

## Notes

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### 1 American musical theatre before the twentieth century

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- 4 Julian Mates, *America's Musical Stage: Two Hundred Years of Musical Theatre* (Westport, Connecticut, 1985), p. 22.
- 5 William Brooks, 'Good Musical Paste: Getting the Acts Together in the Eighteenth Century', in *Musical Theatre in America: Papers and Proceedings of the Conference on the Musical Theatre in America*, ed. Glenn Loney (Westport, Connecticut, 1984), p. 37.
- 6 Cynthia Adams Hoover, 'Music in Eighteenth-Century American Theater', *American Music*, 2/4 (1984), pp. 6–7; Brooks, 'Good Musical Paste', p. 37.
- 7 Shapiro, 'Music in American Pantomime', p. 56.
- 8 Porter, 'English–American Interaction', pp. 8–10.
- 9 *Ibid.*, p. 11.
- 10 H. Wiley Hitchcock and Stanley Sadie (eds.), *The New Grove Dictionary of American Music*, vol. III, s.v. 'Melodrama'.
- 11 Karl Kroeger and Victor Fell Yellin (eds.), *Early Melodrama in America: 'The Voice of Nature' and 'The Aethiop; or, The Child of the Desert'*, vol. II of *Nineteenth-Century American Musical Theater*, gen. ed. Deane L. Root (New York, 1994), p. xv.
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- 13 Shapiro, 'Music in American Pantomime', pp. 57–8.
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- 18 Mary Grace Swift, 'Celestial Queen of the Dumb Shows', in *Musical Theatre in America: Papers and Proceedings of the Conference on the Musical Theatre in America*, ed. Glenn Loney (Westport, Connecticut, 1984), pp. 291–9.
- 19 Katherine K. Preston, *Opera on the Road: Traveling Opera Troupes in the United States, 1825–1860* (Urbana, 1993), p. 2.
- 20 *Ibid.*, chapter 1.
- 21 *Ibid.*, pp. 101–6.
- 22 Sylvie Chevalley, 'Le Théâtre d'Orléans en Tournée dans les villes du nord, 1827–1833', in *Comptes rendus de l'athénée louisianais* (1955), pp. 27–71.
- 23 Preston, *Opera on the Road*, Chapter 3.
- 24 Katherine K. Preston, 'Art Music from 1800 to 1860', in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge, 1998), p. 199.
- 25 For more information on the development of the American theatre during this period, see Alfred L. Bernheim, *The Business of the Theatre: An Economic History of the American Theatre, 1750–1932* (New York, 1932), pp. 12–25.
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- 27 *The New Grove Dictionary of American Music*, s.v. 'Melodrama'.
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- pp. 268–9; Thomas Riis (ed.), *'Uncle Tom's Cabin' (1852) by George L. Aiken and George C. Howard*, vol. V of *Nineteenth-Century American Musical Theater*, gen. ed. Deane L. Root (New York, 1994), Introduction.
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- 37 *Ibid.*, p. 68.
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- 44 Smith and Litton, *Musical Comedy*, pp. 8–10.
- 45 Root, *American Popular Stage Music, 1860–1880*, p. 92.
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- 50 Smith and Litton, *Musical Comedy*, 32.
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- 52 Smith and Litton, *Musical Comedy*, p. 34.
- 53 McLucas (ed.), *Later Melodrama in America*, p. xv.
- 54 Shapiro, 'Music in American Pantomime', p. 65.
- 55 David Mayer, 'The Music of Melodrama', in *Performance and Politics in Popular Drama*, ed. David Bradley, Louis James and Bernard Sharratt (Cambridge, 1980), pp. 49–50.
- 56 McLucas (ed.), *Later Melodrama in America*, p. xvii.
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- 60 Allen L. Woll, *Black Musical Theatre: From 'Coontown' to 'Dreamgirls'* (Baton Rouge, 1989), p. 1.
- 61 Thomas Riis, *Just Before Jazz. Black Musical Theater in New York, 1890–1915* (Washington DC, 1989), pp. 9–11; Eileen Southern (ed.), *African American Theater: 'Out of Bondage' (1876) and 'Peculiar Sam, or the Underground Railroad' (1879)*, vol. IX of *Nineteenth-Century American Musical Theater*, gen. ed. Deane L. Root (New York, 1994), Introduction.
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- 63 Cockrell, 'Nineteenth-Century Popular Music', p. 175.

- 64 Katherine K. Preston, 'Between the Cracks: The Performance of English-Language Opera in Late 19th-Century America', *American Music* 21/3 (2003), pp. 349–74.
- 65 For more information on the Boston Ideal Opera Company, see Katherine K. Preston, "Dear Miss Ober": Musical Management and the Interconnections of Musical Culture in the United States, 1876–1883', in *European Music & Musicians in New York City, 1840–1900*, ed. John Graziano (Rochester: University of Rochester Press, 2006), pp. 273–98.
- 66 Root, *American Popular Stage Music, 1860–1880*, pp. 115–21.
- 67 For more information on German opera companies, see John Koegel, 'The Development of the German American Musical Stage in New York City, 1840–1890', in *European Music & Musicians in New York City, 1840–1900*, ed. John Graziano (Rochester: University of Rochester Press, 2006), pp. 149–81.
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- 79 Riis, *Just Before Jazz*, p. 13; Well, *Black Musical Theatre*, pp. 68–9.
- 80 David Mayer, 'The Music of Melodrama', p. 49.
- 81 Joel H. Kaplan, 'Introduction', in *The Edwardian Theatre: Essays on Performance and the Stage*, ed. Michael R. Booth and Joel H. Kaplan (Cambridge, 1996), p. 1.

## 2 Non-English language musical theatre in the United States

- 1 While the term 'ethnic' certainly can be applied to all groups, especially as it relates to race or ethnicity, here it is used to describe those communities in the United States that had or have languages other than English as the dominant one.
- 2 The history of the ethnic musical theatre in the United States relates to other diasporic theatre traditions throughout the world. With their wide geographic spread and travels, musical theatre repertoires and performers were highly mobile and followed lines of migration throughout the world. Yiddish theatre existed in Havana, Buenos Aires, Montréal, London, Cape Town; Spanish zarzuela in Mexico City, Manila, Montevideo; Chinese opera in Vancouver, Havana, Portuguese Macau, French Indochina; German theatre in Mexico, Brazil, Russia, the Baltics; French opera and operetta in Hanoi, Montréal, New Orleans; and Italian opera throughout the Americas, North Africa, and in many European colonies.
- 3 See *The Worlds of Mei Lanfang*, DVD documentary, Lotus Films, 2000.
- 4 Just as with the English-language stage, theatre buildings used by ethnic theatre troupes were continuously renamed to reflect changes in management, ownership, repertory or language.
- 5 The Teatro Merced in downtown Los Angeles is now part of El Pueblo de Los Angeles Historic Monument but is not used currently; it is the oldest remaining theatre building in Los Angeles and probably Southern California.
- 6 Freja Hall, named after the Norse goddess of love and beauty, served as a theatrical performance space in the Swedish American Hall, built in 1907 – still located on Market Street in San Francisco. See [www.swedishamericanhall.com](http://www.swedishamericanhall.com).

