

Song If I Loved You

Thomas S. Hischak

If I Loved You Jean C. Joachim, 2017-12-13 Does love always mean total truth? Successfully shunning the limelight was one way for Megan Davis to keep her family secret. The press intruded on her life when her twin brother, Mark, became the star quarterback for the Delaware Demons. A smart, successful financial advisor, disrespectful of tabloid superstars, Meg was shocked when she was selected to launch a celebrity division in the prestigious investment firm, Dillon & Weed and overwhelmed by the charisma of her first client. Gorgeous, magnetic movie star, Chaz Duncan, wary of women who wanted to bask in his fame or sell his secrets to the media, valued privacy above all else. Would attractive Megan Davis, his new financial advisor charm the truth from him or would he continue his high profile but lonely existence to keep his secret safe? Jealousy, deceit and scandal threaten two careers and the quest for true love and trust in this roller-coaster-ride contemporary romance.

If I Loved You LeRoy A. Miltner, 2017-03-28 Frank Berkeley, a young American art student, is offered the opportunity to continue his studies by a wealthy woman who arranges for him to spend a summer with an artist couple in Paris. Leaving his disappointed lover behind, he travels to Paris where he gains the needed knowledge to return to New York and begin working in a respected museum of art. There, with additional study and experience, he becomes a widely known appraiser of fine art. At one point, he is commissioned to examine two paintings. One is suspected of being stolen by Nazis in the 1930s; the other challenges Frank to discover if the painting, by a noted artist, is genuine or a remarkable fraud. In both instances, the results of his findings put his future reputation on the line.

Enchanted Evenings : The Broadway Musical from Show Boat to Sondheim Washington Geoffrey Block Professor of Music University of Puget Sound, 1997-10-02 The classic musicals of Broadway can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. What was the inspiration for Rodgers and Harts Pal Joey, or Rodgers and Hammersteins Carousel? Why is Marias impassioned final speech in West Side Story spoken, rather than sung? Now, in Enchanted Evenings, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadway's Golden Era. Readers will find insightful studies of such all-time favorites as Show Boat, Anything Goes, Porgy and Bess, Carousel, Kiss Me, Kate, Guys and Dolls, The Most Happy Fella, My

Fair Lady, and West Side Story. Block provides a documentary history of fourteen musicals in all--plus an epilogue exploring the plays of Stephen Sondheim--showing how each work took shape and revealing, at the same time, production by production, how the American musical evolved from the 1920s to the early 1960s, and beyond. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Drawing on manuscript material such as musical sketches, autograph manuscripts, pre-production librettos and lyric drafts, Block reveals the winding route the works took to get to their final form. Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Kurt Weill, Frank Loesser, Leonard Bernstein, Sondheim, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity. Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences, shedding light on why many of these innovative shows are still performed in high schools, colleges, and community theaters across the country, while others, such as Weills One Touch of Venus or Marc Blitzsteins The Cradle Will Rock, languish in comparative obscurity. Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time.

The Birth of Pleasure Carol Gilligan, 2003-08-12 The author of the classic *In a Different Voice* offers a brilliant, provocative book about love that has powerful implications for the way we live and love today. "Compelling ... A thrilling new paradigm." —The Times Literary Supplement Carol Gilligan, whose *In a Different Voice* revolutionized the study of human psychology, now asks: Why is love so often associated with tragedy? Why are our experiences of pleasure so often shadowed by loss? And can we change these patterns? Gilligan observes children at play and adult couples in therapy and discovers that the roots of a more hopeful view of love are all around us. She finds evidence in new psychological research and traces a path leading from the myth of Psyche and Cupid through Shakespeare's plays and Freud's case histories, to Anne Frank's diaries and contemporary novels.

The Oxford Handbook of Sondheim Studies Robert Gordon, 2014-05-01 The Oxford Handbook of Sondheim Studies offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies. Focusing on broad groups of issues relating to the music and the production of Sondheim works, rather than on biographical questions about the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in musicological, theatrical, and socio-cultural terms. This collection of never-before published essays addresses

issues of artistic method and musico-dramaturgical form, while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses (including sociology, history, and feminist and queer theory) establishes his position in a broader cultural context.

