

# no business like show business ethel merman

**no business like show business ethel merman** is a phrase that encapsulates the glitz, glamour, and unwavering spirit of the entertainment industry, particularly embodied by the legendary Ethel Merman. Known for her powerful voice and magnetic stage presence, Merman became an iconic figure in American musical theatre, and her rendition of the song "There's No Business Like Show Business" from the classic musical "Annie Get Your Gun" solidified her status as a cultural touchstone. This article will explore the life and career of Ethel Merman, the significance of the song she popularized, and the broader context of show business during her time. We will delve into her early beginnings, her most notable performances, and the lasting impact she has had on the world of entertainment.

- Introduction to Ethel Merman
- The Rise of Ethel Merman
- "There's No Business Like Show Business"
- Impact on Musical Theatre
- Legacy and Influence
- Conclusion

## Introduction to Ethel Merman

Ethel Merman was born on January 16, 1908, in Astoria, Queens, New York. Her early life laid the foundation for a career that would see her become one of the most celebrated musical theatre performers of the 20th century. Merman's journey into show business began with her love for music and performance, often participating in school plays and local productions. After studying at the University of Washington, she made her Broadway debut in 1929 in the musical "George Gershwin's Girl Crazy," which set the stage for her extraordinary career.

Merman's robust contralto voice and commanding stage presence quickly garnered attention, leading to a series of successful performances that would define her legacy. She became known for her ability to convey deep emotion while captivating audiences with her remarkable vocal range. Throughout her career, Merman would work with some of the most prominent composers and lyricists of her time, including Cole Porter and Irving Berlin.

## The Rise of Ethel Merman

Ethel Merman's rise to fame was nothing short of meteoric. After her debut, she became a staple of the Broadway stage, earning critical acclaim and a loyal fan base. Her breakthrough role came in 1930 with the musical "Girl Crazy," where she performed the hit song "I Got Rhythm." This performance

showcased her ability to deliver powerful vocals, and she quickly became known as the "First Lady of Musical Theatre."

## Notable Performances

Throughout her career, Merman starred in numerous hit musicals that solidified her status as a Broadway icon. Some of her most notable performances include:

- **Annie Get Your Gun** (1946) - Playing the role of Annie Oakley, Merman delivered a legendary performance that included the anthem "There's No Business Like Show Business."
- **Anything Goes** (1934) - In this Cole Porter classic, she showcased her comedic timing and vocal prowess with the song "I Get a Kick Out of You."
- **Gypsy** (1959) - Merman portrayed Mama Rose in this musical about the rise of her daughter, which has since become a classic in American theatre.

These performances not only highlighted Merman's incredible talent but also contributed significantly to the evolution of musical theatre in the United States.

## "There's No Business Like Show Business"

One of the most enduring elements of Ethel Merman's career is her performance of "There's No Business Like Show Business." Written by Irving Berlin for the 1946 musical "Annie Get Your Gun," this song became synonymous with Merman and her larger-than-life persona.

## Significance of the Song

The song captures the spirit of the theatre and the unique experiences that come with a career in show business. Its catchy melody and powerful lyrics resonate with audiences, celebrating the joys and challenges of life on stage. Merman's rendition is characterized by her dynamic vocal delivery, which conveys both enthusiasm and nostalgia for the world of entertainment.

The phrase "There's no business like show business" has transcended its original context, becoming a popular adage used to describe the allure and excitement of the entertainment industry. Merman's performance solidified its place in American culture, making it a staple in musical repertoire and a source of inspiration for aspiring performers.

## Impact on Musical Theatre

Ethel Merman's influence on musical theatre is profound and far-reaching. She played a pivotal role in shaping the genre, pushing the boundaries of vocal performance and stage presence. Her ability to connect with audiences set a new standard for musical theatre performers.

## Revolutionizing Performance Style

Merman's style was characterized by her powerful belt voice, which was distinctively different from the more subdued techniques of earlier performers. This new approach allowed for greater emotional expression and energy on stage. Merman's performances often embodied the spirit of the characters she portrayed, making her a favorite among theatre-goers.

## Cultural Impact

Ethel Merman's impact extended beyond the stage. She became a cultural icon, representing the golden age of Broadway. Her performances influenced countless artists and paved the way for future generations of performers. The success of her musicals and the songs she popularized helped to establish the importance of musical theatre in American culture.

## Legacy and Influence

Ethel Merman passed away on February 15, 1984, but her legacy lives on. She is remembered as one of the quintessential figures of American musical theatre, with her contributions still celebrated today. Merman's recordings, performances, and the songs she made famous continue to inspire performers and delight audiences.

