



LARRY STEMPEL

# SHOWTIME

A HISTORY OF THE BROADWAY MUSICAL THEATER

# Showtime A History Of The Broadway Musical Theater

**Shearon Roberts**



## **Showtime A History Of The Broadway Musical Theater:**

*Showtime* Larry Stempel, 2010-09-14 Stempel puts forth the definitive history of the Broadway musical the shows the stars the movers and the shakers **Showtime** Larry Stempel, 2010 A definitive accessible and comprehensive history of the Broadway musical Irving Berlin's American Musical Theater 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

**American Musical Theater: Grove Music Essentials** Geoffrey Block, Kate Van Winkle Keller, Anne Dhu McLucas, Sandra Jean Graham, Orly Leah Krasner, Todd Decker, Paul R. Laird, 2015-03-01 A survey of the history of musical theater in the United States This ebook is a static version of an article from Grove Music Online a continuously updated online resource offering comprehensive coverage of the world's music written by leading scholars For more information visit [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) *Musical Theatre Histories* Millie Taylor, Adam Rush, 2022-10-20 Musical theatre is often perceived as either a Broadway based art form or as having separate histories in London and New York Musical Theatre Histories Expanding the Narrative however depicts the musical as neither American nor British but both and more having grown out of frequent and substantial interactions between both centres and beyond Through multiple thematic histories Millie Taylor and Adam Rush take readers on a series of journeys that include the art form's European and American origins African American influences negotiations around diversity national identity and the globalisation of the form as well as revival culture censorship and the place of social media in the 21st century Each chapter includes case studies and key concept boxes to identify explain and contextualise important discussions offering an accessible study of a dynamic and ever evolving medium Written and developed for undergraduate students this introductory textbook provides a newly focused and alternative way of understanding musical theatre history **The Art and Practice of Musical Theatre Choreography** Cassie Abate, 2022-07-28 What does a musical theatre choreographer actually do They just make up the steps right This book firstly debunks the misunderstandings around what musical theatre choreographers actually do demonstrating their need to have an in depth understanding of storytelling music theory performance practices and plot structure in order to create movement that enhances and enlivens the musical Secondly it equips the musical theatre choreographer with all the tools needed to create nuanced informed and inspired movement for productions through structured activities that build specific skills such as notating the script and scoring the score Traditionally this training has been something of a series of secrets passed from mentor to apprentice The author demystifies the process to make the previously undisclosed tricks of the trade

accessible to all choreographers everywhere Covering the entire process of choreographing a musical from the first script reading to the final curtain call this book makes case for the absolute integrity of the choreographer to any musical theatre production and sets out the theoretical principles of choreography alongside the practical application during every step of the production process      *The Cambridge Companion to Operetta* Anastasia Belina, Derek B. Scott, 2020 A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world

**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      Recasting the Disney Princess in an Era of New Media and Social Movements Shearon Roberts, 2020-03-20 In the late 2000s the Walt Disney Company expanded rebranded and recast itself around woke empowered entertainment This new era revitalized its princess franchise seeking to elevate its female characters into heroes who save the day Recasting the Disney Princess in an Era of New Media and Social Movements analyzes the way that the Walt Disney Company has co-opted contemporary social discourse incorporating how audiences interpret their world through new media and activism into the company's branding initiatives programming and films The contributors in this collection study the company's most iconic franchise the Disney princesses to evaluate how the company has addressed the patriarchy its own legacy cemented Recasting the Disney Princess outlines how the current Disney era reflects changes in a global society where audiences are empowered by new media and social justice movements

