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**BROADWAY**  
MUSICAL  
COLLABORATION IN  
COMMERCE AND ART

BERNARD ROSENBERG  
AND ERNEST HARBURG

# The Broadway Musical Collaboration In Commerce And Art

**Raymond Knapp, Mitchell Morris, Stacy  
Wolf**



## **The Broadway Musical Collaboration In Commerce And Art:**

**The Broadway Musical** Bernard Rosenberg, Ernest Harburg, 1992-11-01 Three out of four Broadway bound musicals fail to get there and many of those that do ultimately fail *The Broadway Musical* takes an engrossing look at the industry's successes and failures in an effort to understand the phenomenon of mass collaboration that is Broadway The authors investigate the complicated machinery of show business from its birth around the turn of the century through its survival of the cost explosions of the 1980s Through interviews with many of Broadway's top producers directors designers actors songwriters lyricists librettists musicians and other artists they lead us on an intimate tour of the creative process They also explore the roles of top executives and the reactions of critics and audiences They conclude with a fascinating look at the inherent conflicts and tensions that have resulted in some of the most seamless and best loved productions on Broadway Fans of the genre as well as scholars and students of American culture will delight in this revealing insider's look at the scenes behind the scenes and the history of one of America's most popular forms of entertainment The effort that goes into making a Broadway musical is enormous first requiring the enthusiasm of a group of initial creative artists and then the cooperation of hundreds of talented individuals and the investment of millions of dollars before each show is ready to open Each venture is marked perhaps more by conflict than collaboration and the continuation of the industry seems more remarkable when it is revealed that three out of four Broadway musicals fail to break even on Broadway What goes into the making of a successful musical No venture can be a success without good collaboration but whether it is good or bad in any specific case cannot be known beforehand *The Broadway Musical* is an investigation into this phenomenon of collaboration and its seeming unpredictability To gather information Bernard Rosenberg and Ernest Harburg have interviewed many of the top producers directors designers players songwriters lyricists librettists and other artists that are responsible for today's Broadway musicals Starting with the development of the industry itself the authors investigate the complicated machinery of show business and detail how it was able to survive the rapidly rising costs of productions in the 1980s Proceeding to the creative aspects of the show the authors provide an intimate look at the assembling of the musical at every level detailing the workings of the top executives musicians songwriters techne the reaction of the critics and the audience The book concludes with a lengthy look at the phenomenon of collaboration itself describing the inherent conflict and tension that often adds to the production of a Broadway musical *The Broadway Musical* is an engrossing look at the successes and failures of this most elaborate form of live entertainment     [The Routledge Companion to Musical Theatre](#) Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty five chapters from more than fifty dance music and theatre scholars and practitioners *The Routledge Companion to Musical Theatre* introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre *The Routledge Companion to Musical Theatre* is a comprehensive guide for those studying the

components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each chapter reflecting the musical's status as the world's most popular theatrical form This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao Tony Award winning star Andr De Shields and Tony Award winning director Diane Paulus This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study

**The Cambridge Companion to the Musical** Nicholas Everett, 2002-12-09 The Cambridge Companion to the Musical provides an accessible introduction to one of the liveliest and most popular forms of musical performance Written by a team of specialists in the field of musical theatre especially for students and theatregoers it offers a guide to the history and development of the musical in England and America including coverage of New York's Broadway and London's West End traditions Starting with the early history of the musical the volume comes right up to date and examines the latest works and innovations and includes information on the singers audience and critical reception and traditions There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries the British musical theatre in the middle of the twentieth century and the rock musical The Companion contains an extensive bibliography and photos from key productions

The Oxford Handbook of American Drama Jeffrey H. Richards, Heather S. Nathans, 2014-02 This volume explores the history of American drama from the eighteenth to the twentieth century It describes origins of early republican drama and its evolution during the pre war and post war periods It traces the emergence of different types of American drama including protest plays reform drama political drama experimental drama urban plays feminist drama and realist plays This volume also analyzes the works of some of the most notable American playwrights including Eugene O'Neill Tennessee Williams and Arthur Miller and those written by women dramatists

*The Cambridge Companion to the Musical* William A. Everett, Paul R. Laird, 2017-09-21 The expanded and updated third edition of this acclaimed Companion provides an accessible broadly based survey of one of the liveliest and most popular forms of musical performance It ranges from the American musical of the nineteenth century to the most recent productions on Broadway in London's West End and many other venues and includes key information on singers audiences critical reception and traditions Contributors approach the subject from a wide variety of perspectives including historical concerns artistic aspects important trends attention to various genres the importance of stars the influence of race the various disciplines of theatrical production the musical in varied media and changes in technology Chapters related to the contemporary musical have been updated and two new chapters cover the television musical and the British musical since 1970 Carefully organised and highly readable it will be welcomed by enthusiasts students and scholars alike