- 7 For more on the Liederkranz Hall, see [www.liederkranzcity.org/history.asp](http://www.liederkranzcity.org/history.asp). Turn Hall, at 66–68 East 4th Street and built by the Turnverein, was the site of the first performance of Yiddish theatre in the 1880s, and later was a site for Italian performances. Currently, it is the annexe of the LaMama Theatre Company. The Tivoli Turnhalle is an architectural centrepiece of the Auraria Campus, an educational centre shared by Community College of Denver, Metropolitan State College of Denver and the University of Colorado at Denver.
- 8 Put-in-Bay German theatre programs, 1900 (author's collection). Max Hanisch, librettist of the German version of the musical *Merry Widow* parody, *Die Lustige Witwe in zweiter Ehe/The Merry Widow Remarried* (music by Carl von Wegern, 1909), was a well-known performer and theatre director who was active in German theatres in Columbus, Philadelphia and New York. He led the German thespians that visited Put-in-Bay in 1900. The island's charming Town Hall was built in 1887; the Opera House was on the third floor.
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- 11 See John Koegel, 'Adolf Philipp and Ethnic Musical Comedy in New York's Little Germany', *American Music*, 24/3 (2006), pp. 267–319.
- 12 See John Koegel, 'The Development of the German American Musical Theater in New York, 1840–1890', in *European Music and Musicians in New York City, 1840–1900*, ed. John Graziano (Rochester, New York, 2006), pp. 149–81.
- 13 'Thalia Theatre', *New York Times*, 13 February 1886, p. 4.
- 14 Edna Frantz Springer, 'Dutch Pinafore – Gilbert and Sullivan in Reading', *Historical Review of Berks County*, 9/4 (1944), pp. 112–17; Albert F. Buffington, ed., *The Reichard Collection of Early Pennsylvania German Dialogues and Plays*, Pennsylvania German Society, vol. 61 (Lancaster, Pennsylvania, 1962). See also *H.M.S. Pinafore, oder, Das maedle und ihr sailor kerl n'* (Philadelphia, 1885).
- 15 The Brooklyn-based Kadimah Group of Hadassah, the Women's Zionist Organization of America, recorded in the 1950s abbreviated Yiddish versions for Banner Records, a Jewish music label, of both *Die Yom Bonditten* (10-inch LP, B-059) and *Der Shirz* (78 rpm disc set, B-104).
- 16 Compact disc recordings of all three of these Yiddish versions by The Gilbert and Sullivan Yiddish Light Opera Company are available at [www.gsyiddish.com](http://www.gsyiddish.com). See [www.nytheatre-wire.com/yidpin.htm](http://www.nytheatre-wire.com/yidpin.htm); Michelle Falkenstein, 'Yiddish Sails the Ocean Blue', *Hadassah Magazine*, 81/8 (April 2000), available at [www.hadassah.org](http://www.hadassah.org).
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- 18 For recordings of Eugenia (Eugenie) Ferrer, Arturo (Arthur B.) Adiami or Antonio Vargas, see <http://memory.loc.gov/ammem/berlhhtml/>, <http://cylinders.library.ucsb.edu/>; also see John Koegel, 'Crossing Borders: Mexicana, Tejana, and Chicana Musicians in the United States and Mexico', in *From Tejana to Tango: Latin American Popular Music*, ed. Walter Aaron Clark (New York, 2002), pp. 97–125.
- 19 See John Koegel, 'Compositores mexicanos y cubanos en Nueva York, c. 1880–1920', *Historia Mexicana*, 56/2 (2006), pp. 533–612.
- 20 Richard K. Spottswood, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893 to 1942* (Urbana, 1990), 7 vols.
- 21 Hermann W. Haller, *Tra Napoli e New York: Le macchiette italo-americane di Eduardo Migliaccio* (Rome, 2006).
- 22 Regarding de Rosalia, see Joseph J. Accardi, 'Giovanni De Rosalia: Playwright, Poet, and Nofrio', *Italian Americana*, 19/2 (2001), pp. 176–200; [www.accardiweb.com/nofrio](http://www.accardiweb.com/nofrio); [www.dieli.net/SicilyPage/SicilianTheatre/siculumiricani.html](http://www.dieli.net/SicilyPage/SicilianTheatre/siculumiricani.html); Emelise Aleandri, *The Italian American Immigrant Theatre of New York*

City (Charleston, South Carolina, 1999); Aleandri, *The Italian American Immigrant Theatre of New York City, 1746–1899* (Lewiston, Maine, 2006).

23 For a recording of ‘Nikolina’ by Hjalmar Peterson (Olle I Skratthult), see [www.emigrantregistret.s.se/tracks.htm](http://www.emigrantregistret.s.se/tracks.htm); see also *From Sweden to America: Swedish Emigrant Songs* (Caprice compact disc CAP 21552) and Anne-Charlotte Hanes Harvey, ‘Swedish American Theatre’, in *Ethnic Theatre in the United States*, ed. Maxine Schwartz Seller (Westport, Connecticut, 1983), pp. 491–524.

24 The source is found at <http://home.pcisys.net/~don-erickson/nikolina.htm>.

25 Excerpts in Spanish translation and adaptation from these two famous Viennese operettas by Lehár and Straus were recorded for the Victor label in New York in 1931, with singers Margarita Cueto, José Moriche, and Juan Pulido, and the Mexican composer and director Eduardo Vigil y Robles as conductor; they have been re-released on compact disc in Spain on the Blue Moon label (Serie lírica): *El conde de Luxemburgo* (BMCD 7531), *El soldado de chocolate* (BMCD 7533); see [www.blumoon.es](http://www.blumoon.es).

26 See [www.tsha.utexas.edu/handbook/online/articles/EE/fes26.html](http://www.tsha.utexas.edu/handbook/online/articles/EE/fes26.html)

27 Many of these recordings can be heard on the Frontera Collection of Mexican American Music: <http://digital.library.ucla.edu/frontera/>.

28 Recording activity in the Spanish-speaking community in the United States has exploded in recent decades, and many multinational recording conglomerates take a decided interest in promoting and profiting from the music of immigrant communities.

29 See [www.brandeis.edu/jewishfilm/Catalogue/ymusic.htm](http://www.brandeis.edu/jewishfilm/Catalogue/ymusic.htm).

30 German musical films were shown regularly in several German movie houses in the Lincoln Park area of Chicago’s predominantly German North Side even several months after the entrance of the United States into World War II, though they were advertised as ‘non-political’ and ‘government censored’ (Film programmes, dated 1940–May 1942, Little Theatre (2153 Lincoln Avenue) and German Kino (659 West North Avenue), author’s collection).

### 3 Birth pangs, growing pains and sibling rivalry: musical theatre in New York, 1900–1920

1 ‘The Decline of Comic Opera’, *Musical America*, 4 (13 October 1906), p. 8.

2 ‘“The Red Feather”, Reginald De Koven’s Latest Comic Opera at the Lyric’, *New York Times*, 10 November 1903.

3 Armond Fields and L. Marc Fields, *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre* (New York and Oxford, 1993), p. 214.

4 Rennold Wolf, *New York Telegraph*, 26 December 1906.

5 Some of the following material has previously appeared in the author’s ‘Wien, Women and Song: *The Merry Widow* in New York’, *Sonneck Society Bulletin*, 22/1 (1996), pp. 1, 8–11.

6 Richard Traubner, *Operetta: A Theatrical History* (Garden City, New York, 1983), p. 243.

7 ‘All New York Is “Merry Widow” Mad Now-A-Days’, *Musical America*, 6 (2 November 1907), p. 21.

8 The *Oxford English Dictionary* credits the *Daily Chronicle* (9 July 1908) with the first written reference: ‘The women in the galleries took off their “Merry Widow” hats, and waved them frantically.’

9 Danton Walker, unidentified clipping, c. 1945, *The Merry Widow* production folder no. 1, Museum of the City of New York.

10 Bernard Grun, *Gold and Silver: The Life and Times of Franz Lehár* (London, 1970), p. 128.

11 ‘London Amused by “The Merry Widow”’, *Musical America*, 6 (15 June 1907), p. 7.

12 [W. J. Henderson], *New York Sun*, 22 October 1907.

13 [Richard Aldrich], *New York Times*, 22 October 1907.

14 Henry Krehbiel, *New York Tribune*, 22 October 1907.

15 *Musical Courier*, 30 October 1907, p. 22.

16 *Musical America*, 6 (26 October 1907), p. 21. The article quotes Reginald de Koven in the *New York World*, 22 October 1907.

17 *Musical America*, 6 (26 October 1907), p. 1.

18 Burns Mantle and Garrison P. Sherwood (eds.), *The Best Plays of 1899–1909* (New York, 1947), p. 554.

19 Unidentified clipping, Billy Rose Theatre Collection, New York Public Library.

20 Acton Davies, unidentified clipping, Billy Rose Theatre Collection, New York Public Library.

21 Unidentified clipping, Billy Rose Theatre Collection, New York Public Library.

22 Herbert N. Waters, *Victor Herbert: A Life in Music* (New York, 1955), p. 304.

23 H. Wiley Hitchcock and Stanley Sadie (eds.), *The New Grove Dictionary of American Music*, vol. III, s.v. ‘Musical Theater’.

24 Charles Hamm, *Irving Berlin: Songs from the Melting Pot: The Formative Years, 1907–1914* (New York and Oxford, 1997), p. 222.

