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BROADWAY BABIES SAY GOODNIGHT

Musicals Then & Now

MARK STEYN



Broadway Babies Say Goodnight Musicals Then And Now

Ian Pickup



Broadway Babies Say Goodnight Musicals Then And Now:

Broadway Babies Say Goodnight Mark Steyn, 2000 Steyn takes a sharp eyed look at the whole span of Broadway musical history seven decades of brilliant achievements In this delicious book he reflects on geniuses and monsters hits and atomic bombs and the wonderful stories that prove there s no business like show business Women in American Musical Theatre Bud Coleman, Judith A. Sebesta, 2020-10-22 Throughout the twentieth century women have made significant contributions to the creation of American musical theatre Directing choreographing writing arranging producing and designing musicals in a variety of venues throughout America women have played a significant role in shaping the development of musical theatre both on and off Broadway and in regional educational and community venues The essays in this book examine the history of women in musical theatre providing biographical descriptions of the women themselves analyses and interpretations of their productions and several accounts of how being a woman affected the artists careers Topics include the similarities among the careers of successful but neglected lyricists Rida Johnson Young Anne Caldwell and Dorothy Donnelly the Depression era productions of Hallie Flanagan and Cheryl Crawford the transformation of the classic showgirl image through the dances and stage movement created by prominent female choreographers and a survey of numerical data highlighting the discrepancy between the number of men versus the number of women hired to direct professional musical productions in various venues across the United States The Business of American Theatre William Grange, 2020-06-02 The Business of American Theatre is a research guide to the history of producing theatre in the United States Covering a wide range of subjects the book explores how traditions of investment marketing labor union contracts advertising leasing arrangements ticket scalping zoning ordinances royalties and numerous other financial transactions have influenced the art of theatre for the past three centuries Yet the book is not a dry reiteration of hits and flops bankruptcies and bamboozles Nor does it cover everything about it that s appealing everything the traffic will allow as Irving Berlin did in the song There s No Business Like Show Business It is instead a highly readable resource for anyone interested in how money and how much money is critical to the art and artists of theatre Many of those artists make appearances in the book Richard Rodgers and his keen eye for investment Jacob Shubert and his construction of the bridge of thighs for his showgirls at the Winter Garden the significance of the Disney Souvenir Shop near the Lyceum Theatre on Broadway and the difference between a Broadway show losing millions of dollars or making billions in one night Consider this book a go to resource for readers students and scholars of the theatre business **Musical Theater** Alyson McLamore, 2016-09-16 For Surveys of Musical Theater Music Appreciation courses and Popular Culture Surveys This unique historical survey illustrates the interaction of multiple artistic and dramatic considerations with an overview of the development of numerous popular musical theater genres This introduction provides more than a history of musical theater it studies the music within the shows to provide an understanding of the contributions of musical theater composers as clearly as the artistry of musical

theater lyricists and librettists The familiarity of the musical helps students understand how music functions in a song and a show while giving them the vocabulary to discuss their perceptions **Shakespeare as Jukebox Musical** John R.

Severn,2018-09-13 Shakespeare as Jukebox Musical is the first book length study of a growing performance phenomenon musical adaptations of Shakespeare s plays in which characters sing existing popular songs as one of their modes of communication John Severn shows how these highly allusive works give rise to the pleasures of collaborative reception and also lend themselves to political work particularly in terms of identity politics and a valorisation of diversity Drawing on musical theatre history adaptation theory Shakespeare studies and musicology the book develops a critical approach that allows jukebox musical versions of Shakespeare to be understood and valued both for their political potential and for the experiences they offer to audiences as artistic responses to Shakespeare Case studies from the USA the UK and Australia demonstrate how these works open new windows on Shakespeare s plays and their performance traditions on the wider jukebox musical trend and on adaptation as an art form **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 *Reviewing the Situation* John

