



The American Musical Theater

Peter H. Riddle



The American Musical Theater:

Our Musicals, Ourselves John Bush Jones, 2003 The first comprehensive social history of the American musical theater this social history will appeal to both students and fans of Broadway *The Musical* Richard Kislán, 1995 Applause Books This revised and expanded edition of Kislán's acclaimed study of America's musical theater includes a new section on Recent Musical Theater Issues and Problems The ancient union of drama and song known as musical theater comes in many forms vaudeville burlesque comic opera minstrels etc The author reviews these and other highlights of American musicals with a fascinating background on the elements that contribute to the success of a Showboat King Features Worth study by anyone who still thinks that the musical is a collection of songs The Stage **The American Musical** Marc Bauch, 2003 Although almost neglected in research and studies on American Literature the American Musical is certainly the most interesting and the most popular genre of American theater and drama It has been influenced by the necessities of a self-funding commercial theater system of a democratic country The fact that it has developed in a country of democracy means that it should be a genre for everyone the intellectual and the common man Broadway has provided all these In his study Marc Bauch analyzes three American Musicals namely *South Pacific* 1949 by Richard Rodgers and Oscar Hammerstein *West Side Story* 1957 by Leonard Bernstein Arthur Laurents and Stephen Sondheim as well as *Sunday in the Park with George* 1984 by Stephen Sondheim and James Lapine Special attention is paid to the themes and topics the literary means and the dramatic dodges of the aforementioned American Musicals The three analyses are extended with historical overviews of the American Musical Marc Bauch is also the author of *Themes and Topics of the American Musical after World War II* 2001 also published by Tectum Verlag *American Musical Theatre* Gerald Martin Bordman, Richard Norton, 2010 Hailed as absolutely the best reference book on its subject by Newsweek *American Musical Theatre A Chronicle* covers more than 250 years of musical theatre in the United States from a 1735 South Carolina production of *Flora or Hob in the Well* to *The Addams Family* in 2010 Authors Gerald Bordman and Richard Norton write an engaging narrative blending history critical analysis and lively description to illustrate the transformation of American musical theatre through such incarnations as the ballad opera revue Golden Age musical rock musical Disney musical and with 2010's *American Idiot* even the punk musical The Chronicle is arranged chronologically and is fully indexed according to names of shows songs and people involved for easy searching and browsing Chapters range from the Prologue which traces the origins of American musical theater to 1866 through several intermissions for instance Broadway's Response to the Swing Era 1937 1942 and up to Act Seven the theatre of the twenty-first century This last chapter covers the dramatic changes in musical theatre since the last edition published whereas Fosse a choreography heavy revue won the 1999 Tony for Best Musical the 2008 award went to *In the Heights* which combines hip hop rap merengue and salsa unlike any musical before it Other groundbreaking and/or box office breaking shows covered for the first time include *Avenue Q* *The Producers* *Billy Elliot* *Jersey Boys* *Monty Python's Spamalot* *Wicked* *Hairspray* *Urinetown*

the Musical and Spring Awakening Discussion of these shows incorporates plot synopses names of principal players descriptions of scenery and costumes and critical reactions In addition short biographies interspersed throughout the text colorfully depict the creative minds that shaped the most influential musicals Collectively these elements create the most comprehensive authoritative history of musical theatre in this country and make this an essential resource for students scholars performers dramaturges and musical enthusiasts *The American Musical Theater* Lehman Engel,1975

Anything Goes Ethan Mordden,2013-08-08 Ethan Mordden has been hailed as a sharp eared listener and a discerning critic by Opera News which compares his books to dinner with a knowledgeable garrulous companion The preeminent historian of the American musical New York Times he brings boundless energy and enthusiasm buttressed by an arsenal of smart anecdotes Wall Street Journal Now Mordden offers an entirely fresh and infectiously delightful history of American musical theatre Anything Goes stages a grand revue of the musical from the 1700s through to the present day narrated in Mordden s famously witty scholarly and conversational style He places us in a bare rehearsal room as the cast of Oklahoma changes history by psychoanalyzing the plot in the greatest of the musical s many Dream Ballets And he gives us tickets for orchestra seats on opening night raising the curtain on the pleasures of Victor Herbert s The Red Mill and the thrill of Porgy and Bess Mordden examines the music of course but also more neglected elements Dance was once considered as crucial as song he follows it from the nineteenth century s zany hoofing to tap combinations of the 1920s from the injection of ballet and modern dance in the 1930s and 40s to the innovations of Bob Fosse He also explores the changing structure of musical comedy and operetta and the evolution of the role of the star Fred Stone the avuncular Scarecrow in the Wizard of Oz seldom varied his acting from part to part but the versatile Ethel Merman turned the headlining role inside out in Gypsy playing a character who was selfish fierce and destructive From ballad opera to burlesque from Fiddler on the Roof to Rent the history and lore of the musical unfolds here in a performance worthy of a standing ovation *The Art of the American Musical* Jackson R. Bryer,Richard Allan Davison,2005 Bringing together exclusive and previously unpublished interviews with nineteen leading composers lyricists librettists directors choreographers and producers from the mid 1900s to the present this book details the careers of the individuals who shaped this popular performance art during its most prolific period The interviewees discuss their roles in productions ranging from On the Town 1944 and Finian s Rainbow 1947 to The Producers 2001 and Bounce 2003 Readers are taken onto the stage into the rehearsals and behind the scenes The nuts and bolts the alchemy and the occasional agonies of the collaborative process are all explored In their discussions the artists detail their engagements with other creative forces including such major talents as Leonard Bernstein Jerome Robbins Bob Fosse Liza Minnelli Judy Garland Barbra Streisand Jule Styne Richard Rodgers and Oscar Hammerstein Alan Jay Lerner Zero Mostel and Gwen Verdon They speak candidly about their own work and that of their peers their successes and failures the creative process and how a show progresses from its conception through rehearsals and tryouts to opening night Taken together