25 Gerald Bordman, *American Musical Revue* (New York and Oxford, 1985), p. 79.

#### 4 American and British operetta in the 1920s: romance, nostalgia and adventure

1 Vesna Goldsworthy discusses this phenomenon in the realm of literature in *Inventing Ruritania: The Imperialism of the Imagination* (New Haven and London, 1998).

2 For more on *The Merry Widow* and its New York reception, see Orly Leah Krasner, 'Wien, Women and Song: *The Merry Widow* in New York', *Sonneck Society Bulletin*, 22/1 (1996), pp. 1, 8–11.

3 Geoffrey Block, *Enchanted Evenings: The Broadway Musical from 'Show Boat' to Sondheim* (New York and Oxford, 1997), p. 314.

4 For more on *Chu Chin Chow*, see William A. Everett, 'Chu Chin Chow and Orientalist Musical Theatre in Britain', in *Portrayal of the East: Music and the Oriental Imagination in the British Empire, 1780–1940*, ed. Bennett Zon and Martin Clayton (Aldershot, 2007), pp. 277–96.

5 Stephen Banfield, 'Popular Song and Popular Music on Stage and Film', in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge, 1998), p. 333.

6 For more on *Little Mary Sunshine*, especially its camp qualities, see Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton, 2006), pp. 40–9.

#### 5 Images of African Americans: African-American musical theatre, *Show Boat* and *Porgy and Bess*

1 The early history of the Georgia Minstrels is discussed in Eileen Southern's article 'The Georgia Minstrels: The Early Years', *Inter-American Music Review*, 10/2 (1989), pp. 157–67.

2 Errol Hill's article 'The Hyers Sisters: Pioneers in Black Musical Comedy' is published in *The American Stage: Social and Economic Issues from the Colonial Period to the Present*, ed. Ron Engle and Tice C. Miller (Cambridge and New York, 1993).

3 For additional details on the many musicals presented during the years 1890 to 1910, see Thomas L. Riis, *Just Before Jazz: Black Musical Theater in New York, 1890–1915* (Washington, DC, 1989).

4 See Eric Ledell Smith's *Bert Williams: A Biography of the Pioneer Black Comedian* (Jefferson, North Carolina, 1992) for an excellent overview of Bert Williams's career.

5 See Robert Kimball and William Bolcom's *Reminiscing with Sissle and Blake* (New York, 1973) for an informal biography of Sissle's and Blake's careers.

6 These 1920s gatherings were associated with indigent African Americans in Harlem, who held parties in their apartments at which invited guests contributed small amounts of cash to help pay their rent. These parties often included musical entertainment to attract guests.

7 For an overview of musicals seen during the Harlem Renaissance, see John Graziano's 'Black Musical Theater and the Harlem Renaissance', in *Black Music in the Harlem Renaissance: A Collection of Essays*, ed. Samuel A. Floyd Jr (Westport, Connecticut, 1990), pp. 87–110.

8 Otto Kahn is reported to have offered Gershwin a \$5,000 bonus to sign with the company (David Ewen, *George Gershwin: His Journey to Greatness* (Englewood Cliffs, New Jersey, 1970), p. 222).

#### 6 The melody (and the words) linger on: American musical comedies of the 1920s and 1930s

1 Frederick Lewis Allen, *Only Yesterday* (New York, 1931), chapter 5.

2 Ethan Mordden, *Sing for Your Supper: The Broadway Musical in the 1930s* (New York, 2005), pp. 155–82; Alisa Roost, 'Before *Oklahoma!*: A Reappraisal of Musical Theatre during the 1930s', *Journal of American Drama and Theatre*, 16/1 (2004), pp. 1–35.

3 Malcolm Goldstein, *The Political Stage: American Drama and Theater of the Great Depression* (New York, 1974), pp. 313–15, 394–5; Ronald Sanders, *The Days Grow Short: The Life and Music of Kurt Weill* (New York, 1980), chapters 17 and 19.

4 *Cradle Will Rock*, written and directed by Tim Robbins, 1999. Tim Robbins, *Cradle Will Rock: The Movie and The Moment* (New York, 2000). See also Geoffrey Block, *Enchanted Evenings: The Broadway Musical from 'Show Boat' to Sondheim* (New York and Oxford, 1997), pp. 115–32.

5 Stanley Green (ed.), *Rodgers and Hammerstein Fact Book* (New York, 1980), pp. 12–13.

6 Stephen Banfield places *Girl Crazy* (1930) as a pivotal show that brought 'the dance-band viewpoint into the whole musical world of a stage show' (Stephen Banfield, 'Popular Song and Popular Music on Stage and Film', in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge, 1998), p. 328).

- 7 Richard Rodgers, *Musical Stages: An Autobiography* (New York, 1995), p. 88.
- 8 Graham Wood, 'The Development of Song Forms in the Broadway and Hollywood Musicals of Richard Rodgers, 1919–1943', PhD diss., University of Minnesota (2000), chapter 2.
- 9 Rodgers, *Musical Stages*, p. 80.
- 10 *Ibid.*, p. 45.
- 11 Philip Furia, *Poets of Tin Pan Alley: A History of America's Great Lyricists* (New York, 1990), p. 126.
- 12 John Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York, 1999).
- 13 *Green Book Magazine*, February 1915. Quoted in L. Bergreen, *As Thousands Cheer: The Life of Irving Berlin* (New York, 1990), p. 57.
- 14 B. Sobel, 'Cole Porter Admits It Gladly: He Uses a Rhyming Dictionary', *New York Herald Tribune*, 20 December 1936; also quoted in David Ewen, *The Cole Porter Story* (New York, 1965), p. 114.
- 15 In the last years of his career with Hart, Rodgers was responsible for the opening of 'Too Many Girls' and an unidentified number of Hart's verses. After Hammerstein's death Rodgers wrote several new lyrics as well as the music for the remake of *State Fair* and the film version of *The Sound of Music*. He also successfully composed both lyrics and music for an entire show, *No Strings*.
- 16 Rodgers, *Musical Stages*, pp. 101 and 103.
- 17 For a detailed analysis of 'My Heart Stood Still' see Allen Forte, *The American Popular Ballad of the Golden Era: 1924–1950* (Princeton, 1995), pp. 82–8.
- 18 'Cleverest of Our Lyricists Are Seldom Big Hit Writers', *New York Herald Tribune*, 31 May 1925. Quoted without attribution in David Ewen, *Richard Rodgers* (New York, 1957), p. 119. See also Meryl Secrest, *Somewhere For Me: A Biography of Richard Rodgers* (New York, 2001), pp. 35–6.
- 19 In the film short *The Makers of Melody* (1929), Rodgers and Hart re-enact the compositional process that led to 'Here In My Arms' and other songs. The Paramount film is now available in a collection entitled *Jazz Cocktails* (Kino International, 1997). See Frederick Nolan, *Lorenz Hart* (New York, 1994), pp. 127–8.
- 20 Ira Gershwin, *Lyrics on Several Occasions* (New York, 1959), pp. 172–4; Edward Jablonski, *George Gershwin: A Biography* (New York, 1987), pp. 83–4.
- 21 Banfield, 'Popular Song', p. 315; *Sondheim's Broadway Musicals* (Ann Arbor, Michigan, 1993), pp. 107–21; and 'Sondheim and the Art That Has No Name', in *Approaches to the American Musical*, ed. R. Lawson-Peebles (Exeter, 1996), pp. 137–60.
- 22 According to Mordden, no fewer than fifteen (*recte* sixteen – he does not include *The Girl Friend*) of the twenty-six Broadway musicals exported to London were musical comedies. *Sally, The Blue Kitten, Lady, Be Good!, No, No, Nanette, Sunny, Tip-Toes, The Girl Friend, Oh, Kay!, Peggy-Ann, Hit the Deck, Good News!, A Connecticut Yankee, Funny Face, Hold Everything!, Heads Up!* No musical comedies travelled in the other direction (Ethan Mordden, *Make Believe: The Broadway Musical in the 1920s* (New York and Oxford, 1997), p. 146). The only 1930s musical comedies to appear contemporaneously in London were *Gay Divorce, Anything Goes* and *On Your Toes; DuBarry Was a Lady* arrived in 1942 and *The Boys from Syracuse* in 1963 (Stanley Green, *Broadway Musicals of the 1930s* (New York, 1971), p. 368).
- 23 Published musical comedy librettos: *I'd Rather Be Right, Johnny Johnson, Knickerbocker Holiday, Let 'Em Eat Cake* and *Of Thee I Sing*; published musical comedy scores: *Anything Goes, Babes in Arms, The Boys from Syracuse, Girl Crazy, Johnny Johnson, Knickerbocker Holiday, Of Thee I Sing, Red, Hot and Blue!, Roberta* and *Strike Up the Band*. See Green, *Broadway Musicals of the 1930s*, pp. 372–3.
- 24 Allen L. Well, *Black Musical Theater: From 'Coontown' to 'Dreamgirls'* (Baton Rouge, Louisiana, 1989), pp. 58–75. 'An archival re-creation of the 1921 production featuring members of the original cast' is available on New World Records 260 (1976) with notes by Robert Kimball. See also Robert Kimball and William Bolcom, *Reminiscing with Sissle and Blake* (New York, 1973).
- 25 Roy Hemming, *The Melody Lingers On: The Great Songwriters and Their Movie Musicals* (New York, 1986), pp. 113–15.
- 26 Notes to *Good News!*. Jay Productions Ltd. CD Jay 1291 (1996), n. p.
- 27 In the 1963 off-Broadway revival of *The Boys from Syracuse* all that was added to George Abbott's original book was a long list of excruciating jokes (Geoffrey Block, *Yale Broadway Masters: Richard Rodgers* (New Haven, 2003)).
- 28 Block, *Enchanted Evenings*, pp. 41–59.
- 29 G. S. Kaufman, *The Cocoanuts*, in *By George: A Kaufman Collection*, comp. and ed. Donald Oliver (New York, 1979), pp. 202–58.
- 30 Among the *Babes in Arms* songs not included in the film are 'I Wish I Were In Love Again', 'My Funny Valentine', 'Johnny One-Note', 'Imagine' and 'The Lady Is a Tramp'.

