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A Problem Like Maria—Stacy Ellen Wolf 2002 The author surveys the world of tomboys, comedians, and “rebel nuns” who broke the gender stereotype rules on 1950s Broadway, reexamining the careers, roles, and performances of Mary Martin, Ethel Merman, Julie Andrews, and Barbara Streisand from the perspective of lesbian feminism. Simultaneous.

Beyond Broadway—Professor Stacy Wolf 2019-11-15 The idea of American musical theatre often conjures up images of bright lights and big city, but its livelihood is found in amateur productions at high schools, community theatres, afterschool programs, summer camps, and dinner theatres. In Beyond Broadway, author Stacy Wolf looks at the widespread presence and persistence of musical theatre in U.S. culture, and examines it as a social practice—a live, visceral experience of creating, watching, and listening. Why does local musical theatre flourish in America? Why do so many Americans continue to passionately engage in a century-old artistic practice that requires intense, person-to-person collaboration? And why do audiences still flock to musicals in their hometowns? Touring American elementary schools, a middle school performance festival, afterschool programs, high schools, summer camps, state park outdoor theatres, community theatres, and dinner theatres from California to Tennessee, Wolf illustrates musical theatre’s abundance and longevity in the U.S. as a thriving social activity that touches millions of lives.

Changed for Good—Stacy Wolf 2011-07-28 From Adelaide in “Guys and Dolls” to Nina in “In the Heights” and Elphaba in “Wicked,” female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre—performers, creators, and characters—from the start of the Cold War to the present day, creating a new, feminist history of the genre. The musicals discussed here are among the most beloved in the American musical theatre canon—“West Side Story,” “Cabaret,” “A Chorus Line,” “Phantom of the Opera,” and many others—with special emphasis on the blockbuster “Wicked.” Along the way, Wolf demonstrates how the musical since the mid-1940s has actually been dominated by women—women onstage, women in the wings, and women offstage as spectators and fans.

The Oxford Handbook of the American Musical—Raymond Knapp 2013-03 The Oxford Handbook of the American Musical 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 wide range of practical and theoretical perspectives to bear on their considerations of one of America’s most lively, enduring artistic traditions.

Conflicting Femininities in Medieval German Literature—Karina Marie Ash 2016-05-23 Dynastic changes in lay religiosity during the High Middle Ages spurred anxiety about women forsaking their secular roles as wives and mothers for religious ones as nuns and beguines. This anxiety and the subsequent need to model an ideal of feminine behavior for the laity is particularly expressed in the German versions of Latin and French narratives. Using thirteenth-century penitentials, monastic exempla, and sermons, Karina Marie Ash clarifies how secular wifehood was recast as a quasi-religious role and, in German epics and romances from the late twelfth and early thirteenth centuries, how female characters are adapted to promote the salvific nature of worldly love in ways that echo the pastoral reevaluation of women at that time. Then she argues that mid and late thirteenth-century German literature not only reflects this impulse to idealize women’s roles in lay society but also to promote an alternative model of femininity that deploys ways of privileging secular roles for women over religious ones. These continuously evolving redapitations of female protagonists across cultures and across centuries reflect fictive solutions for real historical concerns about women that not only complement contemporary pastoral and legal reforms but are also unique to medieval German literature.

The American Musical and the Formation of National Identity—Raymond Knapp 2016-06-05 The American musical has achieved and maintained relevance to more people in America than any other art form in the genre’s more than 125-year 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, nineteeth 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), Froggy 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, and more. Moreover it is not directly done, you could undertake even more on the subject of this life, as regards the world.
Broadcast Experience explores the complex ways in which music and imagination.

Simultaneously, Barrie surfaced as the subject of two major biographies and adventures, a graphic novel featuring a grown-up Wendy Darling, and an animated film. Peter Pan has become deeply embedded in popular culture, as an enduring part of childhood memories, in the years since its first stage performance, Peter Pan has become deeply embedded in popular culture, as an enduring part of childhood memories, in the years since its first stage performance, and in the process, analyze his emergence and preservation in the cultural fabric of the Western world.