Papers, Presentations and Patter: A Savoyards' Symposium Ralph MacPhail, Jr. (Editor), 2012-03-27 Papers presented at the International Gilbert Foreword by Rich Wiley Contents include Components of Gilbert's Genius by Harry Benford Was Gilbert a Little Liberal or a Little Conservative by Ian Bradley Gilbert's Girls by Elise Curran The Humor of the Operas by John E Dreslin Cheerful Facts about Matters Mathematical by Thomas Drucker Think British Sing Yiddish by Al Grand H M S Pinafore in American Waters by William Hyder The Principal Comic Roles by Sylvan H Kesilman The Reality of Iolanthe by Daniel Kravetz The Savoy Operas Viewed through an Aristotelian Lens by Shane K Magargal The Curious Case of Little Maid of Arcadée by Marc Shepherd The Writing and Composition of The Mountebanks by J Donald Smith Gilbert and Gender Parody in the Savoy Operas by Carolyn Williams      **Narrative in Performance** Barbara Sellers-Young, Jade Rosina

McCutcheon,2018-11-15 A far reaching and engaging overview of the role of narrative in dance and theatre performance bringing together chapters written by an international range of scholars and subsequently creating a critical dialogue for approaching this fundamental topic within performance studies Drawing on historical and contemporary examples of a variety of different performance genres the book will provide a method for exploring the context of a particular form or artist and enhance students ability to critically reflect on performance      **Shakespeare in a Divided America** James

Shapiro,2021-03-09 One of the New York Times 10 Best Books of the Year A National Book Critics Circle Award Finalist A New York Times Notable Book A timely exploration of what Shakespeare s plays reveal about our divided land In this sprightly and enthralling book Shapiro amply demonstrates that for Americans the politics of Shakespeare are not confined to the public realm but have enormous relevance in the sphere of private life The Guardian London The plays of William Shakespeare are rare common ground in the United States For well over two centuries Americans of all stripes presidents and activists soldiers and writers conservatives and liberals alike have turned to Shakespeare s works to explore the nation s fault lines In a narrative arching from Revolutionary times to the present day leading scholar James Shapiro traces the unparalleled role of Shakespeare s four hundred year old tragedies and comedies in illuminating the many concerns on which American identity has turned From Abraham Lincoln s and his assassin John Wilkes Booth s competing Shakespeare obsessions to the 2017 controversy over the staging of Julius Caesar in Central Park in which a Trump like leader is assassinated Shakespeare in a Divided America reveals how no writer has been more embraced more weaponized or has shed more light on the hot button issues in our history      **Developing Theatre in the Global South** Nic

Leonhardt,Christopher B. Balme,2024-04-09 Drawing on new research from the ERC project Developing Theatre this collection presents innovative institutional approaches to the theatre historiography of the Global South since 1945 Covering perspectives from Africa Asia the Middle East and Latin America as well as Eastern Europe the chapters explore how US philanthropy international organisations and pan African festivals all contributed to the globalisation and institutionalisation of the performing arts in the Global South During the Cultural Cold War the Global North intervened in and promoted forms of cultural infrastructure that were deemed adaptable to any environment This form of technopolitics impacted the construction of national theatres the introduction of new pedagogical tools and the invention of the workshop as a format The networks of experts responsible for this foreground seminal figures both celebrated Augusto Boal Efrica Sutherland but also lesser known Albert Botbol Severino Montano Metin And who contributed to the worldwide theatrical epistemic community of the postwar years Developing Theatre in the Global South investigates the institutional factors that led to the emergence of professional theatre in the postwar period throughout the decolonising world The book s institutional and transnational approach enables theatre studies to overcome its still strong national and local focus on plays and productions and connect it to current discourses in transnational and global history      **The Ballad of John Latouche** Howard Pollack,2017-10-06 Born

