach, films are presented by decade and year with overviews of advances during particular periods. In this way, the reader not only learns about individual films but can see the big picture of how movie musicals developed and changed over time. For each film covered, the guide offers basic facts—studio, director, songwriters, actors, etc.—as well as a brief plot synopsis. Each entry also offers an explanation of why the movie is noteworthy, how popular it was or wasn't, and the influence the film might have had on later musicals. Sidebars offering brief biographies of important artists appear throughout the book.

*Open* Andre Agassi, 2009-12-24 #1 NATIONAL BESTSELLER • Far more than a superb memoir about the highest levels of professional tennis, *Open* is the engrossing story of a remarkable life. • Agassi's memoir is just as entrancing as his tennis game." —Time "Honest in a way that such books seldom are." —The New York Times Andre Agassi had his life mapped out for him before he left the crib. Groomed to be a tennis champion by his moody and demanding father, by the age of twenty-two Agassi had won the first of his eight grand slams and achieved wealth, celebrity, and the game's highest honors. But as he reveals in this searching autobiography, off the court he was often unhappy and confused, unfulfilled by his great achievements in a sport he had come to resent. Agassi writes candidly about his early success and his uncomfortable relationship with fame, his marriage to Brooke Shields, his growing interest in philanthropy, and—described in haunting,

point-by-point detail—the highs and lows of his celebrated career.

**Show Tunes** Steven Suskin, 2010-03-09 *Show Tunes*, the most comprehensive musical theatre reference book ever, chronicles the work of Broadway's greatest composers, from 1904 through 2009. Almost 1,000 shows and 10,000 show tunes are included, with additional musicals and composers added to the fourth edition. This fact-packed volume is informative, insightful, provocative, and entertaining: the definitive survey of a fascinating field. It is a must for musical theatre enthusiasts, performers, students, collectors, and anyone who enjoys *Show Tunes*.

**Picketwire Vaquero** James D. Crownover, Jesse Meeker and Riley Fourkiller establish the first ranches along Osage Creek in northwest Arkansas where they raise horses and mules. They trade with Zenas Leonard, an old mountain man, and then Jesse helps Captain Randolph Marcy blaze the 1849 California Trail and chases the murderers of Lieutenant Harrison, grandson of President William Harrison. Back home, the family has to deal with nightriding hoodlums and after an attack on their home, Jesse sells out and moves his family back to the Village on the Middle Fork. The family first travel the Cherokee Trail (not the Trail of Tears) west with gold seeking Cherokees. They stay at Bent's New Fort, trading horses and mules with travelers on the Santa Fe Trail. When Jesse returns to Arkansas, Zenas and his brother Jake stay, managing William Bent's horse herd. They winter at Bent's Picketwire Ranch and Zenas gets his first experience handling wild cattle. During the Civil War, he helps Mr. Bent haul material along the Santa Fe Trail. Hoping to settle in New Mexico Territory, he loses a herd of horses to Indians, trades along the Trail, and has an adventure with crooked gamblers and a stolen herd of horses.

**Musical Theatre Song** Stephen Purdy, 2016-02-25 *Musical Theatre Song* is a handbook for musical theatre performers, providing them with the wide-ranging skill set they need for success in today's competitive musical theatre environment. Breaking down the process into knowing how to select your song material based upon your individuality and how to prepare and perform it in a manner that best highlights your attributes, Stephen Purdy provides a succinct and personalized trajectory toward presentation, taking the reader through a series of challenges that is designed to evoke original, personal and vibrant song performances. Written by renowned Broadway and West End vocal and audition coach Stephen Purdy, *Musical Theatre Song* is a must-have guide for all performers who are looking to succeed in the musical theatre industry.

**The Routledge Companion to Musical Theatre** Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty-five chapters from more than fifty dance, music, and theatre scholars and practitioners, *The Routledge Companion to Musical Theatre* introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship. Investigating the who, what, when, where, why, and how of transnational musical theatre, *The Routledge Companion to Musical Theatre* is a comprehensive guide for those studying the components of musical theatre, its history, practitioners, audiences, and agendas. The Companion expands the study of musical theatre to include the ways we practice and experience musicals, their engagement with technology, and their navigation of international

commercial marketplaces. The Companion is the first collection to include global musical theatre in each chapter, reflecting the musical's status as the world's most popular theatrical form. This book brings together practice and scholarship, featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao, Tony Award-winning star André De Shields, and Tony Award-winning director Diane Paulus. This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study.

