



# A Queer Sort of Materialism

Recontextualizing  
American  
Theater

DAVID SAVRAN

# Queer Sort Of Materialism Recontextualizing American Theater

**G. Harris, E. Aston**



## **Queer Sort Of Materialism Recontextualizing American Theater:**

*A Queer Sort of Materialism* David Savran, 2003 An eclectic collection of essays on theater and its decline as highbrow culture under the influence of theme parks and blockbuster movies

**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

**Oz and the Musical** Ryan Bunch, 2022-12-05 From the first stage production of *The Wizard of Oz* in 1902 to the classic MGM film 1939 to the musicals *The Wiz* 1975 and *Wicked* 2003 L. Frank Baum's children's novel *The Wonderful Wizard of Oz* 1900 has served as the basis for some of the most popular musicals on stage and screen In this book musical theater scholar Ryan Bunch draws on his personal experience as an Oz fan to explore how a story that has been hailed as the American fairy tale serves as a guide for thinking about the art form of the American musical and how both reveal American identity to be a utopian performance Show by show Bunch highlights the forms and conventions of each musical work as practiced in its time and context such as the turn of the century extravaganza the classical Hollywood film musical the Black Broadway musical of the 1970s and the twenty first century mega musical He then shows how the journey of each show teaches participants and audiences something about how to act American within contested frameworks of race gender sexuality age and embodiment Bunch also explores how home theatricals make believe play school musicals Oz themed environments and community events as sites where the performance of the American fairy tale brings home and utopia into contact through the conventions of the musical Using close readings of the various Oz shows personal reflections and interviews with fans audiences and performers Bunch demonstrates how adapted Oz musicals imply both inclusions and exclusions in the performance of an American utopia

20 Seasons: Broadway Musicals of the 21st Century Amy S. Osatinski, 2023-08-03 *20 Seasons Broadway Musicals of the 21st Century* catalogues categorizes and analyzes the 269 musicals that opened on Broadway from the 2000 2001 season through the 2019 2020 season This book is the first to comprehensively examine the musicals that premiered on Broadway during this important historical period which was bookended by the 9/11 terrorist attacks on one end and the Coronavirus pandemic on the other It begins by exploring the historical context for the first 20 years of the 21st century and how this impacted American culture and theatre Rather than chronologically the musicals are then organized into categories based on their source material and whether they were original musicals or revivals painting a detailed picture of the Broadway musical in first 20 years of the 21st century Jukebox musicals screen to stage musicals revivals and other original musicals are all covered and each chapter ends with reading guides and discussion prompts The book not only discusses what was produced but by whom uncovering the stark lack of representation for women and artists of color on Broadway musical creative and design teams Additionally the last chapter discusses the COVID 19 pandemic the Broadway shutdown

and what happened to the Broadway musical during the shutdown including the response to the Black Lives Matter movement in the summer of 2020 20 Seasons Broadway Musicals of the 21st Century will appeal to fans and scholars of musical theatre as well as students of Musical Theatre Musical Theatre History American Studies and Pop Culture Studies

*On the Queerness of Early English Drama* Tison Pugh, 2021-02-26 This book probes occluded depictions of queerness in early English drama ranging from medieval morality plays to Reformation interludes and beyond **The Routledge Companion to Musical Theatre** Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty five chapters from more than fifty dance music and theatre scholars and practitioners The Routledge Companion to Musical Theatre introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre The Routledge Companion to Musical Theatre is a comprehensive guide for those studying the components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each chapter reflecting the musical's status as the world's most popular theatrical form This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao Tony Award winning star Andr De Shields and Tony Award winning director Diane Paulus This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study **Identities and Audiences in the Musical** Raymond Knapp, Mitchell Morris, Stacy Wolf, 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 **The Great White Way** Warren Hoffman, 2020-02-14 An investigation into the ways in which race and ethnicity have shaped the American musical over the course of the twentieth century up through today **Directors and the New Musical Drama** M. Lundskaer-Nielsen, 2008-04-14 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 **The Musical as Drama** H. Scott McMillin, 2014-10-12 Derived from the colorful traditions of vaudeville

burlesque revue and operetta the musical has blossomed into America's most popular form of theater. Scott McMillin has developed a fresh aesthetic theory of this underrated art form, exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to Chekhov or opera. Until recently the musical has been considered either an integrated form of theater or an inferior sibling of opera. McMillin demonstrates that neither of these views is accurate and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago. Critics and composers have long held the musical to the standards applied to opera, asserting that each piece should work together to create a seamless drama. But McMillin argues that the musical is a different form of theater, requiring the suspension of the plot for song. The musical's success lies not in the smoothness of unity but in the crackle of difference. While disparate the dancing, music, dialogue, and songs combine to explore different aspects of the action and the characters. Discussing composers and writers such as Rodgers and Hammerstein, Stephen Sondheim, Kander and Ebb, Leonard Bernstein, and Jerome Kern, *The Musical as Drama* describes the continuity of this distinctively American dramatic genre from the shows of the 1920s and 1930s to the musicals of today. **The Oxford Handbook of Music and the Middlebrow** Kate

