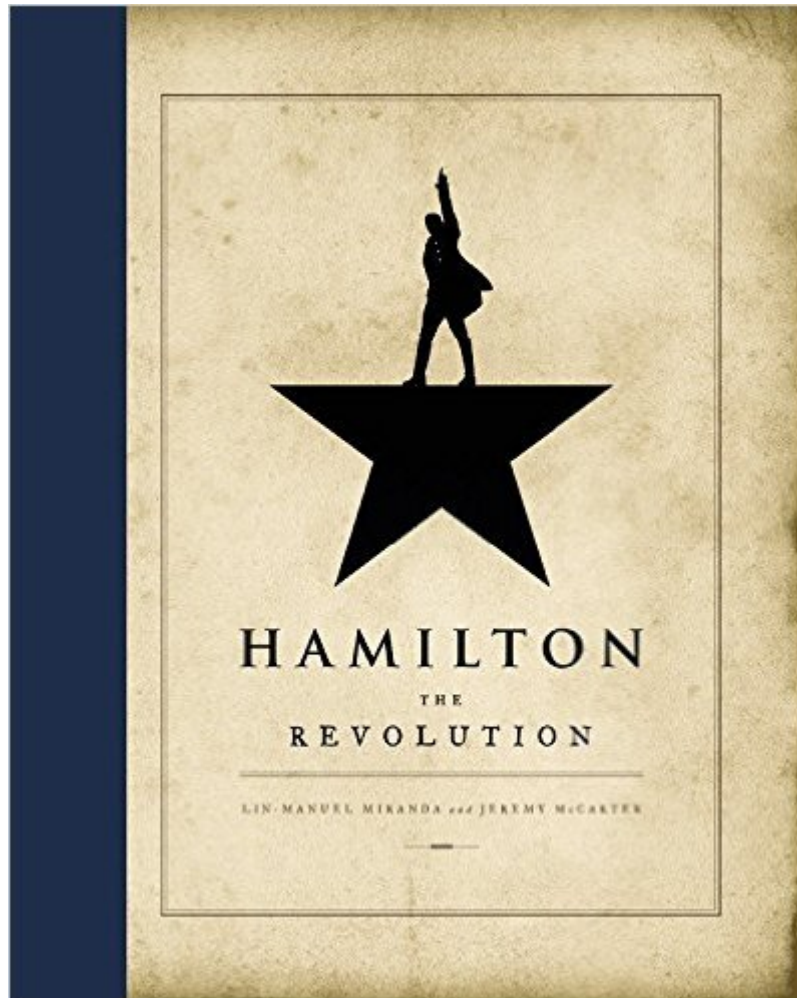


The book was found

Hamilton: The Revolution



Synopsis

Winner of the 2016 Pulitzer Prize for Drama and Eleven Tony Awards, including Best Musical, Lin-Manuel Miranda's groundbreaking musical *Hamilton* is as revolutionary as its subject, the poor kid from the Caribbean who fought the British, defended the Constitution, and helped to found the United States. Fusing hip-hop, pop, R&B, and the best traditions of theater, this once-in-a-generation show broadens the sound of Broadway, reveals the storytelling power of rap, and claims our country's origins for a diverse new generation. *HAMILTON: THE REVOLUTION* gives readers an unprecedented view of both revolutions, from the only two writers able to provide it. Miranda, along with Jeremy McCarter, a cultural critic and theater artist who was involved in the project from its earliest stages--"since before this was even a show," according to Miranda--traces its development from an improbable performance at the White House to its landmark opening night on Broadway six years later. In addition, Miranda has written more than 200 funny, revealing footnotes for his award-winning libretto, the full text of which is published here. Their account features photos by the renowned Frank Ockenfels and veteran Broadway photographer, Joan Marcus; exclusive looks at notebooks and emails; interviews with Questlove, Stephen Sondheim, leading political commentators, and more than 50 people involved with the production; and multiple appearances by President Obama himself. The book does more than tell the surprising story of how a Broadway musical became a national phenomenon: It demonstrates that America has always been renewed by the brash upstarts and brilliant outsiders, the men and women who don't throw away their shot.

Book Information

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Customer Reviews

Let's just accept it...when Lin-Manuel Miranda does something, he does it right, all the way, and maybe better than anyone else. I'm fortunate enough to have seen "Hamilton" twice. I've read the Chernow biography, listened to the cast recording non-stop (ha) since September, and been an avid follower of Lin's tweets, Facebook posts, interviews, #Ham4Ham shows, and Genius annotations. I've been a musical theatre geek for five decades and have never felt this excitement about any show (with the possible exception of A Chorus Line). So when I heard months ago that Lin and former New York magazine drama critic Jeremy McCarter were putting together a book about the creation of "Hamilton," I pre-ordered my copy and started counting the days. Now it's here, and.... wow. Just wow. Given the show's deserved status as a cultural phenomenon that will be playing to sold-out houses for years, it would have been easy to just throw together a "behind-the-scenes" book with a few interviews, toss in some publicity stills, and have a guaranteed best-seller. This "Hamiltome" couldn't be further from that. Among other delights, it includes: the full libretto of this sung-through (and rapped-through) show, with extensive annotations from LMM that give new insights, meaning, and historical context to the words that you might already know by heart; more than 30 essays about the cast members, the production team, the creative process, and the facts of Hamilton's life; copies of relevant historical documents referenced in the show; pages from LMM's notebooks with early drafts and outlines; and a stunningly beautiful array of production photographs, cast portraits, and backstage candids.

Here is some background context: I've seen the show 9 times, including opening nights, off and on-Broadway. I wrote a book review of Ron Chernow's biography long before I knew there'd be a musical based on it. I've given many speeches on Hamilton: The Man, the Myth, and the Musical. I believe that the Hamilton phenomenon is an ideal example of positive cultural change. This book is superb, and a perfect complement to the Cast Recording and live attendance at the show. It gives the reader insight into the details of the creative process by which the show was made, and I'm happy that so many talented people are credited. The chapter titles and graphics style emulate that of the Enlightenment era, so it puts the reader in the mood for that period. In keeping with that timeline, photos show the costumes and staging (with ropes and wooden devices everywhere) all the way down to the paperwork on George Washington's desk (including his personalized wax stamp). My decades spent in ballet class helped me appreciate how detail-oriented the dance/movement was presented. For instance, Aaron Burr moves in straight lines because he sees no options, and Hamilton moves in arcs, because he sees all the possibilities. I was happy to learn why the sheets of The Reynolds Pamphlet that end up in the

audience (I caught a few during performances) are written in Latin. That's done so that the audience won't become too distracted in trying to read what is written on them while the show is going on. This worked because once I knew I couldn't decipher what the text stated, my focus went completely back to the show.

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