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American Musical Theatre A Chronicle

Gerald Martin Bordman

American Musical Theatre A Chronicle:

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 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

American Musical Theatre Gerald Martin Bordman,1978 A standard since its original publication in 1978 Bordman s guide chronicles American musicals show by show and season by season offering a running commentary and assessment as well as providing the basic facts about each production This updated edition includes the new shows that have opened on Broadway since the original publication and a complete general index as well as adding over a hundred musicals newly discovered by Bordman turn of the century touring shows that never played Broadway Annotation copyrighted by Book News Inc Portland OR American Theatre Gerald Martin Bordman,1996 This volume chronicles every Broadway production as well as every major off Broadway show as its coverage extends into the 50s and 60s Noted theatrical historian Gerald

Bordman moves from play to play and from season to season offering plot summaries production details the names of directors leading players and roles as well as quotes from drama critics and any special or unusual aspects of individual The American Musical Marc Bauch, 2003 Although almost neglected in research and studies on American shows Literature the American Musical is certainly the most interesting and the most popular genre of American theater and drama It has been influenced by the necessities of a self funding commercial theater system of a democratic country The fact that it has developed in a country of democracy means that it should be a genre for everyone the intellectual and the common man Broadway has provided all these In his study Marc Bauch analyzes three American Musicals namely South Pacific 1949 by Richard Rodgers and Oscar Hammerstein West Side Story 1957 by Leonard Bernstein Arthur Laurents and Stephen Sondheim as well as Sunday in the Park with George 1984 by Stephen Sondheim and James Lapine Special attention is paid to the themes and topics the literary means and the dramatic dodges of the aforementioned American Musicals The three analyses are extended with historical overviews of the American Musical Marc Bauch is also the author of Themes and Topics of the American Musical after World War II 2001 also published by Tectum Verlag **American Musical Theatre: A** Chronicle, 3rd Ed Gerald Martin Bordman (1931),1978 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 American Theatre: 1869-1914 Gerald Martin Bordman, 1994 American Theatre: A Chronicle of Comedy and Drama 1914-1930 Gerald Bordman, 1996-01-25 This is a volume in Bordman's monumental history of the non musical American theatre It analyses each Broadway show chronologically from 1914 to 1930 the period when American drama was most prolific and productive <u>Irving Berlin's American Musical Theater</u> Jeffrey Magee, 2014 Irving Berlin's songs have been the soundtrack of America for a century but his most profound contribution to the nation is to Broadway Award winning music historian Jeffrey Magee's chronicle of Berlin's theatrical career is the first book to fully consider the songwriter's immeasurable influence on the Great White Way Tracing Berlin's humble beginnings on the lower east side to his rise to American icon Irving Berlin's American Musical Theatre will delight theater aficionados as well as students of music and popular culture and anyone interested in

the story of a man whose life and work expressed so well the American dream The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 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

Dance on the American Musical Theatre Stage Ray Miller, 2023-05-17 Dance on the American Musical Theatre Stage A History chronicles the development of dance with an emphasis on musicals and the Broadway stage in the United States from its colonial beginnings to performances of the present day This book explores the fascinating tug and pull between the European classical folk and social dance imports and America's indigenous dance forms as they met and collided on the popular musical theatre stage This historical background influenced a specific musical theatre movement vocabulary and a unique choreographic approach that is recognizable today as Broadway style dancing Throughout the book a cultural context is woven into the history to reveal how the competing values within American culture and its attempts as a nation to define and redefine itself played out through developments in dance on the musical theatre stage This book is central to the conversation on how dance influences and reflects society and will be of interest to students and scholars of Musical Theatre Theatre Studies Dance and Cultural History 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