Chapters thus address 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.

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 revised 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 cultural codes 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 contemporary film musical--the 1930s and '40s, including a fundamental sensitivity toward those less fortunate, support of multietnic pluralism, belief in social democracy, and faith that America's past could be put in service of a better future. Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America--the West, folk song, patriotism, or the people--with progressive social ideals. Much as been written on the political relationship between and in the arts of the 1930s and '40s, but very little on concert music of the era. Music for the Common Man offers fresh insights on familiar pieces and the political context in which they emerged.

Identity and Audiences in the Musical--Raymond Knapp 2018-09-04 Issues of identity has 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 revised 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 cultural codes 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.

Second Star to the Right--Lester D. Friedman 2008-11-28 Over a century after its first stage performance, Peter Pan has become deeply embedded in Western popular culture, as an enduring part of childhood memories, in every part of popular media, and in commercial enterprises. Since 2003 the characters from this show have a had a highly visible presence in nearly every genre of popular culture: two major films, a literary sequel to the original adventures, a graphic novel featuring a grown-up Wendy Darling, and an Argentinean novel about a children's book writer inspired by J. M. Barrie. Simultaneously, Barrie surfaced as the subject of two major biographies and a feature film. The engaging essays in Second Star to the Right approach Pan from literary, dramatic, film, television, and sociological perspectives and, in the process, analyze his emergence and preservation in the cultural imagination.

Music and the Broadcast Experience--Associate Professor Communication Studies Christina Baade 2016-09-01 Music and the Broadcast Experience explores the complex ways in which music and broadcasting have developed together throughout the twentieth and into the twenty-first centuries. It brings into dialogue researchers working in media and music studies: explores and develops crucial points of contact between studies of music in radio and music in television; and investigates the limits, persistence, and extensions of music broadcasting in the Internet era. The book presents a series of case studies that address key moments and concerns in music broadcasting, past and present, written by leading scholars in the field, who hail from both media and music studies. Unified by attentiveness both to musical sound and meaning and to broadcasting structures, practices, audiences, and discourses, the chapters in this collection address the following topics: the role of live orchestral concerts and opera in the early development of radio and their relation to ideologies of musical uplift; the relation between production culture, music, and television; and the reception of music in sponsored radio during the 1930s; the fortunes of musical celebrity and artistic ambition on television; questions of music format and political economy in the development of online radio; and the negotiation of space, community, and participation among audiences, online and offline, in the early twenty-first century. The collection’s ultimate aim is to explore the usefulness and limitations of broadcasting as a concept for understanding music and its cultural role, both historically and today.

Theatre and Sexuality--Jill Dolan 2010-06-30 Why is it useful to look at theatre and performance through the lens of sexual identity? How has commercial theatre embraced gay and lesbian work? Theatre Sexuality introduces critical methods and artistic practices that link drama, theatre and performance with minority sexualities in both the U.S. and UK. It narrates a select history of LGBTQ theatre from the early 20th century through today. Including an extended reading of Split Britches/Bloolips’ production Belle Reprieve, the book offers clear analysis, as well as a celebration, of LGBTQ performance. Foreword by Tim Miller.

American Cinderellas on the Broadway Musical Stage--Maya Cantu 2015-10-14 Drawing upon Broadway musicals ranging from Irene (1919) to Gypsy (1959), American Cinderellas on the Broadway Musical Stage considers how Broadway musicals from the 1920s through the 1950s adapted and transformed Perrault’s fairy tale icon in order to address changing social and professional roles for American women. Drawing heavily upon historical research and gender and sexuality studies, Cantu analyzes female lyricists and librettists who were significant in translating Perrault’s heroine to the contexts and concerns of the American “working girl.” In exploring how these and other writers (of both sexes) adapted the Cinderella myth to a twentieth-century urban landscape, this book challenges traditional assumptions about the American musical’s relationship to both feminism and modernism—placing the Cinderella story into the Broadway musical canon.


