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Emma Brookes



What Would Barbra Do?

How Musicals
Changed My Life

What Would Barbra Do How Musicals Changed My Life

Donelle Ruwe, James Leve



What Would Barbra Do How Musicals Changed My Life:

What Would Barbra Do? Emma Brockes, 2009-10-13 Emma Brockes didn't always love musicals. In fact, she hated them. One of her earliest and most painful memories is of her mother singing *The Hills Are Alive* while young Emma crossed the street to go to her babysitting gig. According to her mother, the music would keep muggers at bay. According to Emma, it warded off friends, a social life, and any chance of being normal. As she grew older, however, these same songs continued to resonate in her head, first like a broken record and then as a fond reminder of her mother's love. Some people would slice off their arm with a plastic knife before they'd sit through *Fiddler on the Roof* or *The Sound of Music*. But musicals are everywhere, and it's about time someone asked why. From *An American in Paris* to *Oklahoma*, Brockes explores the history, art, and politics of musicals and how they have become an indelible part of our popular culture. Smartly written and incredibly witty, this is a book for people who understand that there are few situations in which the question "What would Barbra do?" doesn't have relevance in a world much better lived to a soundtrack of show tunes. At the heart of *What Would Barbra Do?* is a touching story about a daughter, a mother, and how musicals kept them together. Part memoir, part musical history tour, it will keep you laughing and singing all at once. [The Making of Cabaret](#) Keith Garebian, 2011-04-20 A handy and engaging chronicle, this book is the most detailed production history to date of the original Broadway version of *Cabaret*, showing how the show evolved from Christopher Isherwood's Berlin stories into John van Druten's stage play, a British film adaptation, and then the Broadway musical conceived and directed by Harold Prince as an early concept musical. With nearly 40 illustrations, full cast credits, and a bibliography, *The Making of Cabaret* will appeal to musical theatre aficionados, theatre specialists, and students and performers of musical theatre. [Children, Childhood, and Musical Theater](#) Donelle Ruwe, James Leve, 2020-02-19 Bringing together scholars from musicology, literature, childhood studies, and theater, this volume examines the ways in which children's musicals tap into adult nostalgia for childhood while appealing to the needs and consumer potential of the child. The contributors take up a wide range of musicals, including works inspired by the books of children's authors such as Roald Dahl, P. L. Travers, and Francis Hodgson Burnett, created by Rodgers and Hammerstein, Lionel Bart, and other leading lights of musical theater, or conceived for a cast made up entirely of children. The collection examines musicals that propagate or complicate normative attitudes regarding what childhood is or should be. It also considers the child performer in movie musicals as well as in professional and amateur stage musicals. This far-ranging collection highlights the special place that musical theater occupies in the imaginations and lives of children as well as adults. The collection comes at a time of increased importance of musical theater in the lives of children and young adults. **She Left Me the Gun** Emma Brockes, 2014-06-24 One of those memoirs that remind you why you liked memoirs in the first place. It has the density of a very good novel. As you do with the best writers, you feel lucky to be in Ms. Brockes's company. Dwight Garner, *The New York Times*. A chilling work of psychological suspense and forensic memoir, *She Left Me the Gun* is a tale of true transformation, the

story of a young woman who reinvented herself so completely that her previous life seemed simply to vanish and of a daughter who transcends her mother's fears and reclaims an abandoned past One day I will tell you the story of my life promises Emma Brockes's mother and you will be amazed Brockes grew up hearing only pieces of her mother's past stories of a rustic childhood in South Africa glimpses of a bohemian youth in London and yet knew that crucial facts were still in the dark A mystery to her friends and family Paula was clearly a strong self-invented woman glamorous no nonsense and frequently out of place in their quaint English village In awe of Paula's larger than life personality Brockes never asked why her mother emigrated to England or why she never returned to South Africa never questioned the source of her mother's strange fears or tremendous strengths Looking to unearth the truth after Paula's death Brockes begins a dangerous journey into the land and the life her mother fled from years before Brockes soon learns that Paula's father was a drunk megalomaniac who terrorized Paula and her seven half siblings for years After finally mustering the courage to take her father to court Paula is horrified to see the malevolent man vindicated of all charges As Brockes discovers this crushing defeat left Paula with a choice take her own life or promise herself never to be intimidated or unhappy again Ultimately she chooses life and happiness by booking one way passage to London but not before shooting her father five times and failing to kill him Smuggling the fateful gun through English customs would be Paula's first triumph in her new life She Left Me the Gun carries Brockes to South Africa to meet her seven aunts and uncles weighing their stories against her mother's silences Brockes learns of the violent pathologies and racial propaganda in which her grandfather was inculcated sees the mine shafts and train yards where he worked as an itinerant mechanic and finds in buried government archives the court records proving his murder conviction years before he first married Brockes also learns of the turncoat stepmother who may have perjured herself to save her husband dooming Paula and her siblings to the machinations of their hated father Most of all She Left Me the Gun reveals how Paula reinvented herself to lead a full happy life As she follows her mother's footsteps back to South Africa Brockes begins to find the wellsprings of her mother's strength the tremendous endurance which allowed Paula to hide secrets from even her closest friends and family But as the search through cherished letters and buried documents deepens Brockes realizes with horror that her mother's great success as a parent was concealing her terrible past and that unearthing these secrets threatens to undo her mother's work A beguiling and unforgettable journey across generations and continents She Left Me the Gun chronicles Brockes's efforts to walk the knife edge between understanding her mother's unspeakable traumas and embracing the happiness she chose for her daughter

