

ETHAN MORDDEN

OPEN A NEW WINDOW

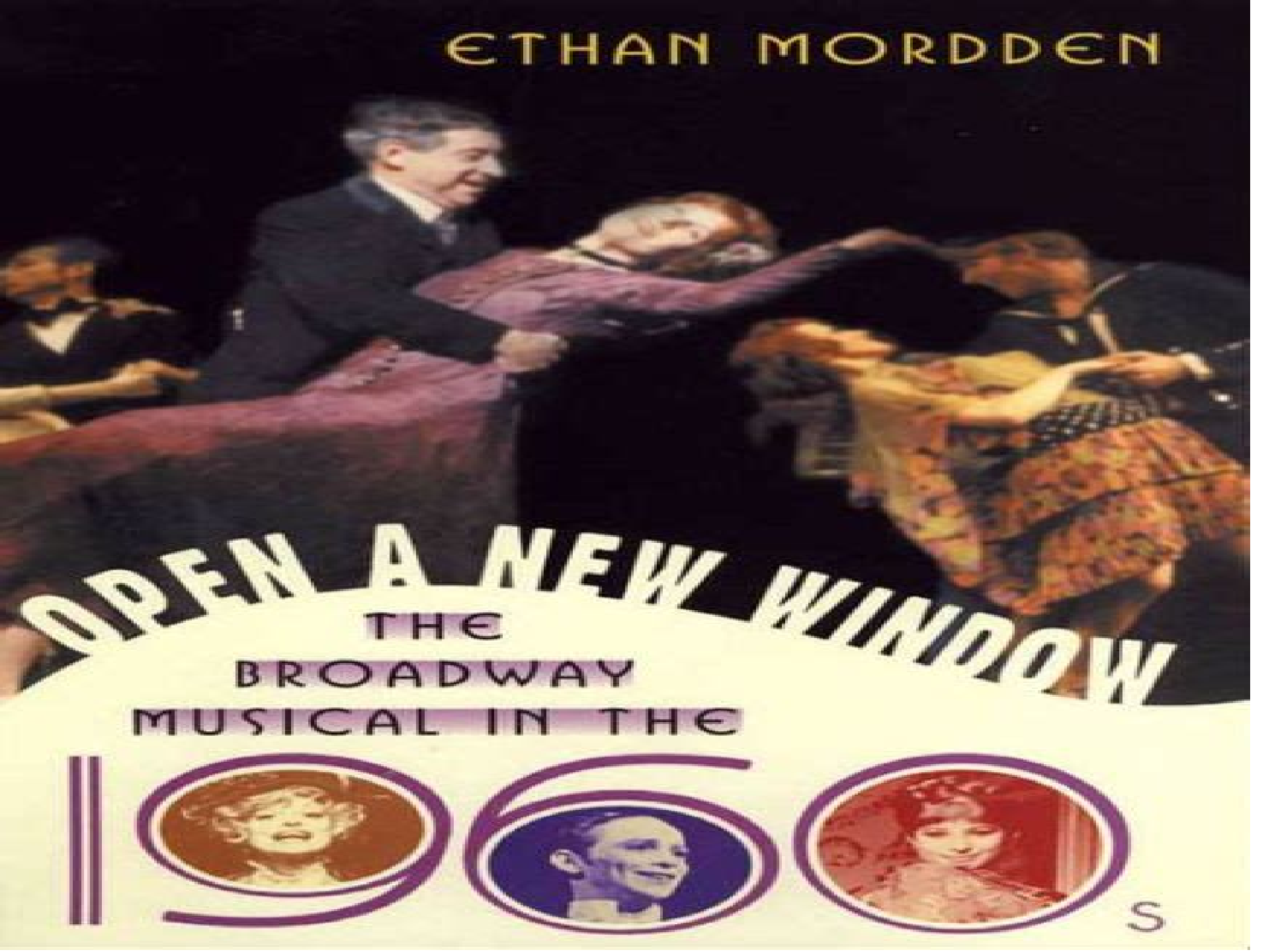
THE BROADWAY MUSICAL IN THE

1960s

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# Open A New Window The Broadway Musical In The 1960s