Musical Theatre, Realism and Entertainment--Dr Millie Taylor 2013-01-28 What is it about musical theatre that audiences find entertaining? What are the features that lead to its ability to stimulate emotional attachment, to move and to give pleasure? Beginning from the perspective that musical theatre performances arouse and their ubiquity in London’s West End and on Broadway this book explores the ways in which musical theatre reaches out to and involves its audiences. It investigates how pleasure is stimulated by vocal, musical and spectacular performances. Early discussions centre on the construction of the composed text, but then attention is given to performance and audience response. Musical theatre contains disruptions and dissonances in its multiple texts, it allows gaps for audiences to read playfully. This combines with the voluptuous sensations of embodied emotion, contiguously and visciously shared between audience and stage, and augment the presence of voice and music. A number of features are discovered in the construction of musical theatre performance texts that allow them to engage the intense emotional attachment of their audiences and so achieve enormous popularity. In doing this, the book challenges the conception of musical theatre as ‘only entertainment’. Entertainment instead becomes a desirable, ephemeral and
Gestures of Music Theater—Dominic Symonds 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 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 heretofor 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.

Songbooks—Eric Weisbard 2021-03-21 In Songbooks, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings’s 1770 New-England Psalm-Singer to Jay-Z’s 2010 memoir Decoded. Drawing on his background editing the Village Voice music section, coediting the Journal of Popular Music Studies, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues novels, magazine essays, and academic study. The authors of these works form a diverse cast of characters: the musical itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna; the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan; or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its composers. As Weisbard demonstrates, the most enduring work pursues questions that linger across time period and genre—cultural studies in the form of notes on the fly, on sounds that never cease to change meaning.

A Queer Sort of Materialism—David Savran 2003 An eclectic collection of essays on theater and its decline as highbrow culture, under the influence of theme parks and blockbuster movies

Children, Childhood, and Musical Theater—James Leve 2020-02-01 Bringing together scholars from musicology, literature, childhood studies, and theater, this volume examines the ways in which children’s musicals tap into adult nostalgia for childhood while appealing to the needs and consumer potential of the child. The contributors take up a wide range of musicals, including works inspired by the books of children’s authors such as Roald Dahl. P.L. Travers, and Francis Hodgson Burnett; created by Rodgers and Hammerstein, Lionel Bart, and other leading lights of musical theatre in the lives of children and young adults.

L.A. Weather—Maria Amparo Escandón 2021-09-07 NEW YORK TIMES BESTSELLER * REESE’S BOOK CLUB PICK “There’s a 100% chance you’ll be paging through this book to uncover the secrets and deception that could potentially burn everything down!” — Reese Witherspoon “This is by far one of the most endearing L.A. novels in recent memory.” — Publishers Weekly

Broadway in the Box—Kelly Kessler 2020-04-01 It was as if American television audiences discovered the musical in the early 21st century. In 2009 Glee took the Fox Network and American television by storm with the unexpected unification of prime time programming, awkward tees, and powerful voice spontaneously bursting into song. After raking in the highest rating for a new show in the 2009-2010 season, Glee would continue to cultivate rabid fans, tie-in soundtracks and merchandising, and a spinoff reality competition show until its conclusion in 2015. Alongside Glee, NBC and Fox would crank up musical visibility with the nighttime drama Smash and a string of live musical productions. Then came ABC’s comedic musical series Galavant and the CW’s surprise Golden Globe darling Crazy Ex-Girlfriend. Television and the musical appeared to be a perfect match. But, as author Kelly Kessler illustrates, television had at that point been carrying on a sixty-year, symbiotic love affair with the musical. From Rodgers and Hammerstein’s appearance on the radio to the small screen.