Performing in Contemporary Musicals David Sisco, Laura Josepher, 2022-03-13 *Performing in Contemporary Musicals* brings into sharp focus the skills performers must possess when tackling shows that are newly written, in development, or somewhere in between. The authors bust myths about contemporary musical theatre and analyze the development timelines of musicals from around the world. They also explore how performers can become invaluable to a creative team by developing the skills needed to move a new musical forward including: contemporary acting and singing techniques, dramaturgy, quickly picking up new material, and collaboration. Each chapter features insightful industry interviews, recommended activities, an extensive reading list, and an online companion for further study. This textbook is the only comprehensive resource that provides an overview of the development process of a new musical while guiding musical theatre performers to be fruitful collaborators in a new works scenario.

Rodgers and Hammerstein's Carousel Tim Carter, 2017-09-27 *Carousel* (1945), with music by Richard Rodgers and the book and lyrics by Oscar Hammerstein II, was their second collaboration following the surprising success of *Oklahoma!* (1943). They worked again with Theresa Helburn and Lawrence Langner of the Theatre Guild (producers), Rouben Mamoulian (director), and Agnes de Mille (choreographer). But with *Oklahoma!* still running to sell-out houses, they needed to do something quite different. Based on a play, *Liliom* (1909), by the Hungarian playwright Ferenc Molnár, *Carousel* took Broadway musical theater in far darker directions because of its subject matter-the protagonist, Billy Bigelow, is wholly an anti-hero-and also given its extensive music that some claimed came close to opera. The action is shifted from a gritty working-class suburb of Budapest to the New England coast (Maine), but the themes remain the same as two social misfits try to survive harsh economic times. Billy Bigelow is unemployed, prone to domestic violence, and dies in the course of committing a robbery; Julie Jordan sticks by him through thick and thin; and the show seeks some manner of redemption for both of them as Billy is given a day back on earth to do some good for his wife and their daughter. Troubling though these matters are nowadays, they fit squarely in the context of a country moving through the end of World War II to an uncertain future. Not for nothing had composers such as Giacomo Puccini and Kurt Weill already tried to persuade Molnár to release his play. It also led Rodgers and Hammerstein to new heights: songs such as *If I Loved You*, Billy's *Soliloquy*, and *You'll Never Walk Alone* transformed the American musical. In this book, we discover how and why they came about, and exactly

what Carousel was trying to achieve.

The Musical from the Inside Out Stephen Citron, 1997-10-01 An entertaining and informative new guidebook to the creation of the musical show, filled with anecdotes, practical advice, and sparkling commentary from the biggest Broadway insiders.

Hit Songs, 1900-1955 Don Tyler, 2007-04-16 This is a chronology of the most famous songs from the years before rock 'n' roll. The top hits for each year are described, including vital information such as song origin, artist(s), and chart information. For many songs, the author includes any web or library holdings of sheet music covers, musical scores, and free audio files. An extensive collection of biographical sketches follows, providing performing credits, relevant professional awards, and brief biographies for hundreds of the era's most popular performers, lyricists, and composers. Includes an alphabetical song index and bibliography.

Round in Circles Barry Kester, 2024-10-15 Round In Circles: The Story of Rodgers & Hammerstein's Carousel is intended not only for those who share the author's love of the 'Golden Age' Broadway musicals, but also for students of the genre who want to learn about the trials and tribulations encountered in producing a musical at that time when Rodgers and Hammerstein were transforming such shows into the unique American art form we continue to enjoy today. The book covers the history of Carousel from its beginning as Liliom, a 1909 play by Hungarian author Ferenc Molnar, to its latest 2021 London revival. At first, Rodgers and Hammerstein dismissed the idea of turning Liliom into a musical. How they were persuaded to change their minds, and the struggles the duo experienced in adapting the dark, fantastical play is a key part of the story told by author, Barry Kester. But the book also shines the spotlight onto Rodgers and Hammerstein themselves, looking at their lives, their working methods and their relationship, which was not always as harmonious as one might have thought. Although Carousel was created by Rodgers and Hammerstein, it would not have happened without the help of some extraordinary people, both backstage and onstage and the book pays due tribute to them all. Many of Carousel's songs have become well-loved standards, none more so than You'll Never Walk Alone and not just because of its association with football. A chapter is devoted to this remarkable anthem. Carousel's story did not end with its 1945 Broadway opening. After an initial London run and a nationwide tour in the States, there was a film version. The author relates the many problems that were encountered on that production. The book examines what many would agree to be the finest production of Carousel to date, staged at the National Theatre in 1992 directed by Nicholas Hytner and concludes with a look at some of the more recent revivals and the show's place in the musical theatre canon today. Barry Kester lives in Pinner and has loved musical theatre all his life. After retirement in 2010, he set out to write a detailed history of his favourite musical. Round in Circles: The Story of Rodgers & Hammerstein's Carousel is his first book.

