

Our Musicals, Ourselves

A SOCIAL HISTORY OF THE AMERICAN MUSICAL THEATRE

John Bush Jones



Our Musicals Ourselves Our Musicals Ourselves

M. Lundskaer-Nielsen



Our Musicals Ourselves Our Musicals Ourselves:

Our Musicals, Ourselves John Bush Jones, 2011-04-17 *Our Musicals Ourselves* is the first full scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to such recent musicals as *The Producers* and *Urinetown*. While many aficionados of the Broadway musical associate it with wonderful diversionary shows like *The Music Man* or *My Fair Lady*, John Bush Jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically contemporary politics and culture. Organized chronologically with some liberties taken to keep together similarly themed musicals, Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers front pages across our nation. He reviews the productions, lyrics, staging and casts from the lesser known early musicals, the gunboat musicals of the Teddy Roosevelt era and the Cinderella shows and leisure time musicals of the 1920s and continues his analysis with better known shows including *Showboat*, *Porgy and Bess*, *Oklahoma!*, *South Pacific*, *West Side Story*, *Cabaret*, *Hair*, *Company*, *A Chorus Line* and many others. While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form, Jones's book uses musicals as a way of illuminating broader social and cultural themes of the times. With six appendixes detailing the long running diversionary musicals and a foreword by Sheldon Harnick, the lyricist of *Fiddler on the Roof*, Jones's comprehensive social history will appeal to both students and fans of Broadway.

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.

Our Musicals, Ourselves John Bush Jones, 2003 **The Routledge History of Social Protest in Popular Music** Jonathan C. Friedman, 2013-07-04 The major objective of this collection of 28 essays is to analyze the trends, musical formats and rhetorical devices used in popular music to illuminate the human condition. By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today, *The Routledge History of Social Protest in Popular Music* aims to be a probing introduction to the history of social protest music, ideal for popular music studies and history and sociology of music courses.

Modern American Drama: Playwriting in the 1990s Sharon Friedman, Cheryl Black, 2019-11-14 The *Decades of Modern American Playwriting* series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged; an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events, while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work.

and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Tony Kushner *Angels in America* A Gay Fantasia on National Themes Part One and Part Two 1991 Slavs Thinking About the Longstanding Problems of Virtue and Happiness 1995 and *A Dybbuk* or *Between Two Worlds* 1997 Paula Vogel *Baltimore Waltz* 1992 *The Mineola Twins* 1996 and *How I Learned to Drive* 1997 Suzan Lori Parks *The Death of the Last Black Man in the Whole Entire World* 1990 *The America Play* 1994 and *Venus* 1996 Terrence McNally *Lips Together Teeth Apart* 1991 *Love Valour Compassion* 1997 and *Corpus Christi* 1998

The Year that Made the Musical William A. Everett, 2024-07-11 Whether they appeared on Broadway or the Strand the shows appearing in 1924 epitomized the glamor of popular musical theatre What made this particular year so distinctive so special was the way it brought together the old and the new the venerated and the innovative and the traditional and the chic William Everett in his compelling new book reveals this remarkable mid Roaring Twenties stagecraft to have been truly transnational with a stellar cast of producers performers and creators boldly experimenting worldwide Revues musical comedies zarzuelas and operettas formed part of a thriving theatrical ecosystem with many works and their leading artists now unpredictably defying genres The author demonstrates how fresh approaches became highly successful with established leads like Marie Tempest and Fred Stone appearing in new productions even as youthful talents such as Florence Mills Fred and Adele Astaire Gertrude Lawrence and George Gershwin now started to make their mark

Sondheim in Our Time and His W. Anthony Sheppard, 2022-02-11 Sondheim in Our Time and His offers a wide ranging historical investigation of the landmark musical works and extraordinary career of Stephen Sondheim a career which has spanned much of the history of American musical theater

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 Cambridge Companion to African American Theatre Harvey Young, 2012-10-25 This Companion provides a comprehensive overview of African American theatre from the early nineteenth century to the present day Along the way it chronicles the evolution of African American theatre and its engagement with the wider community including discussions of slave rebellions on the national stage African Americans on Broadway the Harlem Renaissance African American women dramatists and the New Negro and Black Arts movements Leading scholars spotlight the producers directors playwrights and actors whose efforts helped to fashion a more accurate appearance of black life on stage and reveal the impact of African American theatre both within the United States and further afield Chapters also address recent theatre productions in the context of political and cultural change and ask where African American theatre is heading in the twenty first century