**Alice Walker's The Color Purple**

,2009-01-01 Alice Walker's Pulitzer Prize winning novel *The Color Purple* is a tale of personal empowerment which opens with a protagonist Celie who is at the bottom of America's social caste. A poor black ugly and uneducated female in the America's Jim Crow South in the first half of the 20th century she is the victim of constant rape violence and misogynistic verbal abuse. Celie cannot conceive of an escape from her present condition and so she learns to be passive and unemotional. But *The Color Purple* eventually demonstrates how Celie learns to fight back and how she discovers her true sexuality and her unique voice. By the end of the novel Celie is an empowered financially independent entrepreneur landowner one who speaks her mind and realizes the desirability of black femaleness while creating a safe space for herself and those she loves. Through a journey of literary criticism Dialogue Alice Walker's *The Color Purple* follows Celie's transformation from victim to hero. Each scholarly essay becomes a step of the journey that paves the way for the development of self and sexual awareness the beginnings of religious transformation and the creation of nurturing places like home and community. **American**

**Culture in the 1980s** Graham Thompson,2007-03-13 This book looks beyond the common label of Ronald Reagan's America to chart the complex intersection of cultures in the 1980s. In doing so it provides an insightful account of the major cultural forms of 1980s America literature and drama film and television music and performance art and photography and influential texts and trends of the decade from *White Noise* to *Wall Street* from *Silicon Valley* to *MTV* and from *Madonna* to *Cindy Sherman*. A focused chapter considers the changing dynamics of American culture in an increasingly globalised marketplace.

*The Cambridge History of American Theatre* Don B. Wilmeth,Christopher Bigsby,1998 This is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to playwriting directors performers and designers. Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the history addresses the economic context that conditioned the drama presented. The history approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory. At the same time it is designed to be an accessible challenging narrative. All volumes include an extensive overview and timeline followed by chapters on specific aspects of theatre. Volume Three examines the development of the theatre after World War II through the productions of Broadway and beyond and into regional theatre across the country. Contributors also analyze new directions in theatre design directing and acting as well as key plays and playwrights through the 1990s. **The Routledge**

**Companion to Theatre and Performance** Paul Allain,Jen Harvie,2014-08-01 What is theatre? What is performance? What connects them and how are they different? What events people practices and ideas have shaped theatre and performance in the twentieth and twenty first century? *The Routledge Companion to Theatre and Performance* offers some answers to these big questions. It provides an analytical informative and engaging introduction to important people companies events concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from

performance artist Ron Athey to directors Vsevolod Meyerhold and Robert Wilson megamusicals postdramatic theatre and documentation Each entry includes crucial historical and contextual information extensive cross referencing detailed analysis and an annotated bibliography The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student

**Entertainment Industry Economics** Harold L. Vogel, 2014-12-31 The entertainment and media industries already important sectors of the US economy continue to grow rapidly in other countries around the world This ninth edition of Entertainment Industry Economics continues to be the definitive source on the economics of film music television advertising broadcasting cable casino and online wagering publishing performing arts and culture toys and games sports and theme parks It synthesizes a vast amount of data to provide a clear comprehensive and up to date reference guide on the economics financing accounting production and marketing of entertainment in the United States and overseas Completely updated it includes new sections on price effects art markets and Asian gaming Financial analysts and investors economists industry executives accountants lawyers regulators and legislators and journalists as well as students preparing to join these professionals will benefit from this invaluable guide on how the entertainment and media industries operate

**The Theater Will Rock** Elizabeth L. Wollman, 2009-11-10 Chronicles the rock musical s artistic and financial blockbusters and bombs from 1960 to the present

**The Theater Will Rock** Elizabeth Lara Wollman, 2010-06-02 A much needed study of the impact of rock music on the musical theater and its resulting challenges complexities failures and successes Anyone interested in Broadway will learn a great deal from this book William Everett author of The Musical A Research Guide to Musical Theatre As Wollman weaves her historical narrative she compellingly returns to the conflict between the aesthetics and ideologies of rock music and the disciplined and commercial practices of the musical stage Theatre Research International This well written account puts the highs and lows of producing staged rock musicals in New York City into perspective and is well worth reading for the depth of insight it provides Studies in Musical Theatre The tumultuous decade of the 1960s in America gave birth to many new ideas and forms of expression among them the rock musical An unlikely offspring of the performing arts the rock musical appeared when two highly distinctive and American art forms joined onstage in New York City The Theater Will Rock explores the history of the rock musical which has since evolved to become one of the most important cultural influences on American musical theater and a major cultural export Despite the genre s influence and fame there are still some critics who claim that the term rock musical is an oxymoron The relationship between rock and the musical theater has been stormy from the start and even the comparatively recent success of Rent has done little to convince theater producers that rock musicals are anything but highly risky ventures Elizabeth L Wollman explores the reasons behind these problematic connections and looks at the socioeconomic forces that underlie aesthetic decisions She weighs the influence on the rock musical by mass media sound and recording technology and the economic pressures that have affected New York theater in general over the past three decades Finally Wollman offers a meditation on the state