Guthrie, Christopher Chowrimootoo, 2025-03-06. The Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth and twentieth century music. Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other, its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes. While seminal attempts to recover middlebrow culture came from literary critics and historians, middlebrow studies is now a burgeoning field within musicology. As the first essay collection on this topic, this handbook has two aims: first, it seeks to explore the middlebrow as a historical phenomenon, excavating the kinds of critical writings, marketing practices, and compositional styles with which it was associated. By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals, opera criticism to rock journalism, and modern jazz to pop rock, the contributors investigate how artists, critics, and audiences breached the divide from both above and below. In the process, the handbook's chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid-twentieth century Anglophone world by delving into the nineteenth century, interrogating the present day, and looking to Germany, Russia, and beyond. The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres. Breaking new ground by bringing together scholars of classical and popular music, these chapters trace common middlebrow themes across traditional disciplinary boundaries. Across this broad vista, contributors account for the kinds of syntheses, overlaps, and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain. *The Aesthetics of Middlebrow Fiction* Tom Perrin, 2015-08-05. During the Cold War, many popular American novels were labelled middlebrow, leading to a general belief that these texts held less intellectual merit. Perrin debunks these unfair assumptions.

through works by James Michener Harper Lee and Leon Uris arguing that such writers made a major contribution to the tradition of American literature

*Feminist Futures?* G. Harris, E. Aston, 2006-04-13 This work is a timely contribution to the debates surrounding feminism theatre and performance The excellent cross generational mix of theatre scholars and practitioners engaging in lively cutting edge debates on critical topics make this essential reading for students and scholars in Theatre and Performance Studies as well as Gender Studies

Neoliberalism and Global Theatres L. Nielsen, P. Ybarra, 2012-07-24 How do theatre and performance transmit and dispute ideologies of neoliberalism The essays in this anthology examine the mechanisms and rhetorics of contemporary multinational and transnational organizations artists and communities that produce theatre and performance for global audiences

Mainstream AIDS Theatre, the Media, and Gay Civil Rights Jacob Juntunen, 2016-01-29 This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century tracing ideological change over time in the reception of US mainstream plays taking HIV AIDS as their topic from 1985 to 2000 This is the first study to combine the topics of the politics of performance LGBT theatre and mainstream theatre s political potential a juxtaposition that shows how radical ideas become mainstream that is how the dominant ideology changes Using materialist semiotics and extensive archival research Juntunen delineates the cultural history of four pivotal productions from that period Larry Kramer s *The Normal Heart* 1985 Tony Kushner s *Angels in America* 1992 Jonathan Larson s *Rent* 1996 and Moises Kaufman s *The Laramie Project* 2000 Examining the connection between AIDS mainstream theatre and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study the volume demonstrates that reviews are valuable evidence of how a production was hailed by society s ideological gatekeepers Mixing this new use of reviews alongside textual analysis and material study such as the theaters locations architectures merchandise program notes and advertising creates an uncommonly rich description of these productions and their ideological effects This book will be of interest to scholars and students of theatre politics media studies queer theory and US history and to those with an interest in gay civil rights one of the most successful social movements of the late twentieth century

**The American Essay in the American Century** Ned Stuckey-French, 2011-05-31 In modern culture the essay is often considered an old fashioned unoriginal form of literary styling The word essay brings to mind the uninspired five paragraph theme taught in schools around the country or the antiquated Edwardian meanderings of English gentlemen rattling on about art and old books These connotations exist despite the fact that Americans have been reading and enjoying personal essays in popular magazines for decades engaging with a multitude of ideas through this short form means of expression To defend the essay that misunderstood staple of first year composition courses Ned Stuckey French has written *The American Essay in the American Century* This book uncovers the buried history of the American personal essay and reveals how it played a significant role in twentieth century cultural

history In the early 1900s writers and critics debated the death of the essay claiming it was too traditional to survive the era's growing commercialism labeling it a bastion of British upper class conventions Yet in that period the essay blossomed into a cultural force as a new group of writers composed essays that responded to the concerns of America's expanding cosmopolitan readership These essays would spark the magazine revolution giving a fresh voice to the ascendant middle class of the young century With extensive research and a cultural context Stuckey French describes the many reasons essays grew in appeal and importance for Americans He also explores the rise of E B White considered by many the greatest American essayist of the first half of the twentieth century whose prowess was overshadowed by his success in other fields of writing White's work introduced a new voice creating an American essay that melded seriousness and political resolve with humor and self deprecation This book is one of the first to consider and reflect on the contributions of E B White to the personal essay tradition and American culture more generally The American Essay in the American Century is a compelling highly readable book that illuminates the history of a secretly beloved literary genre A work that will appeal to fiction readers scholars and students alike this book offers fundamental insight into modern American literary history and the intersections of literature culture and class through the personal essay This thoroughly researched volume dismisses once and for all the death of the essay proving that the essay will remain relevant for a very long time to come *Acts of Gaiety* Sara