New Theatre Quarterly 40: Volume 10, Part 4 Clive Barker, Simon Trussler, 1994-11-17 New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning American Theatre Gerald Bordman, 1996-11-21 This book concludes Gerald Bordman s acclaimed survey of American non musical theatre It deals with the years 1930 to 1970 a period

when the number of yearly new plays was shrinking but a period during which American drama as a whole entered the world stage and became a dominant force With works like Eugene O Neill's Long Day's Journey Into Night Tennessee William's A Streetcar Named Desire and Arthur Miller's Death of a Salesman American theater finally reached adulthood both dramatically and psychologically Bordman's lively authoritative study covers every Broadway production as well as every major off Broadway show His discussion moves season by season and show by show in chronological order he offers plot synopses and details the physical production directors players theaters and newspaper reviews This book and the preceding volumes of American Theatre stand as the premier history of American drama American Musical Theatre Gerald Martin Bordman, 1986 As the first comprehensive history of American musical theatre Bordman's highly acclaimed volume chronicles the development of this unique institution from 1866 to the 1984 85 Broadway season **Screening the Stage** Steven Neale, 2017-10-05 Introduced by a comprehensive account of the factors governing the adaptation of stage plays and musicals in Hollywood from the early 1910s to the mid to late 1950s Screening the Stage consists of a series of chapter length studies of feature length films the plays and musicals on which they were based and their remakes where pertinent Founded on an awareness of evolving technologies and industrial practices rather than the tenets of adaptation theory particular attention is paid to the evolving practices of Hollywood as well as to the purport and structure of the plays and stage musicals on which the film versions were based Each play or musical is contextualized and summarized in detail and each film is analyzed so as to pinpoint the ways in which they articulate modify or rework the former Examples range from dramas comedies melodramas musicals operettas thrillers westerns and war film and include The Squaw Man The Poor Little Rich Girl The Merry Widow 7th Heaven The Cocoanuts Waterloo Bridge Stage Door I Remember Mama The Pirate Dial M for The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016 The first Murder and Attack comprehensive academic survey of British musical theatre from its origins The Oxford Handbook of the British Musical offers both a historical account of musical theatre from 1728 and a range of in depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings Sigmund Romberg William A. Everett, 2008-10-01 divdivHungarian born composer Sigmund Romberg 1887 1951 arrived in America in 1909 and within eight years had achieved his first hit musical on Broadway This early success was soon followed by others and in the 1920s his popularity in musical theater was unsurpassed In this book William Everett offers the first detailed study of the gifted operetta composer examining Romberg's key works and musical accomplishments and demonstrating his lasting importance in the history of American musicals Romberg composed nearly sixty works for musical theater as well as music for revues for musical comedies and later in life for Hollywood films Everett shows how Romberg was a defining figure of American operetta in the 1910s and 1920s Maytime Blossom Time The Student Prince traces the new model for operetta that he developed with Oscar Hammerstein II in the late 1920s The Desert Song The New Moon and looks at his reworked style of the 1940s Up in Central

Park This book offers an illuminating look at Romberg s Broadway career and legacy DIV DIV The Song Is You Bradley Rogers, 2020-10-15 Musicals it is often said burst into song and dance when mere words can no longer convey the emotion This book argues that musicals burst into song and dance when one body can no longer convey the emotion Rogers shows how the musical s episodes of burlesque and minstrelsy model the kinds of radical relationships that the genre works to create across the different bodies of its performers spectators and creators every time the musical bursts into song These radical relationships borne of the musical s obsessions with bad performances of gender and race are the root of the genre s progressive play with identity and thus the source of its subcultural power However this leads to an ethical dilemma Are the musical s progressive politics thus rooted in its embrace of regressive entertainments like burlesque and minstrelsy The Song Is You shows how musicals return again and again to this question and grapple with a guilt that its joyous pleasures are based on exploiting the laboring bodies of its performers Rogers argues that the discourse of integration which claims that songs should advance the plot has functioned to deny the radical work that the musical undertakes every time it transitions into song and dance Looking at musicals from The Black Crook to Hamilton Rogers confronts the gendered and racial dynamics that have always under girded the genre and asks how we move forward

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