- 31 Gerald Bordman, *Jerome Kern: His Life and Music* (New York, 1980), pp. 335–43; Arlene Croce, *The Fred Astaire and Ginger Rogers Book* (New York, 1972), pp. 44–53; Hemming, *The Melody Lingers On*, pp. 93–5.
- 32 *Anything Goes*, John McGlinn, conductor, EMI/Angel CDC 7–49848–2 (1989).
- 33 Tommy Krasker and Robert Kimball, *Catalog of the American Musical* (Washington, DC, 1988), pp. 184–90; Tommy Krasker, notes to *Fifty Million Frenchmen*, New World Records 80417–2 (1991), pp. 11–17.
- 34 Tommy Krasker, ‘It’s Been Fun, But I Gotta Rumrun’, notes to *Oh, Kay!*, Nonesuch 79361–2 (1995), pp. 19–23.
- 35 Leonard Bernstein, ‘American Musical Comedy’, in *The Joy of Music* (New York, 1959), p. 169. The lecture was originally telecast on 7 October 1956 for the *Omnibus* series.
- 36 Wayne Shirley also notices the loss of meaning that resulted from the relocation of ‘Someone to Watch Over Me’ to the second act, but views this as a positive dramatic change (Wayne Shirley, notes to *Oh, Kay!*, Smithsonian American Musical Theater Series, RCA Special Products (1978), n.p.).
- 37 Tommy Krasker, ‘*Pardon My English: A Tale of Two Psyches*’, notes to *Pardon My English*, Elektra Nonesuch 79338–2 (1994), pp. 11–16.

#### 7 ‘We said we wouldn’t look back’: British musical theatre, 1935–1960

- 1 For a brief narrative of the major British shows, their creators and performers, see Andrew Lamb, *150 Years of Popular Musical Theatre* (New Haven, 2000).
- 2 For a study of Mayerl’s significance more widely to British popular music see Peter Dickinson, *Marigold: The Music of Billy Mayerl* (Oxford, 1999).
- 3 For a historical placing and explanation of the meaning of the monarchy to British society in this period see David Cannadine, ‘The Context, Performing and Meaning of Ritual: The British Monarchy and the “Invention of Tradition”, c.1820–1977’, in *The Invention of Tradition*, ed. Eric Hobsbawm and Thomas Ranger (Cambridge, 1983), pp. 101–64, esp. pp. 139–55; and Tom Nairn, ‘Britain’s Royal Romance’, in *Patriotism: The Making and Unmaking of British National Identity*, vol. 3: *National Fictions*, ed. Raphael Samuel (London, 1989), pp. 77–86.
- 4 For a thorough examination of the effects of rationing on Britain see Ina Zweiniger-Bargielowska, *Austerity in Britain: Rationing, Controls and Consumption 1939–55* (Oxford, 2000).

5 For Neagle’s association with the role of Queen Victoria on film see Marcia Landy, *British Genres: Cinema and Society 1930–1960* (Princeton, 1991), pp. 68–9 and Jeffrey Richards, *The Age of the Dream Palace: Cinema and Society in Britain 1930–39* (London, 1984), pp. 116–17. For a brief assessment of the importance of Neagle in British film as a performing embodiment of the best of British womanhood (and hence as an appropriate candidate for the portrayal of royalty) see Jeffrey Richards, *Films and British National Identity: From Dickens to Dad’s Army* (Manchester, 1997), p. 132.

6 British Library: Lord Chamberlain’s Correspondence file (7 July 1953), report of visiting inspector R. J. Hill, 28 January 1954. (The apparent discrepancy in dates is due to the fact that each Lord Chamberlain’s Correspondence file is dated from the issuing of the licence for performance. After a show had received its licence and opened, there was usually little additional correspondence; in this particular case, however, extra correspondence was occasioned by a complaint from a member of the public which thus had to be investigated.) Hill begins his report by stating that ‘the entire theme is promiscuity, euphemized as “having fun” . . . [T]he theme as developed in dialogue is passable, but when translated into action occasionally goes a long way past the preliminaries of intercourse that ought to be acceptable for public presentation.’ After a lengthy and remarkably detailed description of various actions and positions of the cast, Hill concludes ‘that if anything could reconcile me to a life in Moscow, it would be the prospect of an alternative life at “Camp Kareefree”’.

7 The effects of censorship by the Lord Chamberlain’s Office on musicals in particular has received little attention. For a general background to its effects on theatre in Britain in the twentieth century see Nicholas de Jongh, *Politics, Prudery and Perversions: The Censoring of the English Stage 1901–1968* (London, 2000).

8 Vivian Ellis, ‘Give Us a Chance’, *Plays and Players* (January 1956), p. 17.

#### 8 The coming of the musical play: Rodgers and Hammerstein

- 1 William G. Hyland, *Richard Rodgers* (New Haven and London, 1998), p. 104; Hugh Fordin, *Getting to Know Him: A Biography of Oscar Hammerstein II* (New York, 1977, 1995), p. 138.



