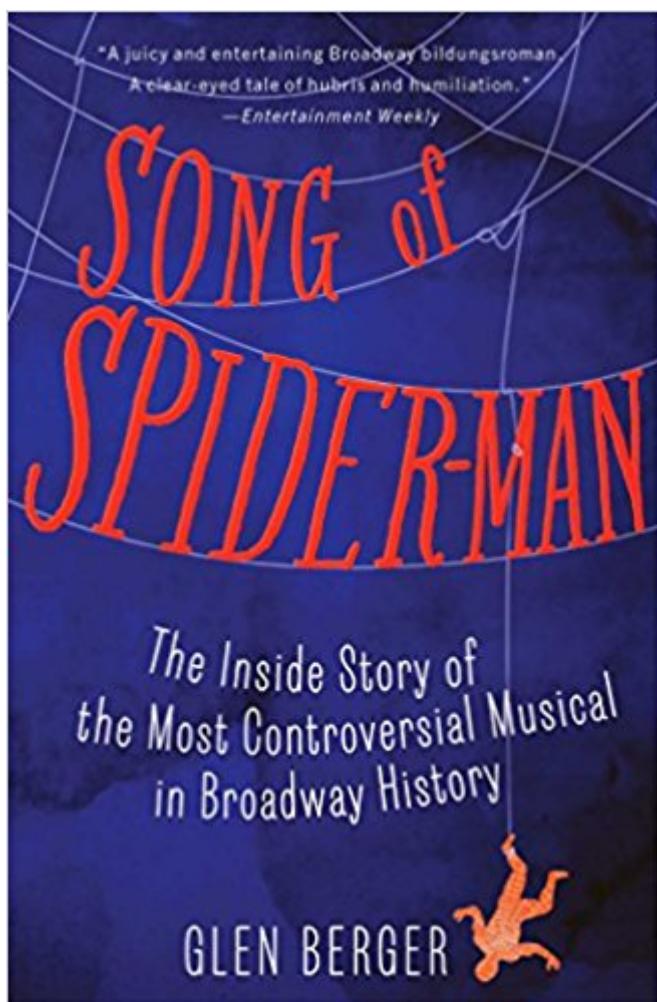


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Song Of Spider-Man: The Inside Story Of The Most Controversial Musical In Broadway History



Synopsis

Ã¢ “One of the best literary works of this yearÃ¢ (Miami Herald-Tribune): The true story of a theatrical dreamÃ¢ or nightmareÃ¢ come trueÃ¢ the making of the Spider-Man musical. As you might imagine, writing a Broadway musical has its challenges. But it turns out there are challenges one canÃ¢ ,t begin to imagine when collaborating with two rock legends and a superstar director to stage the biggest, most expensive production in theater history. Renowned director Julie Taymor picked playwright Glen Berger to cowrite the book for a \$25 million Spider-Man musical. TogetherÃ¢ along with U2Ã¢ ,s Bono and EdgeÃ¢ they would shape a work that was technically daring and emotionally profound, with a story fueled by the heroÃ¢ ,s quest for loveÃ¢ and the villainsÃ¢ ,c quest for revenge. Or at least, thatÃ¢ ,s what theyÃ¢ ,d hoped for. But when charismatic producer Tony Adams died suddenly, the show began to lose its footing. Soon the budget was ballooning, financing was evaporating, and producers were jumping ship or getting demoted. And then came the injuries. And then came word-of-mouth about the show itself. What followed was a pageant of foul-ups, falling-outs, ever-more harrowing mishaps, and a whole lot of malfunctioning spider legs. This Ã¢ “circus-rock-and-roll-drama,Ã¢ with its \$65 million price tag, had become more of a spectacle than its creators ever wished for. During the showÃ¢ ,s unprecedented seven months of previews, the companyÃ¢ ,s struggles to reach opening night inspired breathless tabloid coverage and garnered international notoriety. Through it all, Berger observed the chaos with his signature mix of big ambition and self-deprecating humor.

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Customer Reviews

“An absorbing account of one of show biz’s more bizarre real-life adventures.” (USA Today) “Mr. Berger knows how to write, and he can tell a good story.” (New York Times) “Juicy and entertaining.” (Entertainment Weekly) “Hilarious and engrossing. . . .” (Miami Herald-Tribune) “Self-deprecating, funny, wise” and more than a little wistful. (American Theatre Magazine) “Spider-Man: Turn Off the Dark turned out to be a dud, but Berger’s book is one of the best recent accounts of the making and unmaking of a big Broadway show.” (Connecticut Post) “This book should be required reading for all theater students.” (TheaterMania.com) “This juicy memoir offers up the requisite dirt to make a satisfying read for Broadway carrions and disaster junkies alike.” (TheaterMania.com) “An entertaining tell-all about this infamous musical that, in the fall of 2010, made headlines almost every day.” an accurate and candid account. (New York Post) “[A] captivating new tell-all.” a fascinating conflict between art and commerce, ideology and reality, and friends-turned-enemies. If you only know Turn Off the Dark for the countless jokes it spawned, illuminate yourself to the true story of what happened. It’s more funny and strange than you could have possibly imagined. (Topless Robot) “[Berger] packs six years’ worth of unbearable turmoil into 384 vastly readable pages. The result should be required reading for not only theater majors, but business majors in colleges nationwide.” SONG OF SPIDER-MAN is an eye-opener, even for those who followed the press closely. (Bookgasm.com) “An additive tell-all.” [Berger] a damn fine story-teller.” (Word and Film) “A truly remarkable book.” (Reviews Gate)

Glen Berger cut his teeth at Seattle’s Annex Theatre back in the ’90s. His plays include *Underneath the Lintel*, and *O Lovely Glowworm*. He is a New Dramatists alumnus. In television, Glen has won two Emmys (out of twelve nominations), and has written more than 150 episodes for children’s television series. Glen spent six years cowriting the script of *Spider-Man: Turn Off the Dark*.

