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Our Musicals Ourselves

Mary Anne Long

Our Musicals Ourselves:

Our Musicals, Ourselves John Bush Jones,2011-04-17 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 gunboat musicals of the Teddy Roosevelt era and the Cinderella shows and leisure time musicals 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 Jones s 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 Jones s comprehensive social history will appeal to both students and fans of Broadway [Our Musicals, Ourselves](#) John Bush Jones,2003 The first comprehensive social history of the American musical theater this social history will appeal to both students and fans of Broadway

Theatre History Studies ,2005 **Amerikastudien** ,1974 **"All Our Girls Are Men"** Mary Anne Long,2004

"Gliding Through Our Memories" Kathryn Ann Tremper Edney,2009 [You've Got to Have a Dream](#) Ian Bradley,2004 This book argues that musicals provide millions of people across the world not just with entertainment and escapism but with spiritual and theological values a philosophy of life and an encounter with God It traces the underlying philosophy and world view found in musical theatre from Gilbert Sullivan to The Lion King and Rent The spiritual theological and philosophical resonances of seminal musicals like Carousel Jesus Christ Superstar and Les Misérables are discussed in detail and the book ends by looking at what message musical theatre may have for the churches and for Christian worship in particular **Directors and the New Musical Drama** Miranda Lundskaer-Nielsen,2008-03-15 This is one of the first books to offer a rigorous analysis of the enormous changes in the musical theatre during the 1980s and 90s In addition it focuses on the contribution of well known serious theatre directors to the mainstream Musical Theatre and it is the first book to offer a dual Anglo American perspective on this subject [American History](#) ,2003 **Musical Stages** Richard Rodgers,1975

Adventures in Music Theatre Henry Little,2004 *International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences* ,2006 [Theatre Survey](#) ,2005 The American journal of

theatre history **Women in American Musical Theatre** Bertram E. Coleman, Judith A. Sebesta, 2008-06-04 These essays examine the history of women in musical theatre providing biographical descriptions interpretations of their productions and several accounts of how being a woman affected their careers Encyclopedia of War & American Society Peter Karsten, 2006 Publisher description *The Musical Herald*, 1886 **The Monthly Musical Record**, 1900 Includes music

Broadway [2 volumes] Thomas A. Greenfield, 2009-12-23 This is the most comprehensive and insightful reference available on Broadway theater as an American cultural phenomenon and an illuminator of American life Broadway An Encyclopedia of Theater and American Culture is the first major reference work to explore just how much the Great White Way illuminates our national character In two volumes spanning the era from the mid 19th century to the present it offers nearly 200 entries on a variety of topics including spotlights on 30 landmark productions from *Shuffle Along* to *Oklahoma* to *Oh Calcutta* to *The Producers* that not only changed American theater but American culture as well In addition Broadway offers thirty extended thematic essays gauging the powerful impact of theater on American life with entries on race relations women in society sexuality film media technology tourism and off Broadway and noncommercial theater There are also 110 profile entries on key persons and institutions from the famous to the infamous to the all but forgotten whose unique careers and contributions impacted Broadway and its place in the American landscape Comprises nearly 200 entries of landmark productions important theater artists and topics that highlight Broadway's powerful impact on American culture Brings together the work of 65 contributors including leading academic writers and researchers in theater and popular culture as well as working theater professionals Presents a timeline of major events including openings of selected landmark productions and birthdates of selected critical figures Showcases 80-90 photographs of key figures and scenes from landmark productions Provides a survey of both print and online resources including general references specific studies and selected biographies Offers a glossary of selected production and business terms Includes an index of names, productions and themes **The Triangle of Mu Phi Epsilon** Mu Phi Epsilon, 1923 **Community, Individualism, and the Postwar Musical as a Model of Cultural Assimilation** Clifford Brooks Barr, 1997

Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **Our Musicals Ourselves**

In a world inundated with monitors and the cacophony of immediate transmission, the profound power and psychological resonance of verbal beauty usually disappear into obscurity, eclipsed by the regular assault of noise and distractions. Yet, nestled within the lyrical pages of **Our Musicals Ourselves**, a fascinating function of literary beauty that pulses with fresh emotions, lies an memorable trip waiting to be embarked upon. Written by way of a virtuoso wordsmith, that interesting opus manuals viewers on an emotional odyssey, softly revealing the latent possible and profound impact stuck within the complicated internet of language. Within the heart-wrenching expanse of the evocative analysis, we can embark upon an introspective exploration of the book is main subjects, dissect their interesting publishing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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