- 2 H. Wiley Hitchcock and Stanley Sadie (eds.), *New Grove Dictionary of American Music*, vol. II, s.v. 'Hammerstein, Oscar I'.
- 3 *Ibid.*, s.v. 'Hammerstein, Oscar II'.
- 4 Stanley Green (ed.), *The Rodgers and Hammerstein Fact Book* (New York, 1980), p. 502.
- 5 Fordin, *Getting to Know Him*, pp. 199–200.
- 6 For further information about various productions, tours, revivals and excerpts of reviews, see Green (ed.), *The Rodgers and Hammerstein Fact Book*; Fordin, *Getting to Know Him*, p. 202; and Richard Rodgers, *Musical Stages: An Autobiography* (New York, 1975; repr. with an introduction by Mary Rodgers, New York, 1995), p. 228.
- 7 Richard Rodgers and Oscar Hammerstein II, *Six Plays by Rodgers and Hammerstein* (New York, n.d.), p. 7.
- 8 For further discussion about the play and its Broadway run, see Hyland, *Richard Rodgers*, pp. 139–40.
- 9 Fordin, *Getting to Know Him*, p. 200.
- 10 See Geoffrey Block, *Enchanted Evenings: The Broadway Musical from 'Show Boat' to Sondheim* (New York and Oxford, 1997), pp. ix–x.
- 11 Philip Furia, *The Poets of Tin Pan Alley: A History of America's Great Lyricists* (London and New York, 1990), p. 181.
- 12 Ethan Mordden, *Rodgers and Hammerstein* (New York, 1992), p. 34.
- 13 Rodgers, *Musical Stages*, p. 238.
- 14 For a lengthy discussion of the complexity of 'The Carousel Waltz' as source material for songs in *Carousel*, see Joseph Swain, *The Broadway Musical: A Critical and Musical Survey* (New York and London, 1990), pp. 99–114.
- 15 Block, *Enchanted Evenings*, pp. 162–3.
- 16 Fordin, *Getting to Know Him*, p. 255.
- 17 Thomas Hischak, *Word Crazy: Broadway Lyricists from Cohan to Sondheim* (New York, 1991), p. 37.
- 18 Fordin, *Getting to Know Him*, p. 258.
- 19 *Ibid.*, p. 281.
- 20 Hischak, *Word Crazy*, p. 42.
- 21 Fordin, *Getting to Know Him*, p. 126.
- 9 The successors of Rodgers and Hammerstein from the 1940s to the 1960s**
- 1 I.e. singing, dancing and acting.
- 2 Gerald Bordman, *American Musical Theatre: A Chronicle*, 3rd edn (New York and Oxford, 2001), p. 597.
- 3 Edward Jablonski, *Alan Jay Lerner: A Biography* (New York, 1996), p. 32.
- 4 Bordman, *American Musical Theatre*, p. 620.
- 5 Jablonski, *Alan Jay Lerner*, pp. 82–4.
- 6 *Ibid.*, pp. 101–2.
- 7 Alan Jay Lerner, *The Street Where I Live* (New York, 1978), pp. 43–4.
- 8 *Ibid.*, p. 66–7.
- 9 *Ibid.*, p. 142.
- 10 Stanley Green, *Broadway Musicals Show by Show*, 5th edn, rev. Kay Green (Milwaukee, 1996), p. 168.
- 11 Bordman, *American Musical Theatre*, p. 661.
- 12 For more information about Arlen and his works, see Edward Jablonski, *Harold Arlen: Rhythm, Rainbows, and Blues* (Boston, 1996).
- 13 Lehman Engel, *The American Musical: A Consideration* (New York, 1967), pp. 76–9.
- 14 H. Wiley Hitchcock and Stanley Sadie (eds.), *The New Grove Dictionary of American Music*, vol. I, s.v. 'Bock, Jerry'.
- 15 Bordman, *American Musical Theatre*, p. 693.
- 16 Joseph P. Swain, *The Broadway Musical: A Musical and Critical Survey* (New York, 1990), p. 260.
- 17 For more details on the film and its background, see Tim Robbins, *Cradle Will Rock: The Movie and the Moment* (New York, 2000).
- 10 Musical sophistication on Broadway: Kurt Weill and Leonard Bernstein**
- 1 Quoted in David Farneth (comp. and ed.), *Lenya the Legend: A Pictorial Autobiography* (Woodstock, New York and London, 1998), p. 130.
- 2 Kim H. Kowalke, 'The Threepenny Opera in America', in *Kurt Weill: The Threepenny Opera*, ed. Stephen Hinton (Cambridge, 1990), p. 79.
- 3 Lotte Lenya interview with David Beams, 15 and 28 February 1962, transcript of audiotape in the Weill–Lenya Research Center, New York, quoted in Farneth, *Lenya the Legend*, p. 219.
- 4 Benjamin Welles, 'Lyricist of "The Saga of Jenny" et al.: A History of the Life and Some of the Works of Ira Gershwin', *New York Times*, 25 May 1941.
- 5 Paul Green, unpublished interview with Rhoda Wynn quoted in Larry L. Lash, 'Kurt Weill's Broadway Debut', liner notes for *Music for Johnny Johnson*, The Otará Pit Band/Joel Cohen. Erato 0630-17870-2.
- 6 *New York Telegraph*, 4 December 1936, quoted in Lash, 'Kurt Weill's Broadway Debut'.
- 7 Kurt Weill, 'Two Dreams-Come-True', undated (c. 1947), unpublished and unpaginated essay, Box 68, folder 16, Weill/Lenya Archive, Beinecke Rare Book and Manuscript Library, Yale University.
- 8 *Life Magazine*, 25 October 1943.

- 9 Brooks Atkinson, 'Walter Huston in Maxwell Anderson's Musical Comedy, "Knickerbocker Holiday"', *New York Times*, 21 October 1938.
- 10 bruce d. mcclung, 'Psicosi per musica: Re-examining *Lady in the Dark*', in *A Stranger Here Myself: Kurt Weill Studien*, ed. Horst Edler and Kim H. Kowalke (Hildesheim, 1993), pp. 235–65.
- 11 Brooks Atkinson, 'Struck By Stage Lightning: Comments on the Theater Wonders of *Lady in the Dark* with Special Reference to Kurt Weill and Gertrude Lawrence', *New York Times*, 7 September 1941.
- 12 Typescript letter dated 3 April 1944 from Kurt Weill to Ira Gershwin, Gershwin Collection, Library of Congress.
- 13 The renaissance included a new incarnation of Johann Strauss's *Die Fledermaus*, renamed *Rosalinda* (1942), a modern version of Offenbach's *La Belle Hélène* retitled *Helen Goes to Troy* (1944) and a romanticised stage biography of Edvard Grieg entitled *Song of Norway* (1944).
- 14 Weill, 'Two Dreams-Come-True'.
- 15 Kurt Weill, 'Score for a Play', *New York Times*, 5 January 1947.
- 16 *Ibid.*
- 17 Olin Downes, 'Opera on Broadway: Kurt Weill Takes Forward Step in Setting Idiomatic American to Music', *New York Times*, 26 January 1947.
- 18 Alan Jay Lerner, 'Lerner's Life and Love Life', *P.M.*, 14 November 1948.
- 19 Typescript letter dated 14 November [recte December] 1949 from Kurt Weill to Olin Downes, Weill/Lenya Archive, Yale University, partially reprinted in David Farneth, with Elmar Juchem and Dave Stein, *Kurt Weill: A Life in Pictures and Documents* (Woodstock, New York and London, 2000), p. 268.
- 20 Virgil Thomson, 'Kurt Weill', *New York Herald Tribune*, 9 April 1950. After a memorial concert at Town Hall in New York, however, Thomson reversed himself: 'His American work was viable but not striking, thoroughly competent but essentially conformist' ('Kurt Weill Concert', *New York Herald Tribune*, 5 February 1951).
- 21 'Kurt Weill Dead; Composer, Was 50', *New York Times*, 4 April 1950.
- 22 Maxwell Anderson, 'Kurt Weill', *Theatre Arts*, December 1950, p. 58.
- 23 Olin Downes, 'Memorial to Weill: Program Honoring a Man Who Aided U.S. Opera', *New York Times*, 9 July 1950.
- 24 Betty Comden recorded their creative principles on yellow legal pad paper, a document now in the collection of The Museum of the City of New York. For further description, see Humphrey Burton, *Leonard Bernstein* (New York, 1994), p. 130.
- 25 Denny Martin Flinn, *Musical!: A Grand Tour* (New York, 1997), p. 247.
- 26 See the title page of the accompanying booklet for the compact disc *On the Town* conducted by Michael Tilson Thomas, Deutsche Grammophon 437 516-2, 1993.
- 27 Joan Peyser, *Bernstein: A Biography* (New York, 1987), p. 213.
- 28 Olin Downes, 'Wonderful Time: Bernstein's Musical Is Brilliant Achievement', *New York Times*, 10 May 1953.
- 29 Peyser, *Bernstein: A Biography*, p. 248.
- 30 Tyrone Guthrie, *A Life in the Theatre* (New York, Toronto and London, 1959), pp. 240–1.
- 31 See Geoffrey Block's essay on *West Side Story* in *Enchanted Evenings: The Broadway Musical from 'Show Boat' to Sondheim* (New York and Oxford, 1997), pp. 245–73.
- 32 Burton, *Leonard Bernstein*, pp. 343–7.
- 33 *Ibid.*, pp. 374 and 379.
- 34 Deutsche Grammophon 289 463 448–2, 2000.