## Honors and Recognition

Throughout her career, Merman received numerous accolades, including:

- **Tony Awards** - Merman won multiple Tony Awards, highlighting her exceptional talent and contributions to theatre.
- **Hollywood Walk of Fame** - She received a star on the Hollywood Walk of Fame, commemorating her impact on the entertainment industry.
- **Posthumous Honors** - Merman has been honored in various ways, including tribute performances and documentaries that showcase her life and work.

Her influence remains evident in contemporary musical theatre, where her performance techniques and song choices continue to resonate with performers and audiences alike.

## Conclusion

Ethel Merman's career and her rendition of "There's No Business Like Show Business" encapsulate the essence of an era in American musical theatre. With her powerful voice, dynamic stage presence, and unforgettable performances, Merman has left an indelible mark on the world of entertainment. Her legacy continues to inspire new generations of artists, ensuring that there truly is no business like show business.

**Q: Who was Ethel Merman?**

A: Ethel Merman was an American actress and singer known for her powerful voice and iconic performances in Broadway musicals, particularly during the mid-20th century.

**Q: What is "There's No Business Like Show Business" about?**

A: "There's No Business Like Show Business" is a song from the musical "Annie Get Your Gun," celebrating the excitement and challenges of a career in show business.

**Q: What musicals did Ethel Merman star in?**

A: Ethel Merman starred in several notable musicals, including "Annie Get Your Gun," "Anything Goes," and "Gypsy," among others.

**Q: What made Ethel Merman's singing style unique?**

A: Merman's singing style was characterized by her powerful belt voice, which allowed her to convey strong emotions and connect with audiences on a deeper level.

**Q: What awards did Ethel Merman receive during her career?**

A: Ethel Merman received multiple Tony Awards and was honored with a star on the Hollywood Walk of Fame for her contributions to the entertainment industry.

**Q: How did Ethel Merman influence musical theatre?**

A: Ethel Merman revolutionized musical theatre performance with her vocal style and stage presence, setting new standards for future performers.

**Q: When did Ethel Merman pass away?**

A: Ethel Merman passed away on February 15, 1984, leaving behind a rich legacy in American musical theatre.

**Q: What is Ethel Merman's legacy today?**

A: Ethel Merman's legacy lives on through her recordings, performances, and influence on contemporary musical theatre, inspiring countless performers and delighting audiences.

## Q: Why is Ethel Merman considered a cultural icon?

A: Ethel Merman is considered a cultural icon due to her significant contributions to musical theatre, her memorable performances, and her embodiment of the spirit of Broadway during its golden age.

## No Business Like Show Business Ethel Merman

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**no business like show business ethel merman:** *The Golden Age Musicals of Darryl F. Zanuck* Bernard F. Dick, 2022-03-30 Beginning with *The Jazz Singer* (1927) and *42nd Street* (1933), legendary Hollywood film producer Darryl F. Zanuck (1902-1979) revolutionized the movie musical, cementing its place in American popular culture. Zanuck, who got his start writing stories and scripts in the silent film era, worked his way to becoming a top production executive at Warner Bros. in the later 1920s and early 1930s. Leaving that studio in 1933, he and industry executive Joseph Schenck formed Twentieth Century Pictures, an independent Hollywood motion picture production company. In 1935, Zanuck merged his Twentieth Century Pictures with the ailing Fox Film Corporation, resulting in the combined Twentieth Century-Fox, which instantly became a new major Hollywood film entity. *The Golden Age Musicals of Darryl F. Zanuck: The Gentleman Preferred Blondes* is the first book devoted to the musicals that Zanuck produced at these three studios. The volume spotlights how he placed his personal imprint on the genre and how—especially at Twentieth Century-Fox—he nurtured and showcased several blonde female stars who headlined the studio's musicals—including Shirley Temple, Alice Faye, Betty Grable, Vivian Blaine, June Haver, Marilyn Monroe, and Sheree North. Building upon Bernard F. Dick's previous work in *That Was Entertainment: The Golden Age of the MGM Musical*, this volume illustrates the richness of the American movie musical, tracing how these song-and-dance films fit within the career of Darryl F. Zanuck and within the timeline of Hollywood history.