**The Big Production #2** Peter Lerangis, 2007-09-06 Rumor has it that there's a casting director coming to see the Big Spring Musical, Grease, and immediately the drama in Drama Club starts heating up. Auditions are swamped, emotions run high, and everyone is stressing to make sure that every last detail—in both performance and production—is exactly right. Meanwhile, it's all just a bit too much for Brianna, who takes some desperate measures to keep her head above water. Can the Drama Club nail their performance and keep Brianna from falling apart? And if they do, will the casting director take notice? It could be the chance of a lifetime, and no one wants to be the one to blow it.

**In Mohawk Country** Dean R. Snow, Charles T. Gehring, William A. Starna, 2023-08-15 For centuries the history of the Mohawk Valley has been shaped by the complex relationships among the valley's native inhabitants, the Mohawk Indians, and its colonists, starting with the Dutch. In Mohawk Country collects for the first time the principal documentary narratives that reveal the full scope of this Mohawk-settler interaction. Some of the sources have never before been translated into English, and several have not been previously published. Of those works that had been published, nearly all are out of print. The Mohawk location near Albany, New York put them at the center of transactions between the Iroquois and European colonists. (The Mohawk were one of the constituent nations within the League of the Iroquois.) These narratives—written by Dutch merchants, French Jesuit missionaries, English soldiers, romantic European travelers, and other literate observers—provide often biased but always fascinating accounts of the Mohawk and their valley. The reader is treated to over two centuries of history, starting with the arrival of the Dutch in the early seventeenth century to the planning of the Erie Canal in the early nineteenth century. These records bring to life the rapid changes experienced by both the Mohawk and their European neighbors. Wars, catastrophic epidemics, and the diplomacy of nearly two centuries are all well represented in this volume. Fascinating cultural differences are also unearthed: the French, for example, dealt with the Mohawk much differently than the Dutch or the English. Just as importantly, these writings reveal—from the unique perspectives of the observer—the Mohawk's struggle to retain their culture in the midst of evolving political, social, and physical environments.

**The Complete Book of 1970s Broadway Musicals** Dan Dietz, 2015-09-03 The 1970s was an exciting decade for musical theatre. Besides shows from legends Stephen Sondheim (Company, Follies, A Little Night Music, and Sweeney Todd) and Andrew Lloyd Webber (Jesus Christ Superstar and Evita), old-fashioned musicals (Annie) and major revivals (No, No, Nanette) became hits. In addition to underappreciated shows like Over Here! and cult musicals such as The Grass Harp and

Mack and Mabel, Broadway audiences were entertained by black musicals on the order of *The Wiz* and *Raisin*. In *The Complete Book of 1970s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1970s. 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 Tony Bennett, Lena Horne, Bette Midler, and Gilda Radner. 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 1970s 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.

San Diego Magazine, 2004-08 San Diego Magazine gives readers the insider information they need to experience San Diego-from the best places to dine and travel to the politics and people that shape the region. This is the magazine for San Diegans with a need to know.

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*"The Farce of the Fart" and Other Ribaldries* Jody Enders, 2011-05-31 Was there more to medieval and Renaissance comedy than Chaucer and Shakespeare? Bien sûr. For a real taste of saucy early European humor, one must cross the Channel to France. There, in the fifteenth and early sixteenth centuries, the sophisticated met the scatological in popular performances presented by roving troupes in public squares that skewered sex, politics, and religion. For centuries, the scripts for these outrageous, anonymously written shows were available only in French editions gathered from scattered print and manuscript sources. Now prize-winning theater historian Jody Enders brings twelve of the funniest of these farces to contemporary English-speaking audiences in *The Farce of the Fart and Other Ribaldries*. Enders's translation captures the full richness of the colorful characters, irreverent humor, and over-the-top plotlines, all in a refreshingly uncensored American vernacular. Those who have never heard the one about the Cobbler, the Monk, the Wife, and the Gatekeeper should prepare to be shocked and entertained. *The Farce of the Fart and Other Ribaldries* is populated by hilarious characters high and low. For medievalists, theater practitioners, and classic comedy lovers alike, Enders provides a wealth of

information about the plays and their history. Helpful details abound for each play about plot, character development, sets, staging, costumes, and props. This performance-friendly collection offers in-depth guidance to actors, directors, dramaturges, teachers, and their students. The *Farce of the Fart and Other Ribaldries* puts fifteenth-century French farce in its rightful place alongside Chaucer, Shakespeare, commedia dell'arte, and Molière—not to mention Monty Python. Vive la Farce!