Snelson,2023-10-05 The British musical in its formative years has appeared in strikingly different guises from the lasting hits of Oliver and Me and My Girl to the successes of The Dancing Years Bless the Bride and Expresso Bongo This authoritative study traces what made these shows successes in the West End and how their qualities define a uniquely British interpretation of the genre Cultural sociological and political influences entwine with close reading of the dramatic and musical elements of this repertory to reveal a fascinating web of connections and contrasts between the times the shows and the people who made them Through detailed case studies such as of The Boy Friend and Bitter Sweet the rich individuality of each West End work is spotlighted posing vital questions and intriguing answers as to what a British musical can be

Interdisciplinary in nature this study brings together all the core materials to discover this period in the story of the British musical. Reviewing the Situation is insightful and lively, an invaluable resource for students and scholars of musical theatre and all those theatregoers drawn to the power of these classic British shows. **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 Musical as Drama H. Scott McMillin, 2014-10-12 Derived from the colorful traditions of vaudeville, burlesque, revue and operetta, the musical has blossomed into America's most popular form of theater. Scott McMillin has developed a fresh aesthetic theory of this underrated art form, exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to Chekhov or opera. Until recently, the musical has been considered either an integrated form of theater or an inferior sibling of opera. McMillin demonstrates that neither of these views is accurate and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago. Critics and composers have long held the musical to the standards applied to opera, asserting that each piece should work together to create a seamless drama. But McMillin argues that the musical is a different form of theater, requiring the suspension of the plot for song. The musical's success lies not in the smoothness of unity but in the crackle of difference. While disparate the dancing, music, dialogue and songs combine to explore different aspects of the action and the characters. Discussing composers and writers such as Rodgers and Hammerstein, Stephen Sondheim, Kander and Ebb, Leonard Bernstein and Jerome Kern, *The Musical as Drama* describes the continuity of this distinctively American dramatic genre from the shows of the 1920s and 1930s to the musicals of today. **Everything is Choreography** Kevin Winkler, 2021-11-01 From *The Best Little Whorehouse in Texas* to *My One and Only* and *Grand Hotel*, Tommy Tune helped develop and realize some of the most memorable Broadway shows of the late 20th century. Based on access to Tune's inner circle and interviews with Tune himself, *Everything is Choreography: The Musical Theater of Tommy Tune* covers the career of this celebrated dancer, singer, actor, choreographer and director in full. *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 with 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

Doing the Time Warp Sarah Taylor Ellis, 2022-01-27 Doing the Time Warp explores how song and dance sites of aesthetic difference in the musical can warp time and enable marginalized and semi marginalized fans to imagine different ways of being in the world While the musical is a bastion of mainstream theatrical culture it also supports a fan culture of outsiders who dream themselves into being in the strange liminal timespaces of its musical numbers Through analysing musicals of stage and screen ranging from Rent to Ragtime Glee to Taylor Mac s A 24 Decade History of Popular Music Sarah Taylor Ellis investigates how alienated subjects find moments of coherence and connection in musical theatre s imaginaries of song and dance Exploring an array of archival work and live performance such as Larry Gelbart s papers in the UCLA Performing Arts Collections and the shadowcast performances of Los Angeles s Sins o the Flesh Doing the Time Warp probes the politics of musicals and consider show the genre s strange temporalities can point towards new futurities for identities and communities in difference

British Musical Theatre since 1950 Robert Gordon, Olaf Jubin, Millie Taylor, 2016-09-08 This critical introduction to British musical theatre since 1950 is the first book to discuss its post war developments from the perspective of British as opposed to American popular culture The genre is situated within the historical context of post war British society in order to explore the range of forms through which significant sociocultural moments are represented Introductory chapters analyse the way British musicals have responded to social change the forms of popular theatre and music from which they have developed and their originality in elaborating new narrative strategies since the seventies A key feature of the book is its close readings of twelve key works from Salad Days 1954 and Oliver 1960 to global smash hits such as Les Mis rables 1985 and The Phantom of the Opera 1986 and beyond including the latest critical and box office success Matilda 2011 Also analysed are British favourites Blood Brothers 1983 cult shows The Rocky Horror Show 1975 and musicals with a pre existing fan base such as Mamma Mia 1999