Shockaholic Carrie Fisher, 2011-11-10 'I don't hate hardly ever, and when I love, I love for miles and miles . . .' Carrie

Fisher in Shockaholic [Shockaholic] is the finest, funniest, chronicler of the maddest celebrity mores. Sunday Times By the time Carrie Fisher wrote Shockaholic, it had been a roller coaster of a few years since her Tony- and Emmy-nominated, one-woman Broadway show and New York Times bestselling book Wishful Drinking. The electro-convulsive shock therapy she's been undergoing is threatening to wipe out (what's left of) her memory. She lost her beloved father, Eddie Fisher, but also her once-upon-a-very-brief-time stepmother, Elizabeth Taylor, as well as over forty pounds of unwanted flesh, all the while staying sober and sane-ish. Yes, of course, Shockaholic is laugh-out-loud funny, acerbic, and witty as hell. But it also reveals a new side of Carrie Fisher that may even bring a pleasant shock your way: it is contemplative, vulnerable, and ultimately quite tender. From the woman who took us to space and back, we bring you Carrie Fisher: the woman, mother, daughter and of course, Princess. Carrie Fisher, the daughter of Debbie Reynolds and Eddie Fisher, became an icon when she starred as Princess Leia in the original Star Wars trilogy. Her star-studded career included roles in numerous films such as The Blues Brothers and When Harry Met Sally. She was the author of four bestselling novels, Surrender in the Pink, Delusions of Grandma, The Best Awful and Postcards from the Edge, which was made into a hit film starring Shirley MacLaine and Meryl Streep. Her first work of non-fiction was the cult hit Wishful Drinking. Carrie's experience with addiction and mental illness - and her willingness to talk honestly about them - made her a sought-after speaker and respected advocate. She was truly one of the most magical people to walk among us. Further praise for Carrie Fisher:- 'Fisher has a talent for lacerating insight that masquerades as carefree self-deprecation' Los Angeles Times 'She is one of the rare inhabitants of La-La Land who can actually write' New York Times

The Ultimate Broadway Musical List Book Steven M. Friedman, 2016-02-16 From Showboat to Hamilton, American musical theater has long held the imagination of the nation's theatergoers. Those who love Broadway musicals always have their favorites, their all-time bests, their most reviled shows, and the ones that are absolutely unforgettable. The Ultimate Broadway Musical List Book considers the history of the Broadway musical from the unique perspective of the list: the bests and worsts of various eras, the groundbreaking shows and the forgotten gems. Author Steven M. Friedman explores the musicals of the last ninety years, taking apart favorites and flops alike in numerous creative ways. These lists offer facts and background that stimulate laugh and discussion, provoke passionate reactions, and provide tons of fun for any Broadway enthusiast. Offering a new twist on the subject, this collection explores Broadway musicals and their history and provides intriguing background for music theater aficionados of all levels.

Movie Song Catalog Ruth Benjamin, Arthur Rosenblatt, 2024-10-17 This is an exhaustive reference volume to the thousands of songs, songwriters and performers in 1,460 American and British films (musical and nonmusical) since the advent of the talkie in 1928. Listed alphabetically by film title, each entry provides full production information on the movie, including the country of origin, year of release, running time, director, musical director, musical score, studio, producer,

orchestra or bands featured, music backup, vocalist, (dubber who sang on the soundtrack), and performers. Each song title in the main entry is followed by the name of the performer, lyricist, composer, and, when appropriate, arranger.

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The Rodgers and Hammerstein Encyclopedia Thomas S. Hischak,2007-06-30 Still the most influential and popular songwriting team in the history of the American Musical Theatre, Richard Rodgers and Oscar Hammerstein represent Broadway musicals at their finest. The team revolutionized the musical play with *Oklahoma!* in 1943 and then went on to explore territory never put on the musical stage before in such beloved shows as *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. The team also worked in film, as with *State Fair*, and in the new medium of television, with *Cinderella*. For the first time, the lives, careers, works, songs, and themes of Rodgers and Hammerstein have been gathered together in an encyclopedia that covers the many talents of these men. In addition to their plays and films together, every work that each man did with other collaborators is also discussed. Hundreds of their songs are described, and there are entries on the many actors, directors, and other creative artists who they worked with. A complete list of awards, recordings, and books about the team are included, as well as a chronology of everything either man wrote. But *The Rodgers and Hammerstein Encyclopedia* is not just about facts. It explains their work, explores themes in their musicals, and illustrates why they remain a driving force in the American Theatre. This is the first encyclopaedia to look specifically at the careers and works of Rodgers and Hammerstein, covering all their musicals together for stage, screen and television, but also everything they wrote with others. The purpose is to create a comprehensive guide to the American Musical Theatres foremost collaboration. The encyclopedia is (1) comprehensive, describing the works, the people involved in those works, and many of their famous songs; (2) up-to-date, including the most recent revivals of their works and new recordings of their scores; and (3) easy to use, being alphabetically arranged with cross-reference listings, chronological lists, lists of awards and recordings, and bibliographic information for further reading.