The Great White Way—Warren Hoffman 2014-02-18 Broadway musicals are one of America’s most beloved art forms and play to millions of people each year. But what do these shows, which are often thought to be just frothy entertainment, really have to say about our country and who we are as a nation? The Great White Way is the first book to reveal the racial politics, content, and subtexts that have haunted musicals for almost one hundred years from Show Boat (1927) to The Scottsboro Boys (2011). Musicals mirror their time periods and reflect the political and social issues of their day. Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level, allowing them to simultaneously present and hide their racial agendas in plain view of their audiences. While the musical is informed by the cultural contributions of African Americans and Jewish immigrants, Hoffman argues that ultimately the history of the American musical is the history of white identity in the United States. Presented chronologically, The Great White Way shows how perceptions of race altered over time and how musicals dealt with those changes. Hoffman focuses first on the initial production and comprising the Golden Age of Broadway (1927-1960s), then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century. He offers entirely new and surprising takes on shows from the American musical canon—Show Boat (1927), Oklahoma! (1943), Annie Get Your Gun (1946), The Music Man (1957), West Side Story (1957), A Chorus Line (1975), and 42nd Street (1980), among others. New archival research on the creators who produced and wrote these shows, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, and Edward Kleban, will have theater fans and scholars rethinking forever how they view this popular American entertainment.

The Feminist Spectator as Critic—Jill Dolan 2012-10-24 The Feminist Spectator as Critic, Jill Dolan 2012-10-24 The Feminist Spectator as Critic Chicksword new ground as one of the pioneering books on feminist spectatorship, encouraging resistant readings to generate feminist meanings in performance. Approaching live spectatorship through a range
of interdisciplinary methods, the book has been foundational in theater studies, performance studies, and gender/sexuality/women's studies. This updated and revised addition celebrates the book's twenty-fifth anniversary with a substantial new introduction and up-to-the-moment bibliography, detailing the progress to date in gender equity in theater and the arts, and suggesting how far we have yet to go.

Kander and Ebb—James Leve 2009-03-01 Composer John Kander and lyricist Fred Ebb collaborated for more than forty years, longer than any such partnership in Broadway history. Together they wrote over twenty musicals. Their two most successful works, Cabaret and Chicago, had critically acclaimed Broadway revivals and were made into Oscar-winning films. This book, the first study of Kander and Ebb, examines their artistic accomplishments as individuals and as a team. Drawing on personal papers and on numerous interviews, James Leve analyzes the unique nature of this collaboration. Leve discusses their contribution to the concept musical; he examines some of their most popular works including Cabaret, Chicago, and Kiss of the Spider Woman; and he reassesses their flos as well as their incomplete and abandoned projects. Filled with fascinating information, the book is a resource for students of musical theater and lovers of Kander and Ebb's songs and shows.

Queer Theory and the Jewish Question—Daniel Boyarin 2003 Table of contents

Jamie Is Jamie—Afsaneh Moradian 2018-12-18 When free-spirited Jamie arrives at a new preschool, all the kids learn that it’s okay to play whatever you want. There are so many fun things to play with at Jamie’s new preschool—baby dolls to care for, toy cars to drive—and Jamie wants to play with them all! But the other children are confused . . . is Jamie a boy or a girl? Some toys are just for girls and others are just for boys, aren’t they? Not according to Jamie! This book challenges gender stereotypes, shows readers that playing is fundamental to learning, and reinforces the idea that all children need the freedom to play unencumbered. A special section for teachers, parents, and caregivers provides tips on how to make children’s playtime learning time.