### 11 Stephen Sondheim and the musical of the outsider

- 1 Frank Rich, 'Conversations with Stephen Sondheim', *The New York Times Magazine*, 12 March 2000, p. 41.
- 2 *Ibid.*
- 3 *Ibid.*, p. 60.
- 4 *Ibid.*
- 5 Steven Robert Swayne, 'Hearing Sondheim's Voices', PhD diss., University of California, Berkeley, 1999, p. 27.
- 6 *Ibid.*
- 7 Joanne Gordon, *Art Isn't Easy: The Achievement of Stephen Sondheim* (Carbondale, Illinois, 1990), p. 7.
- 8 *Ibid.*
- 9 Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor, Michigan, 1993), p. 152.
- 10 Sondheim's first show as both composer and lyricist to open on Broadway was *A Funny Thing Happened on the Way to the Forum* (1962). An earlier effort, *Saturday Night*, was slated for a production in late 1955 or early 1956, but the death of the producer, Lemuel Ayers, resulted in the cancellation of the production. *Saturday Night* finally received a New York production in February 2000.
- 11 Craig Zadan, *Sondheim and Co.*, 2nd edn (New York, 1989), p. 82.
- 12 *Ibid.*, p. 88.
- 13 Harold Prince, *Contradictions: Notes on Twenty-Six Years in the Theatre* (New York, 1974), p. 158.

- 14 Gordon, *Art Isn't Easy*, p. 78.
- 15 The discussion of *Assassins* is drawn from two papers by the author. The first, 'Sondheim, Sousa, and the Electric Chair', was presented at the 1997 national conference of the Sonneck Society for American Music. The second, 'Propelling the Plotless Musical: The Sondheim Solution', was presented at the 2000 national conference of the Society for American Music. Similar observations and analyses, at the time unknown to the author, were made concurrently by Steven R. Swayne in his 1999 doctoral dissertation at the University of California, Berkeley.
- 16 Banfield, *Sondheim's Broadway Musicals*, p. 56.
- 17 The large acoustical 'shell' placed behind ensembles such as bands, orchestras or choruses when they perform outdoors.
- 18 'Transition', *Newsweek*, 1 (25 March 1933), p. 19.
- 19 Patrick Donovan, *The Assassins* (New York, 1955), p. 60.
- 20 *Ibid.*, p. 61.
- 21 See Sondheim's comments on harmony in Swayne, 'Hearing Sondheim's Voices', pp. 345–6.
- 22 Sondheim has often recounted the story of Sheldon Harnick's criticism of the lyrics to 'I Feel Pretty' from *West Side Story*. The inner rhymes, such as 'It's alarming how charming I feel', were too sophisticated for Maria, Harnick informed Sondheim. When Sondheim simplified them, however, they were rejected, and so 'there it is to this day embarrassing me every time it's sung' (Zadan, *Sondheim and Co.*, p. 22).

## 12 Choreographers, directors and the fully integrated musical

- 1 See Ethan Mordden, *Broadway Babies: The People Who Made the Broadway Musical* (New York and Oxford, 1983), pp. 12–13.
- 2 Hugh Fordin, *Getting to Know Him* (New York, 1995), p. 62.
- 3 Marian Monta Smith, 'Six Miles to Dawn: An Analysis of the Modern American Musical Comedy', PhD diss., Cornell University, 1971, p. 105.
- 4 Mordden, *Broadway Babies*, p. 133.
- 5 George Abbott, 'Mister Abbott' (New York, 1963), pp. 177–8.
- 6 Smith, 'Six Miles to Dawn', p. 105.
- 7 Mordden, *Broadway Babies*, p. 133.
- 8 See Max Wilk, *The Story of 'Oklahoma'* (New York, 1993), p. 127ff.
- 9 Smith, 'Six Miles to Dawn', p. 106.
- 10 Martin Gottfried, *Broadway Musicals* (New York, 1984), p. 112.

- 11 Sono Osato, *Distant Dances* (New York, 1980), pp. 230–47.
- 12 For overviews of Robbins' career, see Gottfried, *Broadway Musicals*, pp. 101–9; Christine Conrad, *That Broadway Man, That Ballet Man* (London, 2000); Greg Lawrence, *Dances with Demons: The Life of Jerome Robbins* (New York, 2001); Deborah Jowitt, *Jerome Robbins: His Life, His Theater, His Dance* (New York, 2004); and Amanda Vaill, *Somewhere: The Life of Jerome Robbins* (New York, 2006).
- 13 Abbott, 'Mister Abbott', p. 227.
- 14 For a good overview on the making of *West Side Story*, see Keith Garebian, *The Making of "West Side Story"* (Toronto, 1995).
- 15 Materials on *West Side Story's* conception exist in several archives. The folder of notes, draft scripts and draft lyrics for *West Side Story* in the Bernstein Collection at the Library of Congress is a treasure trove concerning the show's creation, but many documents are undated. Additional papers, considered by Stephen Banfield, exist in the Stephen Sondheim Papers at the Wisconsin State Historical Society. (See Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor, Michigan, 1993), pp. 31–8.) What seems an early outline and synopsis in the Bernstein Collection bears the title *Gang Bang* ('working title!') and dates from when the conflict was between Jews and Italians.

Most characters still carry their Shakespearean names and adults play a larger role in the story than in the final version. For example, in Act 2, scene 2, the boy's family sits down to their *seder*, but are interrupted by police with news of the death of 'Barnard'. No similar scene occurs in the final version, where parents of the young people are never seen on stage. Bernstein's notes on *West Side Story* concerning the auditions, casting, and orchestra are found in Folder 75/5 of the Bernstein Collection at the Music Division of the Library of Congress. (For an overview of the Bernstein Collection at the Library of Congress, see Paul R. Laird, *Leonard Bernstein: A Guide to Research* (New York, 2002), pp. 230–42, and the collections website at the Library of Congress, <http://memory.loc.gov/ammem/lbhtml/lbhome.html>.)

The folder includes a letter of 18 October 1955 from Jerome Robbins to Bernstein and Arthur Laurents with reactions to a detailed outline they had sent. Robbins argues for two acts instead of three, objects to the description of Anita as an older and wiser, blues-singing second female lead, and insists

that the audience must believe tragedy can be averted until the final moment. He states that the principals, except for the romantic leads, must be dancers. Along with this letter is the six-page synopsis to which Robbins reacts. There are other draft synopses and outlines as well. Another fascinating early document on the show in Bernstein's hand lists two acts and fifteen scenes and a short synopsis of the action in each.

16 William Westbrook Burton, *Conversations about Bernstein* (New York and Oxford, 1995), p. 171.

17 Mordden, *Broadway Babies*, p. 137.

18 Burton, *Conversations about Bernstein*, p. 179.

19 For an excellent consideration of the music of *West Side Story*, see Geoffrey Block, *Enchanted Evenings: The Broadway Musical from 'Show Boat' to Sondheim* (New York and Oxford, 1997), pp. 245–73.

20 For overviews of Fosse's career, see Gottfried, *Broadway Musicals*, pp. 111–23; Gottfried, *All His Jazz: The Life & Death of Bob Fosse* (New York, 1990); and Kevin Boyd Grubb, *Razzle Dazzle: The Life and Work of Bob Fosse* (New York, 1989).

21 Christine Colby Jacques, 'Bob Fosse' (unpublished paper), p. 6.

22 For more material on Hal Prince's Broadway career, see his autobiography, *Contradictions: Notes on Twenty-Six Years in the Theatre* (New York, 1974), and Gottfried, *Broadway Musicals*, pp. 126–31. See also Foster Hirsch, *Harold Prince and the American Musical Theatre*, rev. and expanded edn (New York, 2005).

23 Ken Mandelbaum, *A Chorus Line and the Musicals of Michael Bennett* (New York, 1989), p. 43.

24 *Ibid.*

25 *Ibid.*, p. 53.

26 Quoted in *ibid.*, p. 72.

27 *Ibid.*, pp. 93ff.

28 Two other fine sources on the making of *A Chorus Line* include: Denny Martin Flinn, *What They Did for Love: The Untold Story Behind the Making of 'A Chorus Line'* (New York, 1989); Robert Viagas, Baayork Lee, Thommie Walsh with the entire original cast, *On The Line: The Creation of 'A Chorus Line'* (New York, 1990).