these interviews give fresh insight into what Oscar Hammerstein called a nightly miracle The creation of the American musical

Stage It with Music Thomas S. Hirsch, 1993-06-30 The book succeeds due to its comprehensiveness and useful cross referencing There is a wealth of information here Library Journal

[The American Musical Theatre Song Encyclopedia](#) Thomas S. Hirsch, 1995-05-09 The musical theatre song is conceived written and produced as part of a whole While it may eventually stand on its own and join the ranks of popular hits its immediate purpose is clear it must work in the show The American Musical Theatre Song Encyclopedia is about how hundreds of famous and not so famous songs have functioned in the American musical In addition to identifying the authors and the source of the song this reference provides full detail about the song It is a book about songs as little pieces of playwriting for the musical theatre

The Secret Life of the American Musical Jack Viertel, 2016-03-01 New York Times Bestseller Both revelatory and entertaining Along the way Viertel provides some fascinating Broadway history The New York Times Book Review Americans invented musicals and have a longstanding love affair with them But what exactly is a musical In this book longtime theatrical producer and writer Jack Viertel takes them apart puts them back together sings their praises and occasionally despairs over their more embarrassing shortcomings In the process he shows us how musicals happen what makes them work how they captivate audiences and how one landmark show leads to the next by design or by accident by emulation or by rebellion from Oklahoma to Hamilton and onward Beginning with an overture and concluding with a curtain call with stops in between for I Want songs conditional love songs production numbers star turns and finales Viertel shows us patterns in the architecture of classic shows and charts the inevitable evolution that has taken place in musical theater as America itself has evolved socially and politically The Secret Life of the American Musical makes you feel like you're there in the rehearsal room the front row and the offices of theater owners and producers as they pursue their own love affair with that rare and elusive beast the Broadway hit A valuable addition to the theater lover's bookshelf fans will appreciate the dips into memoir and Viertel's takes on original cast albums Publishers Weekly Even seasoned hands will come away with a clearer understanding of why some shows work while others flop Commentary A showstopper infectiously entertaining John Lahr author of Notes on a Cowardly Lion Thoroughly interesting The A V Club The best general audience analysis of musical theater I have read in many years The Charlotte Observer Delightful a little bit history a little bit memoir a little bit criticism and for any theater fan a whole lot of fun The Dallas Morning News

Harold Prince and the American Musical Theater Foster Hirsch, 1989-04-06 A complete look at the career of one of Broadway's most influential producer-directors The elements of Prince's signature his convention challenging subject matter and use of music the revitalizing theatricality of his production designs are discussed in detail Illustrated with photos from the hit shows which show his innovative concepts in decor and stage movement

[Race in American Musical Theater](#) Josephine Lee, 2023-06-29 While most discussions of race in American theater emphasize the representation of race mainly in terms of character plot and action Race in American Musical Theater highlights elements of