Remember the movie “Julie & Julia?” This book would make a good movie if paired with the book,

"Evenings with the Orchestra" by Hector Berlioz. The comparison/ contrast of the present with history would work well, and in Glen Berger's favor too. This book is a "good save" for its author. I would have played up the scene where the guy dies right after signing the contract a little more. The author can bury his lead! - This is a great explanation of how the music industry works.

Everyone's heard the story in the press. Here's the story from an insider who saw it all go down. Reasons I enjoyed it: First off, Mr. Berger writes an entertaining story. We already know what's going to happen because we all saw it play out in the press, so he concentrates on the little details that keep you hooked, like a little quip from Bono, or an insightful moment from Taymor, or his own willful disregard of his better instincts. Each one catapults you to the next. Second, he doesn't come off as the hero. Far from it. I think when he "mealy-mouths" his support for Plan X (the third or fourth plan to fix the musical from Taymor's initial staging) he comes off as the polar opposite of the Tony-winning Taymor who can make snap decisions that are 95% of the time brilliant. He comes off as one of those people who bitch behind the scenes but don't have the courage of their convictions. Third, he's funny. There's some laugh out loud moments in this book. It's not the content that makes you laugh (unless you find disaster funny) it's his style and references. I was thinking how his situation was so like "Bullets Over Broadway" just seconds before he pointed out how his situation was just like Bullets Over Broadway. There were dozens of these moments in the book. Fourth, if you've ever done theatre, at any level, you'll appreciate what's going on here. Dictatorial direction, sudden deaths, pushing changes right up to curtain time, egos that run rampant, temperamental actors, yearning for transcendence but not able to transcend, it's all here, writ large, as large as it gets. He couldn't have had a bigger canvas, and he covers it all. Fifth, although this may have been his own way of creating sympathy for himself (who knows?) I found his self doubt and introspection a nice counterpoint to the narrative, which moves right along with no breathers. Perhaps this was all in his head, or in retrospect. Doesn't matter, it worked. Finally, the book-long tension on the subject of loyalty was the real prize here. No spoilers, but it plays all the way through the epilogue, so be sure you read it all. If you've ever had the opportunity to work with people who are truly brilliant (like Taymor, Bono, Edge) imagine what would happen when the boat splits in half and you have to figure out where your loyalties lie. It's enough to make you depressed, ill, or worse. To the author's credit, it hurts but it never makes you want to put the book down. Awesome read. Fun subject, great characters, a happy ending (sort of). If you're the kind of person who enjoys watching train wrecks or disaster videos, this is for you. But it also has redemption in it, in a way that isn't simple or compartmentalized or predictable, so there's more

depth here than you might expect. Recommended.

An honest, readable account from someone who was part of one of the biggest train wrecks in theatrical history. Glen Berger co-wrote the book to "Spider-man: Turn Off the Dark" and he takes his fair share of the blame, but isn't afraid to hold others accountable for their bad decisions, first and foremost which is this: why on earth would anyone want to do a musical about Spider-man in the first place?. For anyone interested in theatre, this book is an excellent peek behind the curtains.

This book is basically the most gripping true-horror story of the theatrical world ever told. It's basically the Blair Witch Project, except real and the witch is Julie Taymor. Okay, that makes for a good quote - but the reality of people explored through here is far deeper and more interesting. I challenge you to read just the opening of the book that's provided online. You're likely to be delighted you read even that much. The full experience is definitely worth picking up.

Candid & often hilarious account of making a megamusical. Berger is a very funny writer and you can just feel his frustration at everything mounting as "Spiderman" became a musical out of control. Berger is also very fair, and this doesn't sound at all like he's settling scores. He's just telling what happened from his point of view, and it's probably a lot more entertaining than the show was. Highly recommended for anyone interested in the subject matter.

A wonderfully written look at the behind the scenes of the most notorious show to ever hit Broadway. Mr. Berger writes like he's sitting in your living room, recounting the story of this show (Which I personally enjoyed), from conception to flop. I highly recommend this book for fans of Broadway, theater, Marvel, or just good storytelling.

This is a book for theatre professionals and aficionados. It recounts in great detail the beginning, middle and end of the disastrous mounting of "Spiderman" on Broadway. The author was the co-book writer, so he was there at every meeting, every preview, etc.. Best thing about it is his detachment and self-deprecation. He admits his own contributions to the tragic tale. I read it in one long sitting.

Couldn't put it down! Saw the show (1.0 was amazing and 2.0 was eh). This brought back the memories and was also cool because it answers a lot of the speculation around the creation that

lingered in my mind as a fan.

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