

# A Problem Like Maria Gender And Sexuality In The American Musical

*Music and the Broadcast Experience* - Christina L. Baade 2016

How can broadcasting help us understanding music and its cultural role, both historically and today? To answer this question, 'Music and the Broadcast Experience' brings together fourteen leading music and media scholars, who explore how music and broadcasting have developed together throughout the twentieth and into the twenty-first centuries.

West Side Story - Elizabeth A. Wells 2011

Offers a history of the creation of West Side Story and looks at the musical from a variety of cultural and historical perspectives--from Latin American influences to feminist perspectives to what the work has to say about juvenile delinquency in the 1950s--in a book that includes photos, a timeline, a discography and a cast and crew list.

*Irving Berlin's American Musical Theater* - Jeffrey Magee 2014-04-08

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.

The Facts on File Companion to American Drama - Jackson R. Bryer 2010

Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers.

*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 passion 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, contagiously and viscerally shared between audience and stage, and augmented through 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 playful concept.

Sondheim in Our Time and His - William Anthony Sheppard 2022-02-25

Sondheim in Our Time and His offers a wide-ranging historical investigation of the landmark works and extraordinary career of Stephen Sondheim, a career which has spanned much of the history of American musical theater. Each author uncovers those aspects of biography, collaborative process, and contemporary context that impacted the creation and reception of Sondheim's musicals. In addition, several authors explore in detail how Sondheim's shows have been dramatically revised and adapted over time. Multiple chapters invite the reader to rethink Sondheim's works from a distinctly contemporary critical perspective and to consider how these musicals are being reenvisioned today. Through chapters focused on individual musicals, and others that explore a specific topic as manifested throughout his

entire career, plus an afterword by Kristen Anderson-Lopez; by digging deep into the archives and focusing intently on his scores; from interviews with performers, directors, and bookwriters, and close study of live and recorded productions--volume editor W. Anthony Sheppard brings together Sondheim's past with the present, thriving existence of his musicals.

**Changed for Good** - Stacy Wolf 2011-07-28

From Maria in "West Side Story" to Tracy Turnblatt in "Hairspray" 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 theater—performers, creators, and characters—from the start of the cold war to the present day, creating a new, feminist history of the genre, which finds often overlooked moments of empowerment for female audience members. Moving from decade to decade, Wolf first highlights the assumptions that circulated about gender and sexuality at the time, and then looks at the leading musicals, stressing the key aspects of the plays as they relate to women. The musicals discussed here are among the most beloved in the canon—"West Side Story," "Guys & Dolls," "Cabaret," "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.

**Echoes of the Holocaust on the American Musical Stage** - Jessica Hillman 2012-10-15

With chapters on *The Sound of Music*, *Milk and Honey*, *Fiddler on the Roof*, *Cabaret*, *The Rothschilds*, *Rags*, *Ragtime* and *The Producers*, this book examines both direct and indirect references to, or resonances of, the Holocaust, tracing changing American attitudes through the chronological progression of these musical productions and their subsequent revivals. Despite the abundance of writing on both musical theatre history and on the difficulties of Holocaust representation, history and theatre scholars alike have thus far ignored the intersections of these areas. The academy thereby risks excluding precisely those works that shed the most light on our culture's evolving

response to the Shoah, an event that still helps to define American identity. This book redresses this lapse by focusing on the theatrical form seen by the greatest amount of people--musicals--which either trigger or reflect changing American mores.

*A Problem Like Maria* - Stacy Ellen Wolf 2002

The Broadway tomboys, rebel nuns, and funny girls, who upset the 1950s gender norms: Mary Martin, Ethel Merman, Julie Andrews, and Barbra Streisand

*Feminist Approaches to Musical Theatre* - Stacy Wolf 2024-07-11

How does a feminist spectator navigate misogynist representations of women? Musicals have always appealed to women as audience members and fans, even as most artists and producers were (and are) men. *Feminist Approaches to Musical Theatre* untangles these contradictions that are woven into the very fabric of this beloved, unapologetically commercial art form. This book offers a concise history of feminism's encounter with musicals and outlines methods through which to interpret musicals from a feminist perspective. Through case studies of shows such as *Guys and Dolls*, *Evita*, *A Strange Loop* and *Ragtime*, *Feminist Approaches* outlines five techniques for analyzing musical theatre from a feminist perspective, modeling these methods. Published as part of the *Topics in Musical Theatre* series, this foundational book provides readers with an understanding of feminist approaches as well as offering a brief overview of how feminist theory informs the study of musicals themselves.

**The Oxford Handbook of The American Musical** - Raymond Knapp 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 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.

### **The Oxford Handbook of the Hollywood Musical** - Dominic Broomfield-McHugh

2022-09-16

Since the release of Baz Luhrmann's *Moulin Rouge!* in 2001, the film musical has returned to popularity as one of the most important cinematic genres, a box office hit that appeals to audiences of all ages. Yet the history of the musical on film goes back over seven decades earlier than that, stretching from early examples like *The Jazz Singer* (1927), the first ever film with synchronized sound, through the Astaire-Rogers musicals of the 1930s, the MGM and Warner Brothers extravaganzas of the 1940s and '50s, and the roadshow era of the 1960s. The genre's renaissance with *La La Land* (2016) and *The Greatest Showman* (2017) proves that it remains as appealing as ever, capable of both high critical acclaim and widespread box office success. *The Oxford Handbook of the Hollywood Musical*, curated by editor Dominic Broomfield-McHugh, reflects and expands on current scholarship on the film musical in a handbook

that mixes new discoveries through archival research with new perspectives on familiar titles. It addresses issues such as why audiences accept people bursting into song in musicals; how technology affects the way numbers are staged; and how writers have adapted their material to suit certain stars. It also looks at critical issues such as racism and sexism, and assesses the role and nature of the film musical in the twenty-first century. A remarkable survey at the cutting edge of the field, *The Oxford Handbook of the Hollywood Musical* will be a resource for students and scholars alike for years to come.

*Oz and the Musical* - Ryan Bunch 2022

"The Wizard is a lovable humbug, an artful salesman who gives his customers something to believe in, even if the thing is known to be pretend. Playing a role, he presents Dorothy's friends with talismans of brains, heart and courage and takes pride in showing them how he accomplished his illusions. Why do Dorothy's friends put their faith in the Wizard's abilities to grant their requests even after he has shown them that he has only been putting on a show? Perhaps his virtuoso performances inspire their own, and ours too. His humbug guides the philosophy of *The Wonderful Wizard of Oz* and the theatrical style of the first Oz musical, the extravaganza of 1902, with implications for "American" performance and participation"--

**Women in American Musical Theatre** - Bud Coleman 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.

### **Conflicting Femininities in Medieval German Literature** - Karina Marie Ash 2016-05-23

Drastic 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 readaptations 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 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, content, and subtexts that have haunted musicals 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*. Musical 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 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.

### Lydia Thompson - Kurt Ganzl 2014-03-18

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

### 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 lifeblood 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.

[Identities and Audiences in the Musical](#) -

Raymond Knapp 2018-09-04

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 reissued *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 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.

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