**no business like show business ethel merman: The Complete Book of 1940s Broadway Musicals** Dan Dietz, 2015-02-02 The debut of *Oklahoma!* in 1943 ushered in the modern era of Broadway musicals and was followed by a number of successes that have become beloved classics. Shows produced on Broadway during this decade include *Annie Get Your Gun*, *Brigadoon*, *Carousel*, *Finian's Rainbow*, *Pal Joey*, *On the Town*, and *South Pacific*. Among the major performers of the decade were Alfred Drake, Gene Kelly, Mary Martin, and Ethel Merman, while other talents who contributed to shows include Irving Berlin, Gower Champion, Betty Comden, Adolph Green, Agnes de Mille, Lorenz Hart, Alan Jay Lerner, Frederick Loewe, Cole Porter, Jerome Robbins, Richard Rodgers, and Oscar Hammerstein II. In *The Complete Book of 1940s Broadway Musicals*, Dan Dietz examines every musical and revue that opened on Broadway during the 1940s. In addition to providing details on every hit and flop, this book includes revivals and one-man and one-woman shows. Each entry contains the following information: Opening and closing dates Plot summary Cast members Number of performances Names of all important personnel, including writers, composers,

directors, choreographers, producers, and musical directorsMusical numbers and the names of performers who introduced the songsProduction data, including information about tryoutsSource materialCritical commentary Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, such as a discography, film versions, published scripts, Gilbert and Sullivan operettas, and non-musical productions that utilized songs, dances, or background music. A treasure trove of information, *The Complete Book of 1940s Broadway Musicals* provides readers with a complete view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

**no business like show business ethel merman: *The Complete Book of 1960s Broadway Musicals*** Dan Dietz, 2014-04-10 While the 1960s may have been a decade of significant upheaval in America, it was also one of the richest periods in musical theatre history. Shows produced on Broadway during this time include such classics as *Bye, Bye Birdie*; *Cabaret*; *Camelot*; *Hello Dolly!*; *Fiddler on the Roof*; *How to Succeed in Business without Really Trying*; *Oliver!*; and *Man of La Mancha*. Performers such as Dick Van Dyke, Anthony Newley, Jerry Orbach, and Barbara Streisand made their marks, and other talents—such as Bob Fosse, John Kander, Fred Ebb, Alan Jay Lerner, Frederick Loewe, Jerome Robbins, and Stephen Sondheim—also contributed to shows. In *The Complete Book of 1960s Broadway Musicals*, Dan Dietz examines every musical and revue that opened on Broadway during the 1960s. In addition to providing details on every hit and flop, Dietz includes revivals and one-man and one-woman shows that centered on stars like Jack Benny, Maurice Chevalier, Marlene Dietrich, Danny Kaye, Yves Montand, and Lena Horne. Each entry consists of: Opening and closing datesPlot summariesCast membersNumber of performancesNames of all important personnel, including writers, composers, directors, choreographers, producers, and musical directorsMusical numbers and the names of performers who introduced the songsProduction data, including information about tryoutsSource materialCritical commentary Tony awards and nominations Details about London and other foreign productions In addition to entries for each production, the book offers numerous appendixes: a discography, film and television versions, published scripts, Gilbert and Sullivan operettas, and lists of productions by the New York City Center Light Opera Company, the New York City Opera Company, and the Music Theatre of Lincoln Center. A treasure trove of information,this significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

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**no business like show business ethel merman: *The New Penguin Dictionary of Modern Quotations*** Robert Andrews, 2003-10-30 The New Penguin Dictionary of Modern Quotations contains over 8,000 quotations from 1914 to the present. As much a companion to the modern age as it is an entertaining and useful reference tool, it takes the reader on a tour of the wit and wisdom of the great and the good, from Margot Asquith to Monica Lewinsky, from George V to Boutros Boutros-Galli and Jonathan Aitken to Frank Zappa.

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**no business like show business ethel merman: *Blood Brothers*** Deanne Stillman, 2017-10-24 Winner of the 2018 Ohioana Book Award for Nonfiction The little-known but uniquely American story of the unlikely friendship of two famous figures of the American West—Buffalo Bill Cody and

Sitting Bull—told through the prism of their collaboration in Cody's Wild West show in 1885. "Splendid... Blood Brothers eloquently explores the clash of cultures on the Great Plains that initially united the two legends and how this shared experience contributed to the creation of their ironic political alliance." —Bobby Bridger, *Austin Chronicle* It was in Brooklyn, New York, in 1883 that William F. Cody—known across the land as Buffalo Bill—conceived of his Wild West show, an "equestrian extravaganza" featuring cowboys and Indians. It was a great success, and for four months in 1885 the Lakota chief Sitting Bull appeared in the show. Blood Brothers tells the story of these two iconic figures through their brief but important collaboration, in "a compelling narrative that reads like a novel" (*Orange County Register*). "Thoroughly researched, Deanne Stillman's account of this period in American history is elucidating as well as entertaining" (*Booklist*), complete with little-told details about the two men whose alliance was eased by none other than Annie Oakley. When Sitting Bull joined the Wild West, the event spawned one of the earliest advertising slogans: "Foes in '76, Friends in '85." Cody paid his performers well, and he treated the Indians no differently from white performers. During this time, the Native American rights movement began to flourish. But with their way of life in tatters, the Lakota and others availed themselves of the chance to perform in the Wild West show. When Cody died in 1917, a large contingent of Native Americans attended his public funeral. An iconic friendship tale like no other, Blood Brothers is a timeless story of people from different cultures who crossed barriers to engage each other as human beings. Here, Stillman provides "an account of the tragic murder of Sitting Bull that's as good as any in the literature...Thoughtful and thoroughly well-told—just the right treatment for a subject about which many books have been written before, few so successfully" (*Kirkus Reviews*, starred review).

