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The definitive history of the Broadway musical: the shows, the stars, the movers, and the shakers. Showtime brings the history of Broadway musicals to life in a narrative as engaging as the subject itself. Beginning with the scandalous Astor Place Opera House riot of 1849, Larry Stempel traces the growth of musicals from minstrel shows and burlesques, through the golden age of Show Boat and Oklahoma!, to such groundbreaking works as Company and Rent.

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Broadway theatre - Wikipedia

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Showtime : A History of the Broadway Musical Theater, Hardcover by Stempel, Larry, ISBN 0393067157, ISBN-13 9780393067156, Brand New, Free shipping in the US Showtime brings the history of Broadway musicals to life in a narrative as engaging as the subject itself--beginning with the scandalous Astor Place Opera House riot of 1849 to such groundbreaking works as Company and Rent.

Showtime : A History of the Broadway Musical Theater by ...

This survey examines the history and evolution of Broadway musical theater, one of America's great indigenous art forms. This course gives students the opportunity to evaluate and compare a variety of musicals from the nineteenth century to present-day Broadway Musicals including Minstrel Shows, Vaudeville, Operetta, Musical

MUSI 3313 Syllabus - University of Texas at Tyler

After postponing the 2020 lineup due to COVID-19, a first in the theatre's 102-year history, The Muny plans to present the originally-announced seven shows in the upcoming 103rd season, should ...

Presents the history of Broadway musicals over the past 150 years, examining their cultural context and historical significance, from the Astor Place Opera House riot of 1849 through the golden age of Show Boat and Oklahoma! and modern-day Rent.

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 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.

Although the venue Off Broadway has long been the birthplace of innovative and popular musicals, there have been few studies of these influential works. Long-running champs, such as The Fantasticks and Little Shop of Horrors, are discussed in many books about American musicals, but what of the hundreds of other Off-Broadway musicals? In Off-Broadway Musicals since 1919, Thomas Hischak looks at more than 375 musicals, which are described, discussed, and analyzed, with particular attention given to their books, scores, performers, and creators. Presented chronologically and divided into chapters for each decade, beginning with the landmark musical Greenwich Village Follies (1919), the book culminates with the satiric The Toxic Avenger (2009). In this volume, any work of consequence is covered, especially if it was popular or influential, but also dozens of more obscure musicals are included to illustrate the depth and breadth of Off Broadway. Works that introduced an important artistic talent, from performers to songwriters, are looked at, and the selection represents the various trends and themes that made Off Broadway significant. In addition to essential data about each musical, the plot and score are described, the success (or lack of) is chronicled, and an opinionated commentary discusses the work's merits and influences on the musical theatre in general. The first book of its kind, this highly readable volume will please both the theatre scholar and the average musical theatre patron or fan.

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 ÖgunboatÖ musicals of the Teddy Roosevelt era and the ÖCinderella showsÖ and Öleisure time musicalsÖ 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, JonesÖs 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, JonesÖs comprehensive social history will appeal to both students and fans of Broadway.

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.

The American musical has achieved and maintained relevance to more people in America than any other performance-based art. This thoughtful history of the genre, intended for readers of all stripes, offers probing discussions of how American musicals, especially through their musical numbers, advance themes related to American national identity. Written by a musicologist and supported by a wealth of illustrative audio examples (on the book's website), the book examines key historical antecedents to the musical, including the Gilbert and Sullivan operetta, nineteenth and early twentieth-century American burlesque and vaudeville, Tin Pan Alley, and other song types. It then proceeds thematically, focusing primarily on fifteen mainstream shows from the twentieth century, with discussions of such notable productions as Show Boat (1927), Porgy and Bess (1935), Oklahoma! (1943), West Side Story (1957), Hair (1967), Pacific Overtures (1976), and Assassins (1991). The shows are grouped according to their treatment of themes that include defining America, mythologies, counter-mythologies, race and ethnicity, dealing with World War II, and exoticism. Each chapter concludes with a brief consideration of available scholarship on related subjects; an extensive appendix provides information on each show discussed, including plot summaries and song lists, and a listing of important films, videos, audio recordings, published scores, and libretti associated with each musical.

The 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.

Presents a history of the Broadway musical theater, including summaries of the shows, photographs of the stars, posters, sheet music, production stills, and essays by theater luminaries.

(Applause Books). This revised and expanded edition of Kislán's acclaimed study of America's musical theater includes a new section on "Recent Musical Theater: Issues and Problems." "The ancient union of drama and song, known as musical theater, comes in many forms vaudeville, burlesque, comic opera, minstrels, etc. The author reviews these and other highlights of American musicals ... with a fascinating background on the elements that contribute to the success of a Showboat ." King Features \* "Worth study by anyone who still thinks that the musical is a collection of songs." The Stage

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.

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