of the musical its relation to rock and ultimately its future Packed with candid commentary by members of New York's vibrant theater community *The Theater Will Rock* traces the rock musical's evolution over nearly fifty years in popular productions such as *Hair* *The Who's Tommy* *Jesus Christ Superstar* *The Rocky Horror Picture Show* *Little Shop of Horrors* *Rent* and *Mamma Mia* and in notable flops such as *The Capeman* Elizabeth L. Wollman is Assistant Professor of Music at Baruch College of the City University of New York

**Sigmund Romberg** William A. Everett, 2008-10-01 divdivHungarian born composer Sigmund Romberg 1887-1951 arrived in America in 1909 and within eight years had achieved his first hit musical on Broadway This early success was soon followed by others and in the 1920s his popularity in musical theater was unsurpassed In this book William Everett offers the first detailed study of the gifted operetta composer examining Romberg's key works and musical accomplishments and demonstrating his lasting importance in the history of American musicals Romberg composed nearly sixty works for musical theater as well as music for revues for musical comedies and later in life for Hollywood films Everett shows how Romberg was a defining figure of American operetta in the 1910s and 1920s *Maytime* *Blossom Time* *The Student Prince* traces the new model for operetta that he developed with Oscar Hammerstein II in the late 1920s *The Desert Song* *The New Moon* and looks at his reworked style of the 1940s *Up in Central Park* This book offers an illuminating look at Romberg's Broadway career and legacy DIV DIV

**The American Musical and the Formation of National Identity** Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville *Tin Pan Alley* and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical

**A Critical Companion to the American Stage Musical** Elizabeth L. Wollman, 2017-09-21 This *Critical Companion to the American Stage Musical* provides the perfect introductory text for students of theatre music and cultural studies It traces the history and development of the industry and art form in America with a particular focus on its artistic and commercial development in New York City from the early 20th century to

the present Emphasis is placed on commercial artistic and cultural events that influenced the Broadway musical for an ever renewing increasingly broad and diverse audience the Gilded Age the Great Depression the World War II era the British invasion in the 1980s and the media age at the turn of the twenty first century Supplementary essays by leading scholars provide detailed focus on the American musical s production and preservation as well as its influence on daily life on the local national and international levels For students these essays provide models of varying approaches and interpretation equipping them with the skills and understanding to develop their own analysis of key productions      **Media and**

**Performance in the Musical** Raymond Knapp,Mitchell Morris,Stacy Wolf,2018-09-04 Media and Performance in the Musical explores the American musical both from the standpoint of media in which musicals have been created and from the people who do the work to bring a musical to life      **America in the Round** Donatella Galella,2019-03-15 2020 Barnard

Hewitt Award honorable mention Washington D C s Arena Stage was the first professional regional theatre in the nation s capital to welcome a racially integrated audience the first to perform behind the Iron Curtain and the first to win the Tony Award for best regional theatre This behind the scenes look at one of the leading theatres in the United States shows how key financial and artistic decisions were made using a range of archival materials such as letters and photographs as well as interviews with artists and administrators Close ups of major productions from The Great White Hope to Oklahoma illustrate how Arena Stage navigated cultural trends More than a chronicle America in the Round is a critical history that reveals how far the theatre could go with its budget and racially liberal politics and how Arena both disputed and duplicated systems of power With an innovative in the round approach the narrative simulates sitting in different parts of the arena space to see the theatre through different lenses economics racial dynamics and American identity      *The American Musical and the*

*Performance of Personal Identity* Raymond Knapp,2010-06-21 The American musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project This book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others It also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta movie musicals and operatic musicals Among the musicals discussed are Camelot Candide Chicago Company Evita Gypsy Into the Woods Kiss Me Kate A Little Night Music Man of La Mancha Meet Me in St Louis The Merry Widow Moulin Rouge My Fair Lady Passion The Rocky Horror Picture Show Singin in the Rain Stormy Weather Sweeney Todd and The Wizard of Oz Complementing the author s earlier work The American Musical and the Formation of National Identity this book completes a two volume thematic history of the genre designed for general audiences and specialists alike      **The Oxford**



**Handbook of The American Musical** Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03 This text presents keywords and critical terms that deepen analysis and interpretation of the musical Taking into account issues of composition performance and reception the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals

The New Anthology of American Poetry Steven Gould Axelrod, Camille Roman, Thomas J. Travisano, 2003 The book includes over 600 poems by 65 American poets writing in the period between 1900 and 1950

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