**no business like show business ethel merman:** *Tampa Bay Magazine*, 2006-09 Tampa Bay Magazine is the area's lifestyle magazine. For over 25 years it has been featuring the places, people and pleasures of Tampa Bay Florida, that includes Tampa, Clearwater and St. Petersburg. You won't know Tampa Bay until you read Tampa Bay Magazine.

**no business like show business ethel merman: Shadow's Bliss** Darren Smith, 2006-04-20 Sydney Stewart needs a man, and not just any man, she needs Joseph. Joseph is tall, handsome and Ivy League educated. He works in the stock market and tells wonderfully descriptive tales of his days traveling the globe. Sydney's friends will love Joseph; they will welcome him into their throng with open arms but there is one small problem: Joseph doesn't exist. Noel Potter has a similar issue. He needs a new boyfriend to scare off his ex, but not just any boyfriend. He needs Stefan, an underwear model with all his buttock clenching, post-meal purging and obvious hatred for anyone not body beautiful. Like Joseph, Stefan doesn't exist. Enter Daniel Bliss, a classically trained New York actor with one thing in mind: Becoming the next Robert De Niro. There is one small problem: No one will hire him. He is stuck performing bit-parts and acting as stand-ins. But then Daniel comes up with a new business venture, one that pays handsomely and keeps him true to his aspirations of becoming a great actor: He starts acting in real-life roles, situations where a trained thespian can fill the void, becoming Joseph, Stefan and anything anyone is willing to pay for. Every actor should own this book. Richard Montoya. Choreographer and Broadway Performer

**no business like show business ethel merman: Marilyn Monroe** Michelle Vogel, 2014-05-08 This book is essentially a filmography interlaced with a complex biographical account of Marilyn Monroe's life and loves throughout her career. A lengthy introduction explains her traumatic early life and mysterious, unexpected, much talked about death. Behind the scenes information, cast and crew lists, box office grosses and photographs are given for each film. There is a Foreword by Academy Award-winning actor (*West Side Story*) George Chakiris, who worked as a chorus dancer in two of Monroe's biggest productions, *Gentlemen Prefer Blondes* (1953) and *There's No Business Like Show Business* (1954). This is a definitive summation of the Hollywood icon's career.

**no business like show business ethel merman: The Secret Life of Marilyn Monroe** J. Randy Taraborrelli, 2009-08-25 From New York Times bestselling author J. Randy Taraborrelli comes the definitive biography of the most enduring icon in popular American culture. When Marilyn Monroe became famous in the 1950s, the world was told that her mother was either dead or

simply not a part of her life. However, that was not true. In fact, her mentally ill mother was very much present in Marilyn's world and the complex family dynamic that unfolded behind the scenes is a story that has never before been told...until now. In this groundbreaking book, Taraborrelli draws complex and sympathetic portraits of the women so influential in the actress' life, including her mother, her foster mother, and her legal guardian. He also reveals, for the first time, the shocking scope of Marilyn's own mental illness, the identity of Marilyn's father and the half-brother she never knew, and new information about her relationship with the Kennedy's-Bobby, Jack, and Pat Kennedy Lawford. Explosive, revelatory, and surprisingly moving, this is the final word on the life of one of the most fascinating and elusive icons of the 20th Century.