Singing and the Actor Gillyanne Kayes,2014-07-04 Classical singing training is no longer relevant for the theatre performer today. So how does an actor train his singing voice? Now in its second edition, this practical handbook takes the reader through a step-by-step training programme relevant to the modern singing actor and dancer. A variety of contemporary voice qualities including belting and twang are explained, with exercises for each topic.

Song of the Season Thomas Hischak,2024-03-21 What links the popular songs *You'll Never Walk Alone*, *Send in the Clowns*, *Memory* and *I Am What I Am*? They all originated in Broadway musicals. *Song of the Season* is for those who believe that the score is at the heart of a musical and is the essential building block on which the rest of a show is built. Through a systematic historical survey from 1891 to 2023 it argues that the best musicals survive because of their songs, from early 20th century classics such as *Show Boat* and *Oklahoma!* through to the contemporary sound of *Dear Evan Hansen* and

Hamilton. Looking at outstanding songs from each Broadway season, the development and history of the musical is illustrated with a fresh perspective. As song styles and popular music tastes changed throughout the decades this structure charts the progress of American showtunes alongside popular music forms as songs evolved from the waltz and ragtime to jazz, rock, rap and hip-hop. Factual analysis and historical context combine to offer a rich picture of the American songbook from Irving Berlin to Elton John. *Song of the Season* paints a fresh picture for musical theatre students and fans alike, illustrating significant changes in the form through the music. Analyzed in an accessible and engaging way that doesn't rely on music theory knowledge, and including a link to playlist where all the 'songs of the seasons' can be listened to, it is a must-have for those looking to expand their knowledge of the form and trace the social history of the American showtune.

The Singer's Musical Theatre Anthology - "16-Bar" Audition Hal Leonard Corp., 2010-06-01 (Vocal Collection).

Baritone/Bass edition. Songs especially good for auditions have been chosen from Volumes 1-5 of The Singer's Musical Theatre Anthology and edited to 30-40 second 16-Bar excerpts. Each volume includes over 100 songs in original keys.

Listening for America: Inside the Great American Songbook from Gershwin to Sondheim Rob Kapilow, 2019-11-05 Finalist

• The Marfield Prize [National Award for Arts Writing] “Not since the late Leonard Bernstein has classical music had a combination salesman-teacher as irresistible as Kapilow.” —Kansas City Star “If you want to understand American history, listen to its popular music,” writes renowned NPR host Rob Kapilow. “If you want to understand America’s popular music, listen to its history.” Through the songs of eight legendary American composers—Kern, Porter, Gershwin, Arlen, Berlin, Rodgers, Bernstein, and Sondheim—Kapilow listens for the history not just of musical theater, but of America itself. Combining close readings of Broadway hits like “Summertime” and “Stormy Weather” with a wide-angled historical point of view, *Listening for America* shows us how we too can listen along as America discovered its identity through the epochal transformations of the twentieth century.

The Young Boy Thomas J. Celi, 2024-08-09 Tom is a retired scientific software engineer with fifty years of professional experience. He earned bachelor's and master's degrees from Stevens Institute of Technology in Hoboken, New Jersey. Frequently, thoughts flow into his head during the night. *The Young Boy* was one of those thoughts. The first few chapters were purely figments of his imagination. But later he recalled his worldwide business and pleasure travels and used *The Young Boy* as the media to convey his memories to you, the reader. Tom's Italian background and travels through Italy influenced the boy and characters he met. Family is very important to Tom, and so it is to the young boy. Tom and the boy worked with their fathers in a family business from an early age. However, advanced education separated the boy and Tom from the businesses. Mathematics was key in the development of both Tom and the boy. Tom learned advanced math from on-the-job education. The boy had a natural talent for math. None of the characters in the book have names. The author did not want the reader to preconceive the personalities of the characters.

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