into a poor Virginian family John Treville Latouche 1914-56 in his short life made a profound mark on America's musical theater as a lyricist, book writer, and librettist. The wit and skill of his lyrics elicited comparisons with the likes of Ira Gershwin, Lorenz Hart, and Cole Porter, but he had too noted Stephen Sondheim's large vision of what musical theater could be, and he proved especially venturesome in helping to develop a lyric theater that innovatively combined music, word, dance, and costume and set design. Many of his pieces, even if not commonly known today, remain high points in the history of American musical theater. A great American genius, in the words of Duke Ellington, Latouche initially came to wide public attention in his early twenties with his cantata for soloist and chorus, *Ballad for Americans* (1939), with music by Earl Robinson, a work that swept the nation during the Second World War. Other milestones in his career included the all-black musical fable *Cabin in the Sky* (1940), with Vernon Duke, an interracial updating of John Gay's classic *The Beggar's Opera* as *Beggar's Holiday* (1946), with Duke Ellington, two acclaimed Broadway operas with Jerome Moross, *Ballet Ballads* (1948) and *The Golden Apple* (1954), one of the most enduring operas in the American canon, *The Ballad of Baby Doe* (1956), with Douglas Moore, and the operetta *Candide* (1956), with Leonard Bernstein and Lillian Hellman. Extremely versatile, he also wrote cabaret songs, participated in documentary and avant-garde film, translated poetry, adapted plays, and much else. Meanwhile, as one of Manhattan's most celebrated raconteurs and hosts, he developed a wide range of friends in the arts, including, to name only a few, Paul and Jane Bowles, whom he introduced to each other, Yul Brynner, John Cage, Jack Kerouac, Frederick Kiesler, Carson McCullers, Frank O'Hara, Dawn Powell, Ned Rorem, Virgil Thomson, Gore Vidal, and Tennessee Williams, a dazzling constellation of diverse artists working in sundry fields, all attracted to Latouche's brilliance and joie de vivre, not to mention his support for their work. This book draws widely on archival collections, both at home and abroad, including Latouche's diaries and the papers of Bernstein, Ellington, Moore, Moross, and many others, to tell for the first time the story of this fascinating man and his work.

*The Shuberts and Their Passing Shows* Jonas Westover, 2016-10-04

The Shubert name has been synonymous with Broadway for almost as long as Broadway entertainment itself. With seventeen Broadway theatres, including the Ambassador, the Music Box, and the Winter Garden, The Shubert Organization perpetuates brothers Lee and Jacob Shubert's business legacy. In *The Shuberts and Their Passing Shows: The Untold Tale of Ziegfeld's Rivals*, author Jonas Westover investigates beyond the Shuberts' business empire into their early revues and the centrifugal role they played in developing American theatre as an art form. The Shubert-produced revues titled *Passing Shows* were terrifically popular in the teens and twenties, consistently competing with Florenz Ziegfeld's *Follies* for the greatest numbers of stars, biggest spectacles, and ultimately the largest audiences. *The Shuberts and Their Passing Shows* is the first ever book to unpack the colorful history of the productions, delving into their stars, costumes, stagecraft, and orchestration in unprecedented detail. Providing a fresh and exciting window into American theatrical history, Westover traces the fascinating history of the Shuberts' revue series, presented annually from 1912-1924, and covers more broadly the glorious days of early Broadway. In addition to its compelling history of Broadway's

Golden Age The Shuberts and Their Passing Shows also provides a revisionary argument about the overarching history of the revue Bolstered by a rich collection of documents in the Shubert Theater Archive Westover argues against the popular misconception that the Shubert's competitor producer Florenz Ziegfeld responsible for the better known Follies was the sole proprietor of Broadway audiences As Westover proves not only were the Passing Shows as popular as the Follies but also a key component in a history of the revue that is vastly more complex than previous scholarship has shown The Shuberts and Their Passing Shows brings to fruition years of original research and invaluable insights into the gilded formation of present day Broadway

A Cole Porter Companion Don M. Randel, Matthew Shaftel, Susan Forscher Weiss, 2016-06-15 Balancing sophisticated melodies and irresistible rhythms with lyrics by turns cynical and passionate Cole Porter sent American song soaring on gossamer wings Timeless works like I Get a Kick Out of You and At Long Last Love made him an essential figure in the soundtrack of a century and earned him adoration from generations of music lovers In A Cole Porter Companion a parade of performers and scholars offers essays on little known aspects of the master tunesmith's life and art Here are Porter's days as a Yale wunderkind and his nights as the exemplar of louche living the triumph of Kiss Me Kate and shocking failure of You Never Know and his spinning rhythmic genius and a turkey dinner into You're the Top while cultural and economic forces take Every Time We Say Goodbye in unforeseen directions Other entries explore notes on ongoing Porter scholarship and delve into his formative works performing career and long overlooked contributions to media as varied as film and ballet Prepared with the cooperation of the Porter archives A Cole Porter Companion is an invaluable guide for the fans and scholars of this beloved American genius