**The Complete Book of 1990s Broadway Musicals** Dan Dietz, 2016-09-29 Musicals of the 1990s felt the impact of key developments that forever changed the landscape of Broadway. While the onslaught of British imports slowed down, the so-called Disneyfication of Broadway began, a trend that continues today. *Beauty and the Beast* and *The Lion King* became long-running hits, followed by more family-friendly musicals. The decade was also distinguished by a new look at revivals—instead of slavishly reproducing old shows or updating them with campy values, Broadway saw a stream of fresh and sometimes provocative reinventions, including major productions of *My Fair Lady*, *Damn Yankees*, *Carousel*, *Show Boat*, and *Chicago*. In *The Complete Book of 1990s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1990s. This book discusses the era's major hits (*Miss Saigon*, *Crazy for You*, *Rent*), notorious flops (*Shogun*, *Nick & Nora*, *The Red Shoes*), controversial shows (*Passion*, *The Capeman*), and musicals that closed during their pre-Broadway tryouts (*Annie 2: Miss Hannigan's Revenge*, *Whistle Down the Wind*). 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 Sandra Bernhard, Michael Feinstein, Patti LuPone, Liza Minnelli, and Mandy Patinkin. Each entry contains the following information: Plot summary, Cast members, Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors, Opening and closing dates, Number of performances, Critical commentary, Musical numbers and the performers who introduced the songs, Production data, including information about tryouts, Source material, 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 1990s Broadway Musicals* provides 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.

**Rethinking the Hollywood Teen Movie** Frances Smith, 2018-06-30 An analysis of novelistic explorations of modernism in mathematics and its cultural interrelations.

**Happy Days** Benjamin L. Alpers, 2024-01-12 After the techno-futurism of the 1950s and the utopian 1960s vision of a "great society," the 1970s saw Americans turning to the past as a source for both nostalgic escapism and serious reflection on the nation's history. While some popular works like *Grease* presented the relatively recent past as a more innocent time,

far away from the nation's post-Vietnam, post-Watergate malaise, others like *Roots* used America's bicentennial as an occasion for deep soul-searching. *Happy Days* investigates how 1970s popular culture was obsessed with America's past but often offered radically different interpretations of the same historical events and icons. Even the figure of the greaser, once an icon of juvenile delinquency, was made family-friendly by Henry Winkler's Fonzie at the same time that he was being appropriated in more threatening ways by punk and gay subcultures. The cultural historian Benjamin Alpers discovers similar levels of ambivalence toward the past in 1970s neo-noir films, representations of America's founding, and neo-slave narratives by Alex Haley and Octavia Butler. By exploring how Americans used the 1970s to construct divergent representations of their shared history, he identifies it as a pivotal moment in the nation's ideological fracturing.

*From Brokenness to Wholeness* Daffney M. Hawkins, 2019-03-20 This book is to be utilized as a tool for the witnessing of Christ Jesus. Its main purpose is to serve others with healing, deliverance and the restoration power of God. Daffney's testimony is shared in a prolific and courageous manner. She expresses the process of her tumultuous journey from brokenness to wholeness. By grace, her impossibilities were replaced by possibilities in Christ Jesus. Also, it provides the hopefulness of God to timely rescue anyone from the snares of bondage. The soundness of its wisdom encourages, inspires and motivates anyone to discover his or her voice. It guarantees to help others to avoid spiritual and natural pitfalls.

*Sex, Drugs, Rock & Roll, and Musicals* Scott Miller, 2011 An endlessly entertaining and informative look at how musicals have both reflected and adapted to America's changing mores

*Sisterfriends* Michelle V. Agins, Julia Chance, 2001-11 A collection of inspirational essays combines with photographs to celebrate the role and implications of sisterhood--friendship among African-American women, both famous and unsung.

Discover tales of courage and bravery in *Explore Bravery* with its empowering ebook, *Unleash Courage in Grease We Go Together*. In a downloadable PDF format ( PDF Size: \*), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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