You Should See Yourself—Vincent Brook 2006 The past few decades have seen a remarkable surge in Jewish influences on American culture. Entertainers and artists such as Jerry Seinfeld, Adam Sandler, Allegra Goodman, and Tony Kushner have heralded new waves of television, film, literature, and theater; a major klezmer revival is under way; bagels are now as commonplace as pizza; and kabbalah has become as cool as crystals. Does this broad range of cultural expression accurately reflect what it means to be Jewish in America today? Bringing together fourteen new essays by leading scholars, You Should See Yourself examines the fluctuating representations of Jewishness in a variety of areas of popular culture and high art, including literature, the media, film, theater, music, dance, painting, photography, and comedy. Contributors explore the evolution that has taken place within these cultural forms and how we can best explain these changes. Are we in our understanding of Jewishness the result of general phenomena such as multiculturalism, politics, and postmodernism, or are they the product of more specifically Jewish concerns such as the intermarriage/continuity crisis, religious renewal, and relations between the United States and Israel? Accessible to students and general readers alike, this volume takes an important step toward advancing the discussion of Jewish cultural influences in this country.

When Broadway Was the Runway—Marlis Schweitzer 2011-08-31 Selected by Choice magazine as an Outstanding Academic Title for 2009 When Broadway Was the Runway explores the central and largely unacknowledged role of commercial Broadway theater in the birth of modern American fashion and consumer culture. Long before Hollywood’s red carpet spectacles, Broadway theater introduced American women to the latest styles. At the beginning of the twentieth century, theater impresarios captured the imagination of their largely female patrons by transforming the stage into a glorious site of consumer spectacle. Theater historian Marlis Schweitzer examines how these impresarios presented the dresses actresses wore onstage, as well as the jewelry and hairstyles they chose, as commodities that were available for purchase in nearby department stores and salons. The Merry Widow Hat, designed for the hit operetta of the same name, sparked an international craze, and the dancer Irene Castle became a fashion celebrity when she anticipated the flapper look of the 1920s by nearly a decade. Not only were the latest styles onstage, but advertisements appeared throughout theaters, in programs, and on the curtains, while magazines such as Vogue vied for the rights to publish theatrical costume sketches and Harper’s Bazaar enticed readers with photo spreads of actresses in costume. This combination of spectatorship and consumption was a crucial step in the formation of a mass market for consumer goods and the rise of the cult of celebrity. Through historical analysis and dozens of early photographs and illustrations, Schweitzer aims a spotlight at the cultural and economic convergence of the theater and fashion industries in the United States.

Women, Music, Culture—Julie C. Dunbar 2013-12-17 Broadway musicals are a crucial step in the formation of a mass market for consumer goods and the rise of the cult of celebrity. Through historical analysis and dozens of early photographs and illustrations, Schweitzer aims a spotlight at the cultural and economic convergence of the theater and fashion industries in the United States.

The Oxford Handbook of Country Music—Travis D. Stining 2016-01-01 Now in its sixth decade, country music studies is a thriving field of inquiry involving scholars working in the fields of American history, folklore, sociology, anthropology, musicology, ethnomusicology, cultural studies, and geography, among many others. Covering issues of historiography and practice as well as the ways in which the genre intersects with media and social concerns such as class, gender, and sexuality, The Oxford Handbook of Country Music interrogates prevailing narratives, explores significant lacunae in the current literature, and provides guidance for future research. More than simply treating issues that have emerged within this subfield, The Oxford Handbook of Country Music works to connect broader discourses within the various fields that inform country music studies in an effort to strengthen the area’s interdisciplinary. Drawing upon the expertise of leading and emerging scholars, this Handbook presents an introduction into the historiographical narratives and methodological issues that have emerged in country music studies’ first half-century.