Staging Rebellion in the Musical, Hair Sarah Elisabeth Browne, 2022-08-05 This

volume provides a comprehensive survey of the musical Hair and will offer critical analysis which focuses on giving voice to those who are historically considered to be on the margins of musical theatre history Sarah Browne interrogates key scenes from the musical which will seek to identify the relationship between performance and the cultural moment Whilst it is widely acknowledged that Hair is a product of the sixties counter culture this study will place the analysis in its socio historical context to specifically reveal American values towards race gender and adolescence In arguing that Hair is a rebellion against the established normative values of both American society and the art form of the musical itself this book will suggest ways in which Hair can be considered utopian not only as a utopian text but in the practices and values it embodies and the emotions it generates in its audiences This book will be of great interest to scholars and students of music musical theatre popular music American studies film studies gender studies or African American studies

Identities and Audiences in the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 Issues of identity have always been central to the American musical in all its guises Who appears in musicals who or what they are meant to represent and how over time those representations have been understood and interpreted provide the very basis for our engagement with the genre In this third volume of the reissued Oxford Handbook of the American Musical chapters focus on race ethnicity gender and sexuality regional vs national identity and the cultural and class significance of the musical itself As important as the question of who appears in musicals are the questions of who watches and listens to them and of how specific cultures of reception attend differently to the musical Chapters thus address cultural codes inherent to the genre in particular those found in traditional school theater programs

The Songs that Fought the War John Bush Jones, 2006 A lively social history of popular wartime songs and how they helped America's home front morale

Studying Musical Theatre Millie Taylor, Dominic Symonds, 2017-09-16 This lively textbook provides a comprehensive overview of the history theory and practice of this popular theatre form Bringing critical theory and musical theatre together Millie Taylor and Dominic Symonds explore the musical stage from a broad range of theoretical perspectives Part 1 focuses on the way we understand musicals as texts and Part 2 then looks at how musical theatre negotiates its position in the wider world Part 3 recognises the affiliations of various communities with the musical stage and finally part 4 unravels the musical's relationship with time space intertextuality and entertainment Written by leading experts in Musical Theatre and Drama Taylor and Symonds utilise their wealth of knowledge to engage and educate the reader on this diverse subject With its accessible and extensive content this text is the ideal accompaniment to any study of musical theatre internationally an essential tool for students of all levels lecturers practitioners and enthusiasts alike

Coming to Terms with Our Musical Past Edmund Joseph Goehring, 2018 A bold restorative vision of Mozart's works and Western art music generally as manifestations of an idealism rooted in the sociable nature of humans WINNER 2019 Marjorie Weston Emerson Award from the Mozart Society of America For over a generation now many leading performers critics and scholars of Mozart's music have taken a rejection of transcendence as

axiomatic This essentially modernist antiromantic orientation attempts to neutralize the sorts of aesthetic experiences that presuppose an enchantment with Mozart's art an engagement traditionally articulated by such terms as intention mimesis author and genius And what is true of much recent Mozart interpretation is often manifest in the interpretation of Western art music more generally Edmund Goehring's *Coming to Terms with Our Musical Past* explores what gets lost when the vocabulary of enchantment is abandoned The book then proceeds to offer an alternative vision of Mozart's works and of the wider canon of Western art music A modernized poetics Goehring argues reduces art to mechanism or process It sees less because it excludes a necessary and enlarging human presence the generative and receiving I This fascinating new book length essay is addressed to any reader interested in the performing arts visual arts and literature and their relationship to the broader culture Goehring draws on seminal thinkers in art criticism and philosophy to propose that such works as Mozart's radiate an idealism that has human sociability both as its source and its object This book is available as an Open Access eBook under the Creative Commons license CC BY NC

Music of the Night Ian Bradley, 2025-04-15 Bradley uncovers a hidden side of operetta and musical theatre He highlights the significant religious and spiritual influences which pervade the work of composers and librettists such as Offenbach Lehár Gilbert Sullivan and Sondheim

Directors and the New Musical Drama M. Lundskaer-Nielsen, 2008-04-14 This is one of the first books to offer a rigorous analysis of the enormous changes in the musical theatre during the 1980s and 90s In addition it focuses on the contribution of well known serious theatre directors to the mainstream Musical Theatre and it is the first book to offer a dual Anglo American perspective on this subject

The Oxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Shakespeare's texts have a long and close relationship with many different types of dance from dance forms referenced in the plays to adaptations across many genres today With contributions from experienced and emerging scholars this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement a process that raises questions of authorship and authority cross cultural communication semantics embodiment and the relationship between word and image Motivated by growing interest in movement materiality and the body The Oxford Handbook of Shakespeare and Dance is the first collection to examine the relationship between William Shakespeare his life works and afterlife and dance In the handbook's first section Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing The latter half of the handbook Shakespeare as Dance explores the ways that choreographers have adapted Shakespeare's work Chapters address everything from narrative ballet adaptations to dance in musicals physical theater adaptations and interpretations using non Western dance forms such as Cambodian traditional dance or Igal an indigenous dance form from the southern Philippines With a truly interdisciplinary approach The Oxford Handbook of Shakespeare and Dance provides an indispensable resource for considerations of dance and corporeality

on Shakespeare's stage and the early modern era

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.

Brecht, Broadway and United States Theater

J. Chris Westgate, 2009-05-05 Not long after the 2001 terrorist attacks in New York City, Bertolt Brecht's name was on the lips of many writing about Broadway. Invoked knowingly but not always knowledgeably, Brecht became something between marketing strategy and erudite justification for another season of Broadway musicals, another ignominy endured by the German playwright whose epic theater has only seldom been understood in the United States. To say that Brechtian and Broadway theatrical traditions represent divergence of philosophy, method, or ambition is to indulge with the whimsy of Mark Twain in understatement. Nevertheless, many references to Brecht since 2001 imply compatibility instead of contradiction, a confusion or corruption that suggested the need of looking closely at what Brecht wrote and intended in his epic theater more than seventy years after his first and unfortunately typical experience with United States theater. Beginning with the 1935 production of *The Mother* and moving through recent productions of political theater including *The Resistible Rise of Arturo Ui*, *Urinetown: The Musical*, and *My Name is Rachel Corrie*, this anthology considers the encounters of Brecht and Broadway in terms of dramaturgy, performance, and reception. The essays in this anthology explore the political, cultural, and economic constraints shaping many of the encounters of Brecht and Broadway in U.S. theater history. This means looking at how in many cases epic theater has been co-opted and commodified by Broadway and what that commodification reveals about the culture of theater. Simultaneously, this means theorizing how epic theater finds or can find ways of providing a necessary bulwark against Broadway escapism and what this suggests for the future of political theater in the U.S. What results is a dialectical history tracing Brecht's encounters with Broadway, a history that opens up and debates the complicated and often conflicted influence of Bertolt Brecht on United States theater. Dr. Westgate's book on Brecht and

Broadway is an excellent study of the reception of Brecht's work in the American theater and academe. Brecht, along with Molière, Ibsen, and Chekhov, is one of the most frequently performed playwrights in translation in America. A thorough investigation of the trajectory of Brecht stagings on Broadway has long been overdue. I am very grateful that Dr. Westgate has taken on the task and arrived at such a splendid result. The book is a must reading for any serious Brecht scholar. Carl Weber, Stanford Drama Department Collaborator with Brecht at the Berliner Ensemble, Director of many Brecht stagings in the U.S. This is a provocative collection of essays outlining the sometimes unexpected connections between Brecht and the Broadway theatre. Like Brecht himself, these essays are playful, argumentative, and productively dialectical in their contradictions. The book is both entertaining and educational and bound to provoke healthy debate. I recommend it as a demonstration of the ongoing relevance of Brechtian theories of theatre to the analysis of mainstream commercial theatre. Sean Carney, Associate Professor, McGill University.

Yankee Doodle Dandy Elizabeth T. Craft, 2024. Playwright, composer, actor, director, and producer George M. Cohan looms large in musical theater legend. Remembered today for classic tunes like "You're a Grand Old Flag," he has been called the father of musical comedy. In Yankee Doodle Dandy, author Elizabeth T. Craft situates Cohan as a central figure of his day. Examining his multifaceted contributions and the various sociocultural identities he came to embody, Craft shows how Cohan and his works indelibly shaped the American cultural landscape. Informative and engaging, this book offers rich reading for Broadway musical aficionados as well as scholars of musical theater and American cultural history.

Embark on a transformative journey with Explore the World with is captivating work, Discover the Magic in **Our Musicals Ourselves Our Musicals Ourselves** . This enlightening ebook, available for download in a convenient PDF format , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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