**no business like show business ethel merman: *Some Enchanted Evenings*** David Kaufman, 2024-05-01 Mary Martin was one of the greatest stars of her day. Growing up in Texas, she was married early to Benjamin Hagman and gave birth to her first child, Larry Hagman. She was divorced even more quickly. Martin left little Larry with her parents and took off for Hollywood. She didn't make a dent in the movie industry and was lured to New York where she found herself auditioning for Cole Porter and his new show *Leave It to Me!*. After she sang the bawdy *My Heart Belongs to Daddy*, she ended up on the cover of *Life* magazine. Six years later, she became the Toast of Broadway when she starred in *South Pacific*. After that, she flew as *Peter Pan*, yodeled in *The Sound of Music*, took *Hello, Dolly!* on the road and shared a four-poster with Robert Preston in *I Do! I Do!*. Her personal life was just as interesting: In NYC, she met and married Richard Halliday, a closeted upper-class homosexual who adored her, Broadway and interior decorating (though probably not in that order). They were a powerful twosome. There were rumors about Martin, too, being in a lesbian relationship with both Janet Gaynor and Jean Arthur. Peopled with legends like Ethel Merman, Ezio Pinza, Noel Coward and a starry cast of thousands, David Kaufman's *Some Enchanted Evenings* is the delectable story of the one and only Mary Martin, a woman who described herself as a chicken farmer from Texas only to become *Peter Pan* and capture America's heart.

**no business like show business ethel merman: *Broadway Musicals*** Stanley Green, 2011-10 Arranged chronologically beginning with *The Black Crook* in 1866, provides entries for nearly four hundred of the most important productions of American musical theater, covering music and lyrics; cast lists; run dates; songs; and names of producers, directors, and choreographers.

**no business like show business ethel merman: *Screen World Presents the Encyclopedia of Hollywood Film Actors: From the silent era to 1965*** Barry Monush, 2003 (Applause Books). For decades, *Screen World* has been the film professional's, as well as the film buff's, favorite and indispensable annual screen resource, full of all the necessary statistics and facts. Now *Screen World* editor Barry Monush has compiled another comprehensive work for every film lover's library. In the first of two volumes, this book chronicles the careers of every significant film actor, from the earliest silent screen stars Chaplin, Pickford, Fairbanks to the mid-1960s, when the old studio and star systems came crashing down. Each listing includes: a brief biography, photos from the famed *Screen World* archives, with many rare shots; vital statistics; a comprehensive filmography; and an informed, entertaining assessment of each actor's contributions good or bad! In addition to every major player, Monush includes the legions of unjustly neglected troupers of yesteryear. The result is a rarity: an invaluable reference tool that's as much fun to read as a scandal sheet. It pulsates with all the scandal, glamour, oddity and glory that was the lifeblood of its subjects. Contains over 1,000 photos!

**no business like show business ethel merman: *The World of Musicals*** Mark A. Robinson, 2014-04-17 This wide-ranging, two-volume encyclopedia of musicals old and new will captivate young fans—and prove invaluable to those contemplating staging a musical production. Written with high school students in mind, *The World of Musicals: An Encyclopedia of Stage, Screen, and Song* encompasses not only Broadway and film musicals, but also made-for-television musicals, a genre that has been largely ignored. The two volumes cover significant musicals in easily accessible entries that offer both useful information and fun facts. Each entry lists the work's writers, composers,



directors, choreographers, and cast, and includes a song list, a synopsis, and descriptions of the original production and important revivals or remakes. Biographical entries share the stories of some of the brightest and most celebrated talents in the business. The encyclopedia will undoubtedly ignite and feed student interest in musical theatre. At the same time, it will prove a wonderful resource for teachers or community theatre directors charged with selecting and producing shows. In fact, anyone interested in theatre, film, television, or music will be fascinated by the work's tantalizing bits of historical and theatre trivia.

**no business like show business ethel merman: Free and Easy?** Sean Griffin, 2017-07-24 A History of the American Musical narrates the evolution of the film musical genre, discussing its influences and how it has come to be defined; the first text on this subject for over two decades, it employs the very latest concepts and research. The most up-to-date text on the subject, with uniquely comprehensive coverage and employing the very latest concepts and research Surveys centuries of music history from the music and dance of Native Americans to contemporary music performance in streaming media Examines the different ways the film musical genre has been defined, what gets counted as a musical, why, and who gets to make that decision The text is written in an accessible manner for general cinema and musical theatre buffs, whilst retaining theoretical rigour in research Describes the contributions made to the genre by marginalized or subordinated identity groups who have helped invent and shape the musical

**no business like show business ethel merman: New York Magazine** , 1979-07-30 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**no business like show business ethel merman: Pick Yourself Up** Charlotte Greenspan, 2010-09-01 In a career that spanned nearly five decades, Dorothy Fields penned the words to more than four hundred songs, among them mega-hits such as On the Sunny Side of the Street, I Can't Give You Anything But Love, The Way You Look Tonight, and If My Friends Could See Me Now. While Fields's name may be known mainly to connoisseurs, her contributions to our popular culture--indeed, our national consciousness--have been remarkable. In Pick Yourself Up, Charlotte Greenspan offers the most complete, serious treatment of Fields's life and work to date, tracing her rise to prominence in a male-dominated world.

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