theatrical production and reception that are particular to musical theater Examining how race functions through the recurrence of particular racial stereotypes and storylines this introductory volume also looks at casting practices the history of the chorus line and the popularity of recent shows such as Hamilton Moving from key examples such as Show Boat and South Pacific through to all Black musicals such as Dreamgirls Bring in da Noise Bring in da Funk and Jelly s Last Jam this concise study serves as a critical survey of how race is presented in the American musical theater canon Providing readers with historical background a range of case studies and models of critical analysis this foundational book prompts questions from how stereotypes persist to who tells your story *American Musical Theater* Gerald Bordman,2001-03-01 Bordman not only traces each season s productions he offers authoritative summaries of the general artistic trends and developments each season Embracing musical comedy operetta revues and the one man and one woman shows of recent year the third edition of this essential reference source includes a detailed show song and people index **A History of the American Musical Theatre** Nathan Hurwitz,2014-06-27 From the diverse proto theatres of the mid 1800s though the revues of the 20s the true musicals of the 40s the politicisation of the 60s and the mega musicals of the 80s every era in American musical theatre reflected a unique set of socio cultural factors Nathan Hurwitz uses these factors to explain the output of each decade in turn showing how the most popular productions spoke directly to the audiences of the time He explores the function of musical theatre as commerce tying each big success to the social and economic realities in which it flourished This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman It traces the trends of this most commercial of art forms from the perspective of its audiences explaining how staying in touch with writers and producers strove to stay in touch with these changing moods Each chapter deals with a specific decade introducing the main players the key productions and the major developments in musical theatre during that period **Stephen Sondheim and the Reinvention of the American Musical** Robert L. McLaughlin,2016-08-11 From West Side Story in 1957 to Road Show in 2008 the musicals of Stephen Sondheim 1930 2021 and his collaborators have challenged the conventions of American musical theater and expanded the possibilities of what musical plays can do how they work and what they mean Sondheim s brilliant array of work including such musicals as Company Follies Sweeney Todd Sunday in the Park with George and Into the Woods established him as the preeminent composer lyricist of his if not all time Stephen Sondheim and the Reinvention of the American Musical places Sondheim s work in two contexts the exhaustion of the musical play and the postmodernism that by the 1960s deeply influenced all the American arts Sondheim s musicals are central to the transition from the Rodgers and Hammerstein style musical that had dominated Broadway stages for twenty years to a new postmodern musical This new style reclaimed many of the self aware performative techniques of the 1930s musical comedy to develop its themes of the breakdown of narrative knowledge and the fragmentation of identity In his most recent work Sondheim who was famously mentored by Oscar Hammerstein II stretches toward a twenty first century musical that seeks to break out of the self

referring web of language Stephen Sondheim and the Reinvention of the American Musical offers close readings of all of Sondheim's musicals and finds in them critiques of the operation of power questioning of conventional systems of knowledge and explorations of contemporary identity

The American Musical Peter H. Riddle, 2003 This book traces the origins of music theatre from its 18th century European roots through its transformation in 19th century America and its relation to American popular forms of entertainment as the minstrel show burlesque and the revue The flowering of the true musical comedy is documented as represented by the Princess Musical of Jerome Kern and P G Wodehouse which then gave birth to the first enduring masterpieces of American music drama Kern and Hammerstein's Show Boat Includes section on Stephen Sondheim Andrew Lloyd Webber and the development of music theatre through the sixties and beyond

Irving Berlin's American Musical Theater Jeffrey Magee, 2012-04-04 From patriotic God Bless America to wistful White Christmas Irving Berlin's songs have long accompanied Americans as they fall in love go to war and come home for the holidays Irving Berlin's American Musical Theater is the first book to fully consider this songwriter's immeasurable influence on the American stage Award winning music historian Jeffrey Magee chronicles Berlin's legendary theatrical career providing a rich background to some of the great composer's most enduring songs from There's No Business Like Show Business to Puttin' on the Ritz Magee shows how Berlin's early experience singing for pennies made an impression on the young man who kept hold of that sensibility throughout his career and transformed it into one of the defining attributes of Broadway shows Magee also looks at darker aspects of Berlin's life examining the anti-Semitism that Berlin faced and his struggle with depression Informative provocative and full of colorful details this book will delight song and theater aficionados alike as well as anyone interested in the story of a man whose life and work expressed so well the American dream

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2011-11-04 The Oxford Handbook of The American Musical offers new and cutting edge essays on the most important and compelling issues and topics in the growing interdisciplinary field of musical theater and film musical studies Taking the form of a keywords book it introduces readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen The handbook offers a cross section of essays written by leading experts in the field organized within broad conceptual groups which together capture the breadth direction and tone of musicals studies today Each essay traces the genealogy of the term or issue it addresses including related issues and controversies positions and problematizes those issues within larger bodies of scholarship and provides specific examples drawn from shows and films Essays both re-examine traditional topics and introduce underexplored areas Reflecting the concerns of scholars and students alike the authors emphasize critical and accessible perspectives and supplement theory with concrete examples that may be accessed through links to the handbook's website Taking into account issues of composition performance and reception the book's contributors bring a wide range of practical and theoretical perspectives to bear on

their considerations of one of America's most lively enduring artistic traditions The Oxford Handbook of The American Musical will engage all readers interested in the form from students to scholars to fans and aficionados as it analyses the complex relationships among the creators performers and audiences who sustain the genre **Better Foot Forward** Ethan Mordden, 1976 History of the American musical from the 1920s to the 1970s *Complete Book of the American Musical Theater* David Ewen, 1958

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