Lerner and Loewe's My Fair Lady Keith Garebian, 2016-09-13 An Englishman's way of speaking absolutely classifies him The moment he talks he makes some other Englishman despise him Henry George Bernard Shaw famously refused to permit any play of his to be degraded into an operetta or set to any music except its own Allowing his beloved Pygmalion to be supplanted by a comic opera was therefore unthinkable yet Lerner and Loewe transformed it into My Fair Lady 1956 a musical that was to delight audiences and critics

alike By famously reversing Shaw's original ending the show even dared to establish a cunningly romantic ending Keith Garebian delves into the libretto for a fresh take and explores biographies of the show's principal artists to discover how their roles intersected with real life Rex Harrison was an alpha male onstage and off Julie Andrews struggled with her chaste diva image and the direction of the sexually ambiguous Moss Hart contributed to the musical's sexual coding **The Rest of the Story** Arthur Laurents, 2012-09-01 Applause Books Best known for the hit musicals *West Side Story* and *Gypsy* Arthur Laurents began his career writing socially minded plays such as *Home of the Brave* and *Time of the Cuckoo* He also garnered impressive credits as a screenwriter *The Way We Were* and stage director *La Cage aux Folles* Such a varied professional life makes for absorbing reading as unleashed in his lively 2000 autobiography *Original Story* By Laurents passed away early in 2011 but not before writing *The Rest of the Story* in which he revealed all that had happened in his life since *Original Story* By filled with the wisdom he gained in growing older and a new perspective brought on by Laurents experience of deep personal loss including the death of his longtime companion Tom Hatcher Laurents style remains engrossing and brutally honest His voice is still highly intelligent loving generous and gracious He remained committed to his artistic vision to the very end as captured in the epilogue which he completed only days before his death The book ends with a loving and insightful coda by Laurent's good friend and the editor of this book David Saint [The Making of Barbara Pym](#) Emily Stockard, 2021-11-10 *The Making of Barbara Pym* offers new insights into Pym's formative years as a writer during which she honed a complex view of the necessity of change on individual and cultural levels Supported by newly published archival material this comprehensive study of Pym's early work explores her personal and fictional pre war and wartime writing including unpublished and posthumously published works before looking closely at *Some Tame Gazelle* and *Excellent Women* published during Britain's post war austerity period Of central importance is a new recognition of Pym's use of social roles particularly those of women as proper avenues for change The book traces how Pym came to devise characters whose individual development can be seen as analogous to or representative of larger cultural movements Pym uses the spinster figure to embody the forward looking cultural perspectives that she endorsed and then finally in *Jane and Prudence* to figure the end of Britain's austerity period *From Studio to Stage* Barbara M. Doscher, 2002 The late Doscher was a singing teacher at the U of Colorado Boulder This volume compiles the note cards on songs and arias that she composed in order to aid her teaching The entries are broadly organized by type of piece with notes on difficulty author keys available ranges tessitura voice types and other comments included Five indexes allow readers to find compositions by composer lyricist title range and difficulty level Annotation copyrighted by Book News Inc Portland OR [New Books on Women, Gender and Feminism](#), 2008 *The Gospel According to James and Other Plays* Charles R. Smith, 2012-11-15 This collection of five award winning plays by Charles Smith includes *Jelly Belly* *Free Man of Color* *Pudd'nhead Wilson* *Knock Me a Kiss* and *The Gospel According to James* Powerful provocative and entertaining these plays have been produced by professional theater

companies across the country and abroad Four of the plays are based on historical people and events from W E B Du Bois and Countee Cullen to the Harlem Renaissance Accurate in the way they capture the political and cultural milieu of their historical settings and courageous in the way they grapple with difficult questions such as race education religion and social class these plays jump off the page just as powerfully as they come to life on stage This first ever collection from one of the nation s leading African American playwrights is a journey down the complex road of race and history

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