**The Palgrave Handbook of Neo-Victorianism** Brenda Ayres, Sarah E. Maier, 2024-01-20 This handbook offers analysis of diverse genres and media of neo Victorianism including film and television adaptations of Victorian texts authors life stories graphic novels and contemporary fiction set in the nineteenth century Contextualized by Sarah E Maier and Brenda Ayres in a comprehensive introduction the collection describes current trends in neo Victorian scholarship of novels film theatre crime empire postcolonialism Gothic materiality religion and science amongst others A variety of scholars from around the world contribute to this volume by applying an assortment of theoretical approaches and interdisciplinary focus in their critique of a wide range of narratives from early neo Victorian texts such as A S Byatt's Possession 1963 and Jean Rhys Wide Sargasso Sea 1966 to recent steampunk from musical theatre to slumming and from The Alienist to queerness in their investigation of how this fiction reconstructs the past informed by and reinforcing the present

**The Oxford Handbook of Greek Drama in the Americas** Kathryn Bosher, Fiona Macintosh, Justine McConnell, Patrice Rankine, 2015-11-05 The Oxford Handbook of Greek Drama in the Americas is the first edited collection to discuss the performance of Greek drama across the continents and archipelagos of the Americas from the beginning of the nineteenth century to the present The study and interpretation of the classics have never been restricted by geographical or linguistic boundaries but in the case of the Americas long colonial histories have often imposed such

boundaries arbitrarily This volume tracks networks across continents and oceans and uncovers the ways in which the shared histories and practices in the performance arts in the Americas have routinely defied national boundaries With contributions from classicists Latin American specialists theatre and performance theorists and historians the Handbook also includes interviews with key writers including Nobel Laureate Derek Walcott Charles Mee and Anne Carson and leading theatre directors such as Peter Sellars Carey Perloff Hector Daniel Levy and Heron Coelho This richly illustrated volume seeks to define the complex contours of the reception of Greek drama in the Americas and to articulate how these different engagements at local national or trans continental levels as well as across borders have been distinct both from each other and from those of Europe and Asia

Choreographing Copyright Anthea Kraut, 2016 Choreographing Copyright Provides a historical and cultural analysis of U S based dance makers investment in intellectual property rights In a series of case studies stretching from the late nineteenth century to the early twenty first the book reconstructs dancers efforts to win copyright protection for choreography and teases out their raced and gendered politics

**Seasons of Love** Emily Garside, 2023-11-15 With its groundbreaking score unabashed romanticism and scrappy sensibility *Rent* was like a firecracker thrown into a hushed theater turning heads and upending conventions But if its unexpected success was the stuff of theatrical legend the story of its making was a bittersweet one with composer Jonathan Larson a student of Sondheim s finally making his Off Broadway debut tragically dying on the night of the final dress rehearsal Even decades later *Rent* lives on as a warmly remembered chapter in Broadway history yet the show is too often trivialized reduced to parody or dissected in the service of an arid cultural politics In light of this journalist and theater expert Emily Garside has some questions Chief among them Why is *Rent* taken less seriously than other musicals of its caliber And should it be In *Seasons of Love* Garside brings both a fan s devotion and a scholar s critical eye to reassess the legacy of this Pulitzer Prize winning musical a quarter century after its premiere Even as the show memorably captured the experience of life on the margins in the late 90s Garside argues that it remains an important and relevant work today She explores the influence it had on diverse casting immersive set design and queer representation in the works that followed in its wake And she dives into the world of past and present *Rent*heads who share their formative experiences with the musical which coincided with the dawn of online fan culture Ultimately *Rent* was an uncommonly innovative and prescient musical and as we survey past works for inspiration and look for ways to fill our theaters there s much to learn from its example



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