**John M. Clum**



## **Open A New Window The Broadway Musical In The 1960s:**

**Open a New Window** Ethan Mordden,2002      *Open a New Window* Ethan Mordden,2001 The author takes readers on a tour of the 1960s the Golden Age of musicals from Camelot to Cabaret      *Somewhere* Amanda Vaill,2008-05-06 From the author of the acclaimed *Everybody Was So Young* the definitive and major biography of the great choreographer and Broadway legend Jerome Robbins To some Jerome Robbins was a demanding perfectionist a driven taskmaster a theatrical visionary to others he was a loyal friend a supportive mentor a generous and entertaining companion and colleague Born Jerome Rabinowitz in New York City in 1918 Jerome Robbins repudiated his Jewish roots along with his name only to reclaim them with his triumphant staging of *Fiddler on the Roof* A self proclaimed homosexual he had romances or relationships with both men and women some famous like Montgomery Clift and Natalie Wood some less so A resolutely unpolitical man he was forced to testify before Congress at the height of anti Communist hysteria A consummate entertainer he could be paralyzed by shyness nearly infallible professionally he was conflicted vulnerable and torn by self doubt Guarded and adamantly private he was an inveterate and painfully honest journal writer who confided his innermost thoughts and aspirations to a remarkable series of diaries and memoirs With ballets like *Dances at a Gathering* *Afternoon of a Faun* and *The Concert* he humanized neoclassical dance with musicals like *On the Town* *Gypsy* and *West Side Story* he changed the face of theater in America In the pages of this definitive biography Amanda Vaill takes full measure of the complicated contradictory genius who was Jerome Robbins She re creates his childhood as the only son of Russian Jewish immigrants his apprenticeship as a dancer and Broadway chorus gypsy his explosion into prominence at the age of twenty five with the ballet *Fancy Free* and its Broadway incarnation *On the Town* and his years of creative dominance in both theater and dance She brings to life his colleagues and friends from Leonard Bernstein and George Balanchine to Robert Wilson and Robert Graves and his loves and lovers And she tells the full story behind some of Robbins s most difficult episodes such as his testimony before the House Un American Activities Committee and his firing from the film version of *West Side Story* Drawing on thousands of pages of documents from Robbins s personal and professional papers to which she was granted unfettered access as well as on other archives and hundreds of interviews *Somewhere* is a riveting narrative of a life lived onstage offstage and backstage It is also an accomplished work of criticism and social history that chronicles one man s phenomenal career and places it squarely in the cultural ferment of a time when New York City was truly a helluva town      **From Camelot to Spamalot** Megan Woller,2021 For centuries Arthurian legend has captured imaginations throughout Europe and the Americas with its tales of Camelot romance and chivalry The ever shifting age old tale of King Arthur and his world is one which depends on retellings for its endurance in the cultural imagination Using adaptation theory as a framework *From Camelot to Spamalot* foregrounds the role of music in selected Arthurian adaptations examining six stage and film musicals The book considers how musical versions in twentieth and twenty first century popular culture interpret the legend of King Arthur contending that music

guides the audience to understand this well known tale and its characters in new and unexpected ways All of the productions considered include an overtly modern perspective on the legend intruding and even commenting on the tale of King Arthur Shifting from an idealistic utopia to a silly place the myriad notions of Camelot offer a look at the importance of myth in American popular culture Author Megan Woller s approach rooted in the literary theory of scholars like Linda Hutcheon highlights the intertextual connections between chosen works and Arthurian legend In so doing From Camelot to Spamalot intersects with and provides a timely contribution to several different fields of study from adaptation studies and musical theater studies to film studies and Arthurian studies

**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

*British Musical Theatre since 1950* Robert Gordon,Olaf Jubin,Millie Taylor,2016-09-08 This critical introduction to British musical theatre since 1950 is the first book to discuss its post war developments from the perspective of British as opposed to American popular culture The genre is situated within the historical context of post war British society in order to explore the range of forms through which significant sociocultural moments are represented Introductory chapters analyse the way British musicals have responded to social change the forms of popular theatre and music from which they have developed and their originality in elaborating new narrative strategies since the seventies A key feature of the book is its close readings of twelve key works from Salad Days 1954 and Oliver 1960 to global smash hits such as Les Mis rables 1985 and The Phantom of the Opera 1986 and beyond including the latest critical and box office success Matilda 2011 Also analysed are British favourites Blood Brothers 1983 cult shows The Rocky Horror Show 1975 and musicals with a pre existing fan base such as Mamma Mia 1999

