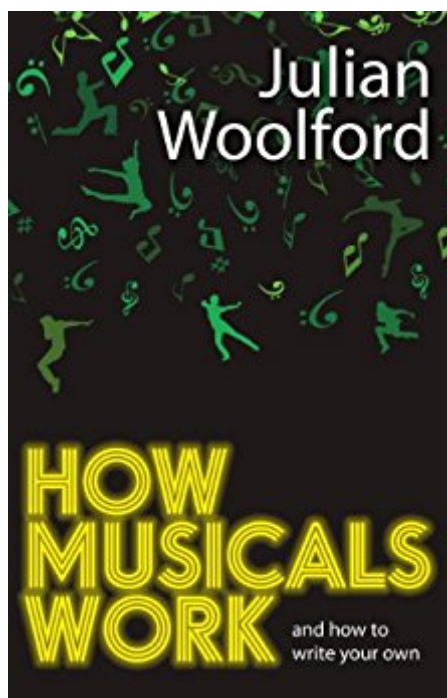


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# How Musicals Work: And How To Write Your Own (Theatrebook)



## Synopsis

Musicals are the most popular form of stage entertainment today, with the West End and Broadway dominated by numerous long-running hits. But for every *Wicked* or *Phantom of the Opera*, there are dozens of casualties that didn't fare quite so well. In this book, Julian Woolford explores the musical-theatre canon to explain why and how some musicals work, why some don't, and what you should (and shouldn't) do if you're thinking of writing your own. Drawing on his experience as a successful writer and director of musicals, and as a lecturer in writing musicals at the University of London, Woolford outlines every step of the creative process, from hatching the initial idea and developing a structure for the work, through creating the book, the music and the lyrics, and on to the crucial process of rewriting. He then guides the reader through getting a musical produced, with invaluable advice about generating future productions and sustaining a career. The book includes dozens of exercises to assist the novice writer in developing their craft, and detailed case studies of well-known musicals such as *Les Misérables*, *The Sound of Music*, *Miss Saigon*, *Little Shop of Horrors*, *Godspell* and *Evita*. An essential guide for any writers (or would-be writers) of musicals, *How Musical Work* is a fascinating insight for anyone interested in the art form or who has ever wondered what it takes to get from first idea to first night. 'If anyone knows how musicals work (I'm not sure I do), this highly entertaining dissection of every aspect of that bewildering art form reveals that Julian Woolford does.' Tim Rice 'Excellent... a useful source of information' *The Stage*

## Book Information

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## Customer Reviews

When my musical was accepted into a festival, I realized I needed more than a blurb -- I needed an actual script. However, I had no experience in theater. Undaunted, I bought this book. It was a transformative manual for a complete novice. I learned about beats, plotting, and the prerequisite romance. While I don't know if the book would be helpful for someone Broadway bound, it made all the difference in NJ.

This book walks through the technicals of how a musical works. From rhymes to scansion to which letters make the best singing sounds. Its an amusing and very humbly written guide, from someone who has has their share of Broadway success. It has both made me want to see more musicals and at the same time made me appreciate how hard it would be to write my own.

Whether you are writing for stage, film or print, read this book. It really gets one into the deeper process of creating a believable world for your audience. It's a god-send to me for the musical I'm writing. If you lack the resources to get to a writing workshop, class, etc. then buy this book. It will essentially teach you all you need to know & I believe it will save you a lot of money. I was going to take a screenwriting class, but after studying this book, I don't feel I need to anymore. Great resource if you really want to write a great story!

I finally wrote a musical!!! Woo hoo!!! It's called Jean & The Wonderful Idea Machine. It's a children's empowerment musical :)

This book is a very straightforward, well-written, down-to-earth guide on how to write a musical. I would say it probably would be more helpful for the book-writer/lyricist than for the composer. However, my composer got the book as well, and found Mr. Woolford's information on musical matters 'immensely' helpful. I was already in the writing process when I got this book, and it made me trash my 10 pages of script and overhaul my entire plot. But it was a good thing. I'm still busy writing lyrics, but my composer and I hope to see our musical on the stage in our community

sometime next year!

A wonderful summary of all the details of putting together a musical. Interspersed with practical tips and exercises to apply to your project. Very empowering.

A complete material, with many references and specific points, not only in musical theatre, but in drama structure as a whole

I have only been skimming the text so far but what I have gathered is inspiring.

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