

The Broadway tomboys, rebel nuns, and funny girls who upset 1950s gender norms.
MARY MARTIN • ETHEL MERMAN • JULIE ANDREWS • BARBRA STREISAND

A Problem Like Maria

*Gender and Sexuality in
the American Musical*



Stacy Wolf

Problem Like Maria Gender And Sexuality In The American Musical

Warren Hoffman



Problem Like Maria Gender And Sexuality In The American Musical:

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 **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 **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 *Sweet Mystery* Ellen M. Peck, 2020-09-18 Rida Johnson Young ca 1869 1926 was one of the most prolific female playwrights of her time as well as a lyricist and librettist in the musical theater She wrote more than thirty full length plays operettas and musical comedies 500 songs and four novels including *Naughty Marietta* *Lady Luxury* *The Red Petticoat* and *When Love is Young* Despite her extensive output no significant study of her work has been produced This book looks at her musical theater works with in depth analyses of her librettos and lyrics as well as her working relationships with other writers performers and producers particularly Lee and J J Shubert Using archival materials such as original typescripts correspondence and reviews the book contextualizes her work in the early twentieth century professional theater and provides a window into the standard practices of writing and production of the era *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 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

Children, Childhood, and Musical Theater Donelle Ruwe, James Leve, 2020-02-19 Bringing together scholars from musicology literature childhood studies and theater this volume examines the ways in which children's musicals tap into adult nostalgia for childhood while appealing to the needs and consumer potential of the child The contributors take up a wide range of musicals including works inspired by the books of children's authors such as Roald Dahl P L Travers and Francis Hodgson Burnett created by Rodgers and Hammerstein Lionel Bart and other leading lights of musical theater or conceived for a cast made up entirely of children The collection examines musicals that propagate or

complicate normative attitudes regarding what childhood is or should be It also considers the child performer in movie musicals as well as in professional and amateur stage musicals This far ranging collection highlights the special place that musical theater occupies in the imaginations and lives of children as well as adults The collection comes at a time of increased importance of musical theater in the lives of children and young adults **Her Turn on Stage** Grace

Barnes,2015-07-04 Audiences for musical theater are predominantly women yet shows are frequently created and produced by men Onstage female characters are depicted as victims or sex objects and lack the complexity of their male counterparts Offstage women are under represented among writers directors composers and choreographers While other areas of the arts rally behind gender equality musical theater demonstrates a disregard for women and an authentic female voice If musical theater reflects prevailing societal attitudes what does the modern musical tell us about the place of women in contemporary America the UK and Australia Are women deliberately kept out of musical theater by men jealously guarding their territory or is the absence of women a result of the modernization of the genre Based on interviews with successful female performers writers directors choreographers and executives this book offers a unique female viewpoint on musical theater today

Milestones in Musical Theatre Mary Jo Lodge,2023-06-30 Milestones in Musical Theatre tracks ten of the most significant moments in musical theatre history from some of its earliest incarnations especially those crafted by Black creators to its rise as a global phenomenon Designed for weekly use in musical theatre courses these ten chosen snapshots chart the development of this unique art form and move through its history chronologically tracking the earliest operettas through the mid century Golden Age classics as well as the creative explosion in directing talent which reshaped the form and the movement toward inclusivity that has recast its creators Each chapter explores how the musical and its history have been deeply influenced by a variety of factors including race gender and nationality and examines how each milestone represents a significant turning point for this beloved art form Milestones are a range of accessible textbooks breaking down the need to know moments in the social cultural political and artistic development of foundational subject areas This book is ideal for diverse and inclusive undergraduate musical theatre history courses *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 The Cambridge History of Queer American Literature Benjamin Kahan,2024-06-06 Moby Dick s Ishmael and Queequeg share a bed Janie in Zora Neale Hurston s Their Eyes Were Watching God imagines her tongue in another woman s mouth And yet for too long there has not been a volume that provides an account of the breadth and depth of queer American literature This landmark volume provides the first expansive history of this literature from its inception to the present day offering a narrative of how American literary studies and sexuality studies became deeply entwined and what they can teach each other It examines how American literature produces and is in turn woven out of sexualities gender pluralities trans ness erotic subjectivities and alternative ways of inhabiting bodily morphology In so doing the volume aims to do nothing less than revise the ways in which we understand the whole of American literature It will be an indispensable resource for scholars graduate students and undergraduates 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 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 *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 **Changed for Good** Stacy Wolf, 2011-07-07 From Adelaide in *Guys and Dolls* to Nina in *In the Heights* 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 theatre performers creators and characters from the start of the cold war to the present day creating a new feminist history of the genre Moving from decade to decade Wolf first highlights the assumptions that circulated about gender and sexuality at the time She then looks at the leading musicals to stress the key aspects of the plays as they relate to women and often finds overlooked moments of empowerment for female audience members The musicals discussed here are among the most beloved in the canon *West Side Story* *Cabaret* *A Chorus Line* *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 **Broadway in the Box** Kelly Kessler, 2020-04-01 It was as if American television audiences discovered the musical in the early 21st century In 2009 *Glee* took the Fox Network and American television by storm with the unexpected unification of primetime programming awkward teens and powerful voices spontaneously bursting into song After raking in the highest rating for a new show in the 2009 2010 season *Glee* would continue to cultivate rabid fans tie in soundtracks and merchandising and a spinoff reality competition show until its conclusion in 2015 Alongside *Glee* NBC and Fox would crank up musical visibility with the nighttime drama *Smash* and a string of live musical productions Then came ABC's comedic fantasy musical series *Galavant* and the CW's surprise Golden Globe darling *Crazy Ex Girlfriend* Television and the musical appeared to be a perfect match But as author Kelly Kessler illustrates television had at that point been carrying on a sixty year symbiotic love affair with the musical From Rodgers and Hammerstein's appearance on the first *Toast of the Town* telecast and Mary Martin's iconic *Peter Pan* airings to Barbra Streisand's 1960s CBS specials *The Carol Burnett Show* *Cop Rock* *Great Performances* and a string of one off musical episodes of sitcoms nighttime soaps fantasy shows and soap operas television has always embraced the musical Kessler shows how the form is written across the history of American television and how its various incarnations tell the stories of shifting American culture and changing television film and theatrical landscapes She recounts and explores this

rich decades long history by traversing musicals stars and sounds from film Broadway and Las Vegas to the small screen

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 Oxford Handbook of the Hollywood Musical* Dominic McHugh, 2022 In *The Oxford Handbook of the Hollywood Musical* leading scholars examine the history of a defining film genre from its very roots to the present analyzing its tropes and problems over the past 8 decades of film history **The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016-11-21 The *Oxford Handbook of the British Musical* provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical s development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay s *The Beggar s Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Mis rables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both

the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today The Cambridge Companion to the Musical William A. Everett, Paul R. Laird, 2017-09-21 An expanded and updated edition of this acclaimed wide ranging survey of musical theatre in New York London and elsewhere **Women in Music** Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company

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