Warner,2023-06-20 *Acts of Gaiety* explores the mirthful modes of political performance by LGBT artists activists and collectives that have inspired and sustained deadly serious struggles for revolutionary change The book explores antics such as camp kitsch drag guerrilla theater zap actions rallies manifestos pageants and parades alongside more familiar forms of legitimate theater Against queer theory's long suffering romance with mourning and melancholia and a national agenda that urges homosexuals to renounce pleasure if they want to be taken seriously by mainstream society *Acts of Gaiety* seeks to reanimate notions of gaiety as a political value for LGBT activism The book mines the archives of lesbian feminist activism of the 1960s 70s highlighting the outrageous gaiety that lay at the center of the social and theatrical performances of the era and uncovering original documents long thought to be lost Juxtaposing historical figures such as Valerie Solanas and Jill Johnston with more recent performers and activists including Hothead Paisan Bitch Animal and the Five Lesbian Brothers Warner shows how reclaiming this largely discarded and disavowed past elucidates possibilities for being and belonging *Acts of Gaiety* explores the mutually informing histories of gayness as politics and as joie de vivre along with the centrality of liveliness to queer performance and protest **Bulldaggers, Pansies, and Chocolate Babies** James F. Wilson,2023-06-20

*Bulldaggers Pansies and Chocolate Babies* shines the spotlight on historically neglected plays and performances that challenged early twentieth century notions of the stratification of race gender class and sexual orientation On Broadway stages in Harlem nightclubs and dance halls and within private homes sponsoring rent parties African American performers of the 1920s and early 1930s teased the limits of white middle class morality Blues singing lesbians popularly known as

bulldaggers performed bawdy songs cross dressing men vied for the top prizes in lavish drag balls and black and white women flaunted their sexuality in scandalous melodramas and musical revues Race leaders preachers and theater critics spoke out against these performances that threatened to undermine social and political progress but to no avail mainstream audiences could not get enough of the riotous entertainment James F Wilson has based his rich cultural history on a wide range of documents from the period including eyewitness accounts newspaper reports songs and play scripts combining archival research with an analysis grounded in a cultural studies framework that incorporates both queer theory and critical race theory Throughout he argues against the widely held belief that the stereotypical forms of black lesbian and gay show business of the 1920s prohibited the emergence of distinctive new voices Figuring prominently in the book are African American performers including Gladys Bentley Ethel Waters and Florence Mills among others and prominent writers artists and leaders of the era including Langston Hughes Wallace Thurman Zora Neale Hurston and W E B Du Bois The study also engages with contemporary literary critics including Henry Louis Gates and Houston Baker James F Wilson uncovers fascinating new material on the Harlem Renaissance shedding light on the oft forgotten gay and lesbian contributions to the era s creativity and Civil Rights Extremely well researched compellingly written and highly informative David Krasner author of *A Beautiful Pageant African American Theatre Drama and Performance in the Harlem Renaissance 1910 1927*

Uncloseting Drama Nick Salvato, 2010-10-26 In this work modernism is illuminated through little known but striking works by Ezra Pound Gertrude Stein and others who revived the closet drama plays written largely for private reading as a means of exploring forbidden sexualities **Wendy Wasserstein** Jill Dolan, 2017-07-20 Playwright Wendy Wasserstein 1950 2006 author of *The Heidi Chronicles* wrote topical humorous plays addressing relationships among women and their families taking the temperature of social moments from the 1960s onward to debate women s rightful place in their professional and personal lives The playwright s popular plays continue to be produced on Broadway and in regional theaters around the country and the world Wasserstein s emergence as a popular dramatist in the 1970s paralleled the emergence of the second wave feminist movement in the United States a cultural context reflected in the themes of her plays Yet while some of her comedies and witty dramas were wildly successful packing theaters and winning awards feminists of the era often felt that the plays did not go far enough Wendy Wasserstein provides a critical introduction and a feminist reappraisal of the significant plays of one of the most famous contemporary American women playwrights Following a biographical introduction chapters address each of her important plays situating Wasserstein s work in the history of the US feminist movement and in a historical moment in which women artists continue to struggle for recognition



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