Wolf-Women and Phantom Ladies—Steven Dillon 2015-03-17 Provides encyclopedic coverage of female sexuality in 1940s popular culture. Popular culture in the 1940s is organized as patriarchal theater: Men gaze upon, evaluate, and coerce women, who are obliged in their turn to put themselves on sexual display. In such a thoroughly patriarchal society, what happens to female sexual desire? Wolf-Women and Phantom Ladies unearths this female desire by conducting a panoramic survey of 1940s culture that analyzes popular novels, daytime radio serials, magazines and magazine fiction, marital textbooks, Hollywood and educational films, jungle comics, and popular music. In addition to popular works, Steven Dillon discusses many lesser-known texts and artists, including Ella Mae Morse, a key figure in the founding of Capitol Records, and Lisa Ben, creator of the first lesbian magazine in the United States. “This exciting book presents a truly capacious understanding of US culture and offers a spectacular array of analyses of how the decade’s cultural discourse struggled to define female desire and how so much malice literature and filmmaking sought to constrain it. Dillon’s study will teach scholars of modern American literature and culture a great deal more about the 1940s than they already know or think they know. It is a brilliant addition to the field.” — Gordon Hutner, author of What America Read: Taste, Class, and the Novel, 1920-1960

The Great White Way—Warren Hoffman 2020-02-14 Broadway musicals are one of America’s most beloved art forms and play to millions of people each year. But what do these shows, which are often thought to be just frothy entertainment, really have to say about our country and who we are as a nation? Now in a new second edition, The Great White Way is the first book to reveal the racial politics, and subtler layers of cultural meaning, that have emerged in country music studies for almost one hundred years from Show Boat (1927) to Hamilton (2015). This revised edition includes a new introduction and conclusion, updated chapters, as well as a brand-new chapter that looks at the blockbuster musicals The Book of Mormon and Hamilton. Musicals mirror their time period and reflect the political and social issues of their day. Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level, allowing them to simultaneously present and hide their racial agendas in plain view of their audiences. While the musical is informed by the cultural contributions of African Americans and Jewish immigrants, Hoffman argues that ultimately
the history of the American musical is the history of white identity in the United States. Presented chronologically, The Great White Way shows how perceptions of race altered over time and how musicals dealt with those changes. Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway (1927–1960s), then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century. He offers entirely new and surprising takes on shows from the American musical canon—Show Boat (1927), Oklahoma! (1943), Annie Get Your Gun (1946), The Music Man (1957), West Side Story (1957), A Chorus Line (1975), and 42nd Street (1980), among others. In addition to a new chapter on Hamilton and The Book of Mormon, this revised edition brings The Great White Way fully into the twenty-first century with an examination of jukebox musicals and the role of off-Broadway and regional theaters in the development of the American musical. New archival research on the creators who produced and wrote these shows, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, and Edward Kleban, will have theater fans and scholars rethinking forever how they view this popular American entertainment.

**Torch Singing** - Stacy Holman Jones 2007 With an ethnographer’s eye, Stacy Holman Jones offers us a cultural critique of torch singing—as much more than the familiar tune of a woman’s lamenting her own willing deception and passivity. She takes us into the space between music and language, allowing us to view torch singing not only as an expression of burgeoning desire but also of a more firmly resolved resistance and promise of change. An engaging read for performing arts and music professionals, and instructors in mass media and experimental ethnography.

**The A to Z of the Broadway Musical** - William A. Everett 2009-09-17 The Broadway musical has greatly influenced American (and world) culture. Such shows as Oklahoma! and Annie Get Your Gun are as “American as apple pie,” while the long runs of imports like Cats, The Phantom of the Opera, and Les Misérables have broken records. Broadway has produced such cultural icons as Ethel Merman, Yul Brynner, and Julie Andrews, and composers and lyricists such as Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and many others have had their melodies sung on its stages. Visionaries like George Abbott, Agnes de Mille, Jerome Robbins, Bob Fosse, Tommy Tune, and Susan Stroman have brought productions to life through their innovative direction and choreography. Since the latter part of the 19th century, the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in The A to Z of the Broadway Musical. Through a chronology, an introductory essay, a bibliography, and 900 dictionary entries on Broadway shows, playwrights, directors, producers, designers, and actors, this handy desk reference offers quick information on the many aspects of the Broadway musical.