29 Mandelbaum, *A Chorus Line and the Musicals of Michael Bennett*, p. 127.

30 Gottfried, *Broadway Musicals*, p. 35.

31 *Ibid.*, p. 36.

32 Mandelbaum, *A Chorus Line and the Musicals of Michael Bennett*, p. 164.

### 13 From *Hair to Rent*: is 'rock' a four-letter word on Broadway?

1 See, for example, Gerald Bordman, *American Musical Theatre: A Chronicle*, 2nd edn (New York and Oxford, 1992), p. 643; Denny Martin Flinn, *Musical! A Grand Tour: The Rise, Glory, and Fall of an American Institution* (New York, 1997), chapter 18: 'The Rock Musical', pp. 315–22; and Mark Steyn, *Broadway Babies Say Goodnight: Musicals Then and Now* (New York, 1999), pp. 213–27.

2 In describing the various strains of popular music of the 1950s, 1960s and later years, the term 'rock 'n' roll' identifies musical styles that emerged in the 1950s out of the American South, while 'rock' refers to the modified pop styles that appeared in the early 1960s and carry through to the present. See H. Wiley Hitchcock and Stanley Sadie (eds.), *The New Grove Dictionary of American Music*, vol. IV, s.v. 'Rock, I. Rock and Roll'.

3 Stanley Richards, *Great Rock Musicals* (New York: Stein and Day, 1979).

4 For the definitive study of *Hair*, see Barbara Lee Horn, *The Age of Hair: Evolution and Impact of Broadway's First Rock Musical*, Contributions in Drama and Theater Studies 42 (New York and Westport, Connecticut, 1991).

5 The 1977 revival of *Hair*, ten years after its premiere and just five years after the original run closed, was panned as a period piece whose time had passed. See Steven Suskin, *More Opening Nights on Broadway* (New York, 1997), pp. 386–90.

6 Lewis Funke, 'News of the Rialto: Will B'way Rock?', *New York Times*, 10 December 1967, noted rock's appearance in several off-Broadway productions and the inevitability of its move 'north' to Broadway.

7 See the reviews of the original off-Broadway concert, *New York Times*, 13 March 1969, and of the Broadway production, *New York Times*, 25 September 1969.

8 Judy Klemesrud, 'She Was the Perfect Grandmother for the Rock Musical Part', *New York Times*, 27 April 1971, and Clive Barnes's review, *New York Times*, 6 May 1971.

9 See the reviews of *Soon*, *New York Times*, 13 January 1971, and *Hard Job Being God*, *New York Times*, 18 May 1972.

10 *New York Times*, 2 December 1971.

11 Selected reviews in Suskin, *More Opening Nights on Broadway*, pp. 257–62, 949–53.

12 *New York Times*, 27 January 1970.

13 Selected reviews in Suskin, *More Opening Nights on Broadway*, pp. 325–9.

14 See Alan Hewitt, ‘Why Can’t Today’s Actors Sing Out?’, *New York Times*, 18 January 1970, for a description of the sound system used for *Promises, Promises* and for general commentary on the increasing use of amplification in Broadway musicals.

15 Even though its creators never labelled *Godspell* a ‘rock musical’, many critics clearly thought it was one, and the show’s producers seemed willing to exploit this dichotomy. See, for instance, the display advertisement in the Sunday *New York Times*, 30 May 1971. About a quarter of the twenty-five quotations from various reviewers, which were undoubtedly chosen by the producers, specifically used the word ‘rock’ to describe *Godspell*’s music.

16 Selected reviews in Suskin, *More Opening Nights on Broadway*, pp. 334–7. *Godspell*’s Broadway run added 527 performances to make a grand total of 2,651.

17 For background on this new rock style and a descriptive analysis of one progressive rock classic, see John Covach, ‘Progressive Rock, “Close to the Edge”, and the Boundaries of Style’, in John Covach and Graeme M. Boone, *Understanding Rock: Essays in Musical Analysis* (New York, 1997), pp. 3–32.

18 Louis Calta, ‘Beset Queens Playhouse Shifts to Rock Musical’, *New York Times*, 16 September 1974; review of the initial off-Broadway production, *New York Times*, 20 September 1974; ‘Opening This Week’ and display advertisement, *New York Times*, 9 March 1975; and ‘Arts and Leisure Guide’, *New York Times*, 16 March 1975.

19 Display advertisement for *The Wiz*, *New York Times*, 12 January 1975.

20 *New York Times*, 10 March 1978.

21 Quoted in Suskin, *More Opening Nights on Broadway*, p. 260; original review in *New York Times*, 22 October 1972.

22 See the reviews of the following productions, all of which were billed as ‘rock musicals’: *Soon* (*New York Times*, 13 January 1971); *Rockabye Hamlet* (*New York Times*, 18 February 1976); *Marlowe* (*New York Times*, 13 October 1981); *The News* (*New York Times*, 8 November 1985); *Platinum* (*New York Times*, 13 November 1978); and *Fallen Angels* (*New York Times*, 16 April 1994).

23 *New York Times*, 29 April 1988.

24 Because of significant differences between the London and Broadway versions of *Chess*, many individual numbers have different titles and lyrics, depending upon which recordings one consults. A number of websites have

appeared, many of which contain guides to the multiple productions, the songs and their lyrics. As is often the case with such websites, however, one must use the information provided with a certain degree of care.

25 See Jon Pareles, ‘Can Rock Play to the Broadway Crowd?’, *New York Times*, 28 April 1996.

26 See *New York Times*, 24 September 1995 and 10 November 1995, for information on the album’s planned release and a review. See Ben Brantley, ‘Two Takes on the Devil: The Charms of the Seedy Give Way to Sunday Best’, *New York Times*, 26 October 1996, for a review of the Chicago performance.

27 Ben Brantley, ‘The Lure of Gang Violence to a Latin Beat’, *New York Times*, 30 January 1998.

28 See the review in the *New York Times*, 23 April 1993.

29 See [www.mamma-mia.com](http://www.mamma-mia.com). See [www.playbill.com/features/section/7.html](http://www.playbill.com/features/section/7.html) for information on the weekly grosses of all Broadway shows, including *Mamma Mia!*.

30 See Ben Brantley, ‘“Jersey Boys”: From Blue-Collar Boys to Doo-Wop Sensation: A Band’s Rise and Fall’, *New York Times*, 7 November 2005, Blake Green, ‘Four Punks from New Jersey; A New Musical Tells the Story of the Rise and Fall of The Four Seasons, Blue-Collar Kids Who Sold 175 Million Records, Then Went Their Own Ways’, *Newsday*, 6 November 2005, and Michael Riedel, ‘“Big ‘Boys”, Four Seasons Musical Quietly Beats Broadway Competition’, *New York Post* (9 December 2005), for positive reviews of this show.

31 On the term ‘“jukebox musical”, see Jesse McKinley, ‘You Can Name the Tune, But Does It Fit the Plot?’, *New York Times*, 14 February 2005. On the reuse of older music and musical styles in general on Broadway, see Bruce Weber, ‘Critic’s Notebook; The Broadway Musical Is Changing Its Key’, *New York Times*, 26 December 2003.

32 See Michael Riedel, ‘Return to Sender: Shake-Up at Elvis Musical’, *New York Post*, 14 September 2005, on problems in the production of *All Shook Up*. See Ben Brantley, ‘Then John Met Yoko, and the Rest Is a Musical’, *New York Times*, 15 August 2005, for a negative review of *Lennon*. See Michael Riedel, ‘Surf’s Down – It Looks Like a Wipeout for “Good Vibrations”’, *New York Post* (4 February 2005), whose review begins with the following: ‘“Good Vibrations” is the worst musical of the season, maybe even the worst musical of all time! It makes

“Footloose” (once the gold standard of awfulness) and “Dracula” look like masterpieces of the American musical theater. All three shows, by the way, were produced by Dodger Stage Holdings, the Broadway Production company that’s done more damage to Western civilization than the Visigoths.’ Ben Brantley, ‘To Everything There Is a Purpose’, *New York Times*, 3 February 2005, was equally negative, and his brief notice in ‘... And the Regrettables’, *New York Times*, 22 May 2005, which ran opposite the announcement of the Tony Award nominees, was even more scathing: “Good Vibrations” – The show that may well be remembered (and hailed) for hastening the death of the jukebox musical, a virtuous act of euthanasia if ever there was one. The ultimate bottom-scraping example of a low form of scavenger theater, this stitched-together beach blanket of a show purged every ray of sunshine from the happy songs of the Beach Boys, as a young and firm-bodied cast modeled swimwear and drowned before our eyes.’