Gestures of Music Theater Dominic Symonds, Millie Taylor, 2014-02 Gestures of Music Theater explores examples of Song and Dance as performative gestures that entertain and affect audiences The chapters interact to reveal the complex energies of performativity In experiencing these energies music theatre is revealed as a dynamic accretion of active complex and dialogical experiences

Media and Performance in the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 For the past several years the American musical has continued to thrive by

reflecting and shaping cultural values and social norms and even commenting on politics whether directly and on a national scale Hamilton or somewhat more obliquely and on a more intimate scale Fun Home New stage musicals such as Come from Away and The Band's Visit open on Broadway every season challenging conventions of form and content and revivals offer audiences a different perspective on extant shows Carousel My Fair Lady Television musicals broadcast live harken back to 1950s television's affection for musical theatre and aim to attract new audiences through the accessibility of television Film musicals including Les Misérables and Into the Woods capitalize on the medium's technical capabilities of perspective and point of view as well as visual spectacle Television has embraced the genre anew and with unexpected gusto not only devising musical episodes for countless dramatic and comedy series but also generating musical series such as Galavant and Crazy Ex Girlfriend And animated musicals such as Disney's Moana hail child and adult audiences with their dual messages vibrant visual vocabulary and hummable music The chapters gathered in this book Volume II of the reissued Oxford Handbook explore the American musical from the various media in which musicals have been created to the different components of a musical and the people who do the work to bring a musical to life 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 **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

Unfinished Show Business, In this fresh approach to musical theatre history Bruce Kirle challenges the commonly understood trajectory of the genre Drawing on the notion that the world of the author stays fixed while the world of the audience is ever changing Kirle suggests that musicals are open fluid products of the particular cultural moment in which they are performed Incomplete as printed texts and scores musicals take on unpredictable lives of their own in the complex transformation from page to stage Using lenses borrowed from performance studies cultural studies queer studies and ethnoracial studies *Unfinished Show Business: Broadway Musicals as Works in Process* argues that musicals are as interesting for the provocative issues they raise about shifting attitudes toward American identity as for their show stopping song and dance numbers and conveniently happy endings Kirle illustrates how performers such as Ed Wynn Fanny Brice and the Marx Brothers used their charismatic personalities and quirkiness to provide insights into the struggle of marginalized ethnoracial groups to assimilate Using examples from favorites including *Oklahoma* *Fiddler on the Roof* *A Chorus Line* and *Les Misérables* Kirle demonstrates Broadway's ability to bridge seemingly insoluble tensions in society from economic and political anxiety surrounding World War II to generational conflict and youth counterculture to corporate America and the me generation Enlivened by a gallery of some of Broadway's most memorable moments and some amusing obscure ones as well this study will appeal to students scholars and lifelong musical theatre enthusiasts *Reframing the Musical* Sarah K. Whitfield, 2019-03-01 This critical and inclusive edited collection offers an overview of the musical in relation to issues of race culture and identity Bringing together contributions from cultural American and theatre studies for the first time the chapters offer fresh perspectives on musical theatre history calling for a radical and inclusive new approach By questioning ideas about what the musical is about and who it for this groundbreaking book retells the story of the musical prioritising previously neglected voices to reshape our understanding of the form Timely and engaging this is required reading for undergraduate and postgraduate students of musical theatre It offers an intersectional approach which will also be invaluable for theatre practitioners **The Musical** William Everett, 2004-12-01 First published in 2005 Routledge is an imprint of Taylor Francis an informa company

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Tender Moments: **Broadway Babies Say Goodnight Musicals Then And Now** . This emotionally charged ebook, available for download in a PDF format (Download in PDF: *), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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