**Destabilizing the Hollywood Musical** K. Kessler,2010-10-13 A critical survey of Hollywood film musicals from the 1960s to the present This book examines how in the post studio system era cultural industrial and stylistic circumstances transformed this once

happy go lucky genre into one both fluid and cynical enough to embrace the likes of Rocky Horror and pave the way for Cannibal and Moulin Rouge      *The Queer Encyclopedia of Music, Dance, and Musical Theater* Claude Summers, 2012-04-24 Aficionados of music dance opera and musical theater will relish this volume featuring over 200 articles showcasing composers singers musicians dancers and choreographers across eras and styles Read about Hildegard of Bingen whose Symphonia expressed both spiritual and physical desire for the Virgin Mary and George Frideric Handel who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity Discover Alban Berg's Lulu opera's first openly lesbian character And don't forget Kiss Me Kate the hit 1948 Broadway musical written by Cole Porter married though openly gay directed by John C Wilson No'l Coward's ex lover and featuring Harold Lang who had affairs with Leonard Bernstein and Gore Vidal No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky Maurice Ravel Sergei Diaghilev Bessie Smith Aaron Copland Stephen Sondheim Alvin Ailey Rufus Wainwright and Ani DiFranco      *Paris and the Musical* Olaf Jubin, 2021-03-17 Paris and the Musical explores how the famous city has been portrayed on stage and screen investigates why the city has been of such importance to the genre and tracks how it has developed as a trope over the 20th and 21st centuries From global hits An American in Paris Gigi Les Misérables Moulin Rouge and The Phantom of the Opera to the less widely known Bless the Bride Can Can Irma la Douce and Marguerite the French capital is a central character in an astounding number of Broadway Hollywood and West End musicals This collection of 18 essays combines cultural studies sociology musicology art and adaptation theory and gender studies to examine the envisioning and dramatisation of Paris and its depiction as a place of romance hedonism and libertinism or as the capital of the arts The interdisciplinary nature of this collection renders it as a fascinating resource for a wide range of courses it will be especially valuable for students and scholars of Musical Theatre and those interested in Theatre and Film History more generally      *The Pop Musical* Alberto Mira, 2021-11-09 After Hollywood and Tin Pan Alley's iron grip on the movie musical began to slip in the face of pop's cultural dominance many believed that the musical genre entered a terminal decline and finally wore itself out by the 1980s Though the industrial model of the musical was disrupted by the emergence of pop the Hollywood musical has not gone extinct Many Hollywood productions from the 1960s to the present have revisited the forms and conventions of the classic musical except instead of drawing from showtunes and jazz standards they employ the styles and iconography of pop Alberto Mira offers a new account of how pop music revolutionized the Hollywood musical He shows that while the Hollywood system ceased producing large scale traditional musicals different pop strains disco rock n roll doo wop glam and hip hop renewed the genre giving it a new life While the classical musical presented a world light on conflict defined by theatricality and where effortless talent can shine through the introduction of pop spurred musicals to address contemporary social and political conditions Mira traces the emergence of a new set of themes such as the painful hard work

depicted in *Dirty Dancing* 1987 the double edged fandom of *Velvet Goldmine* 1998 and the racial politics of *Dreamgirls* 2006 to explore why the Hollywood musical has found renewed relevance

**Musical Theater** Alyson McLamore, 2016-09-16 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 World of Musicals* Mark A. Robinson, 2014-04-17 This wide ranging two volume encyclopedia of musicals old and new will captivate young fans and prove invaluable to those contemplating staging a musical production Written with high school students in mind *The World of Musicals* An Encyclopedia of Stage Screen and Song encompasses not only Broadway and film musicals but also made for television musicals a genre that has been largely ignored The two volumes cover significant musicals in easily accessible entries that offer both useful information and fun facts Each entry lists the work s writers composers directors choreographers and cast and includes a song list a synopsis and descriptions of the original production and important revivals or remakes Biographical entries share the stories of some of the brightest and most celebrated talents in the business The encyclopedia will undoubtedly ignite and feed student interest in musical theatre At the same time it will prove a wonderful resource for teachers or community theatre directors charged with selecting and producing shows In fact anyone interested in theatre film television or music will be fascinated by the work s tantalizing bits of historical and theatre trivia

**The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016 The first comprehensive academic survey of British musical theatre from its origins *The Oxford Handbook of the British Musical* offers both a historical account of musical theatre from 1728 and a range of in depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings

**Plie Ball!** Jeffrey M. Katz, 2016-09-27 From the vaudeville gyrations of New York Giants star pitchers Rube Marquard and Christy Mathewson to Gene Kelly and Frank Sinatra as hoofing infielders in *Take Me Out to the Ball Game* to the stage and screen versions of *Damn Yankees* the connection between baseball and dance is an intimate perhaps surprising one Covering more than a century of dancing ballplayers and baseball inspired dance this entertaining study examines the connection in film and television in theatrical productions and in choreography created for some of the greatest dancers and dance companies in the world

