



The American Musical Theater

**Gerald Martin Bordman, Richard
Norton**



The American Musical Theater:

The Musical Richard Kislán, 1980 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

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 American Musical Theater Lehman Engel, 1975

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 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

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

The American Musical Theatre Steven Porter, 1987 First Published in 1987 Routledge is an imprint of Taylor Francis an informa company

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

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. Hirschak, 1993-06-30 The book succeeds due to its comprehensiveness and useful cross referencing There is a wealth of information here Library Journal

American Musical Theater Gerald Bordman, 2001-03 Gerald Bordman's American Musical Theatre has become a landmark book since its original publication in 1978 In this third edition he offers authoritative summaries on the general artistic trends and developments for each season on musical comedy operetta revues and the one man and one woman shows from the first musical to the 1999/2000 season With detailed show song and people indexes Bordman provides a running commentary and assessment as well as providing the basic facts about each production

The American Musical Theatre Song Encyclopedia

Thomas Hischak, 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 **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 A History of the American Musical Theatre Nathan Hurwitz, 2014-06-27 From the diverse proto theatres of the mid 1800s through 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 *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 meringue 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 *Complete Book of the American Musical Theater* David Ewen,1958 *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 **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

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

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

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The American Musical Theater Introduction

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