[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 a 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 Richard Rodgers Reader** Geoffrey Block, 2006 Richard Rodgers was one of America's most prolific and best loved composers A world without *My Funny Valentine* *The Lady is a Tramp* *Blue Moon* and *Bewitched* to name just a few of the songs he wrote with Lorenz Hart is scarcely imaginable and the musicals he wrote with his second collaborator Oscar Hammerstein *Oklahoma* *Carousel* *South Pacific* *The King and I* and *The Sound of Music* continue to enchant and entertain audiences Arranged in four sections Rodgers and Hart 1929 1943 Rodgers and Hammerstein 1943 1960 Rodgers After Hammerstein 1960 1979 and *The Composer Speaks* 1939 1971 *The Richard Rodgers Reader* offers a cornucopia of informative perceptive and stylish biographical and critical overviews It also contains a selection of Rodgers's letters to his wife Dorothy in the 1920s the 1938 *Time* magazine cover story and *New Yorker* profiles in 1938 and 1961 and essays and reviews by such noted critics as Brooks Atkinson Eric Bentley Leonard Bernstein Lehman Engel Walter Kerr Ken Mandelbaum Ethan Mordden George Jean Nathan and Alec Wilder The volume features personal accounts by Richard Adler Agnes de Mille Joshua Logan Mary Martin and Diahann Carroll The collection concludes with complete selections from more than thirty years of Rodgers's own writings on topics ranging from the creative process the state of the Broadway theater even Rodgers's bout with cancer and a generous sample from the candid and previously unpublished Columbia University interviews For anyone wishing to explore more fully the life and work of a composer whose songs and musicals have assumed

a permanent and prominent place in American popular culture The Richard Rodgers Reader will offer endless delights

**The Works of Arthur Laurents: Politics, Love, and Betrayal** John M. Clum, 2014-11-28 Arthur Laurents's career as a playwright screenwriter book writer for musicals and director spanned over half a century His first Broadway play *Home of the Brave* was produced in 1945 his last play *Come Back Wherever You Are* was produced in 2009 when he was ninety one Although he is best known for his work on the classic musicals *Gypsy* and *West Side Story* and for his screenplays for *Rope* *The Way We Were* and *The Turning Point* Laurents is the author of seventeen full length plays numerous screenplays and three volumes of memoirs Despite the length and distinction of Laurents's career until now no one has written a full length critical study of his work Laurents's name was associated with a few hit musicals and films but his best work the plays he wrote since 1975 are not as well known One reason is that the economics of the American theatre have changed during the writer's lifetime and Laurents's serious plays were performed Off Broadway or at regional theatres Few were published except in acting editions until a volume of *Selected Plays* was assembled in 2005 Moreover Laurents's highly controversial volumes of memoirs filled with attacks on people who he felt betrayed him over the years overshadowed his later work Ignoring most of his own plays in the memoirs did not help to maintain his reputation as a serious playwright This book rectifies the absence of a serious examination of all of Laurents's major work This first comprehensive study of Laurents's work focuses on the subjects and themes that recur in his work particularly the interrelated topics of gender politics homosexuality and the dynamics of marriage The position of women and gay men changed greatly over the sixty plus years of Laurents's career and we see those changes reflected in his work particularly in the shifting power dynamics within a marriage Laurents was fascinated by the dynamics of marriage In his plays there is always a tension between love and the difficulty if not impossibility of monogamy In works like *The Enclave* we also see a variety of ways in which gay men try to live proud lives in a heteronormative society In that play and in *Two Lives* Laurents examines how gay men negotiate something like a marriage before gay marriages were legally sanctioned The book also covers the ways in which Laurents's plays reflect his interest in leftist politics from the 1940s through the various liberations of the late 1960s and 1970s Above all the study argues that if there is any common theme running through the plays films and memoirs it is betrayal betrayal of marriage partner friend artistic collaborator and most important betrayal of one's own ideals *The Works of Arthur Laurents* will be of particular interest to students and scholars of American drama musical theatre American film gender studies gay studies and Jewish studies

*Sondheim in Our Time and His* William Anthony Sheppard, 2022 *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.

**Free and Easy?** Sean Griffin, 2017-07-24. *A History of the American Musical* narrates the evolution of the film musical genre, discussing its influences and how it has come to be defined. The first text on this subject for over two decades, it employs the very latest concepts and research. The most up-to-date text on the subject with uniquely comprehensive coverage and employing the very latest concepts and research. Surveys centuries of music history from the music and dance of Native Americans to contemporary music performance in streaming media. Examines the different ways the film musical genre has been defined, what gets counted as a musical, why, and who gets to make that decision. The text is written in an accessible manner for general cinema and musical theatre buffs whilst retaining theoretical rigour in research. Describes the contributions made to the genre by marginalized or subordinated identity groups who have helped invent and shape the musical.

*The American Musical and the Formation of National Identity* Raymond Knapp, 2018-06-05. 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.

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