33 The hit show *Wicked*, which opened on 30 October 2003 and was still playing to nearly full houses in 2006, may be the best example of Broadway’s current sound. The score by Stephen Schwartz, composer of *Godspell* and *Pippin*, includes numbers diverse enough to suit the operatically trained Kristin Chenoweth; the iron-lunged Idina Menzel, who debuted on Broadway as the original Maureen in *Rent*; and Broadway legend Joel Grey, whose vocal style relies more on personality than sheer power. In the pit, the orchestra starts with a standard Broadway ensemble of a small string section with a harp, pairs of trumpets, horns and trombones, and four reed players. Added to that core, however, are a set drummer, electric bass, three keyboards/synthesizers, two electric guitars and an auxiliary percussionist. On the surface, most of the numbers function and sound like traditional Broadway numbers, but at least half of the show is underlined by prominent drum and electric bass lines that can only be described as rock, pop, funk, Latin, or some combination thereof. Despite this obvious reliance on rock, the closest any critic came to calling *Wicked* a ‘rock musical’ was Ben Brantley, who referred to its ‘swirling pop-eretta score’ and described Menzel’s numbers as something that ‘will no doubt dazzle audience members whose musical tastes run to soft-rock stations.’ (‘There’s Trouble In Emerald City’, *New York Times*, 31 October 2003.)

34 Ben Brantley, ‘Broadway Doesn’t Live There Anymore’, *New York Times*, 7 November 1999.

35 Ben Brantley, ‘Rock Opera à la “Bohème” and “Hair”’, *New York Times*, 14 February 1996.

36 Anthony Tommasini, ‘A Composer’s Death Echoes in His Music’, *New York Times*, 11 February 1996.

37 Margo Jefferson, ‘“Rent” Is Brilliant and Messy All At Once’, *New York Times*, 25 February 1996.

38 Kate Giel, ed., *Rent: Book, Music and Lyrics* by Jonathan Larson, interview and text by Evelyn McDonnell with Katherine Silberger (New York, 1997).

39 Laurel Graeber, ‘Family Fare: Suffering and Survival’, *New York Times*, 12 March 1999; and Anita Gates, ‘Smells Like Teen Spirit, or Whatever’, *New York Times*, 1 January 2000.

40 A preview article (*New York Times*, 8 March 1987) used the description ‘rock opera’; and a review (*New York Times*, 13 March 1987) describes the music in these words: ‘Mr. Schoenberg’s profligately melodious score, sumptuously orchestrated by John Cameron to straddle the eras of harpsichord and synthesizer, mixes madrigal with rock and evokes composers as diverse as Bizet (for the laborers) and Weill (for their exploiters).’

#### 14 The megamusical: the creation, internationalisation and impact of a genre

1 ‘The world’s most popular musical’ first appeared several years into the run of *Les Misérables* and ‘now and forever’ was coined for the Broadway production of *Cats*. Although both shows received mixed reviews in London and seemed doomed, they were immediately embraced by the public and achieved worldwide fame.

2 The production transferred to the Queen’s Theatre on 3 April 2004.

3 Edward Behr, *Les Misérables: History in the Making* (New York, 1996), p. 159.

4 Really Useful Group website, ‘The Phantom of the Opera’, [www.reallyuseful.com/rug/shows/phantom/newsDetail.htm?id=275](http://www.reallyuseful.com/rug/shows/phantom/newsDetail.htm?id=275) (accessed 2 June 2006).

5 Michael Walsh, *Andrew Lloyd Webber: His Life and Works, A Critical Biography* (New York, 1997), p. 14.

6 The Adelphi is operated in association with Nederlander International Limited. Like Lloyd Webber, Cameron Mackintosh is a theatrical owner; the producer’s Delfont Mackintosh Theatres holds seven theatres in the West End (as of 2006), including The

Prince Edward, Prince of Wales, Queens and Gielgud. Lloyd Webber and Mackintosh thus collectively own over half of the theatres in the West End.

7 Mark Steyn, *Broadway Babies Say Goodnight: Musicals Then and Now* (New York, 1999), p. 286.

8 *Ibid.*, p. 280.

9 *Ibid.*, p. 276.

10 Walsh, *Lloyd Webber*, p. 97.

11 *Ibid.*

12 From a booking advertisement for *Starlight Express*.

13 Steyn, *Broadway Babies*, p. 32.

14 *Really Useful Group* website, 'Phantom – The Last Vegas Spectacular: Frequently Asked Questions', [www.reallyuseful.com/rug/shows/phantom/newsDetail.htm?id=309](http://www.reallyuseful.com/rug/shows/phantom/newsDetail.htm?id=309). (accessed 2 June 2006).

15 Correspondence from Rory Runciman, archivist for Cameron Mackintosh Limited, to Emma Baxter, Cambridge University Press, 22 October 2002.

16 Walsh, *Lloyd Webber*, p. 224.

#### 15 'Something borrowed, something blue': the marriage of the musical and Europe

1 My thanks to the editors of this volume for inviting me to contribute an essay on this topic, as well as to my research assistant, Jenny Nelson.

2 See [www.mtishows.com/contact.asp](http://www.mtishows.com/contact.asp).

3 For an excellent discussion of the pros and cons of globalisation, see Richard Schechner's *Performance Studies: An Introduction* (London, 2002), pp. 226–32.

4 Simi Horwitz, 'Nine Musicals Named for New International Festival', *Backstage*, 2 August 2002, p. 4.

5 Horst Seeger, 'Music Theatre', in *The Encyclopedia of Contemporary Theatre*, vol. 1, ed. Don Rubin (London, 1994), p. 17.

6 Kurt Gänzl, *Encyclopedia of the Musical Theatre* (New York, 2001). Unfortunately, *Musical-Jahrbuch* was only published, by a company named Pomp, for a few years.

7 Incidentally, the complete phrase for this tradition hints at its British origins: 'Something old, something new; Something borrowed, something blue; And a silver sixpence in her shoe'. Numerous sources date it to the Victorian era.

8 I once received a posting on a listserv calling for papers for an international conference on 'Interdisciplinary Approaches to the Musical Stage'. One of the suggested paper topics was 'Problems of Genre: Opera / Music(al) Theatre'.

9 Seeger, 'Music Theatre', p. 17.

10 Eric Salzman, 'Music-Theater Defined: It's ... Well ... Um ...', *New York Times*, 28 November 1999, p. 14.

11 To add one more wrinkle, Sondheim's shows, typically book musicals, are almost exclusively produced by opera companies in Europe.

12 Gänzl, *Encyclopedia of the Musical Theatre*, p. 636.

13 Twenty-one companies have opened *Miss Saigon* in nineteen countries and 138 cities, and the show has been translated into ten languages. The *Miss Saigon* German cast recording was made a 'golden CD' in July 1998 when it sold 250,000 copies. See [www.miss-saigon.com/factsandfigures/](http://www.miss-saigon.com/factsandfigures/).

14 Glenn Loney, 'Germany Sings: Musical Theater Grows in Popularity in Germany and Austria', *TCL*, February 1995, pp. 10+.

Infotrac. University of Arizona Library, Tucson. 11 July 2005

<http://web6.infotrac.galegroup.com.ezproxy.library.arizona.edu>.

15 Isolde Schmid-Reiter, 'Music Theatre: Austria', *The Encyclopedia of Contemporary Theatre*, p. 66.

Tongue in cheek, Kurt Gänzl writes of the phenomenal international popularity of *Cats*: '... its kittens, in all sorts of languages (but always in the original production, give or take a permitted variation) have been seen all over the world from Zurich to Mexico City'. *Encyclopedia of the Musical Theatre*, p. 338.

16 *Phantom* has played more than 65,000 performances in twenty countries in 110 cities around the world to over fifty-eight million people grossing over £1.6 billion worldwide. See [http://www.thephantomoftheopera.com/the\\_show\\_phantom\\_facts.asp](http://www.thephantomoftheopera.com/the_show_phantom_facts.asp).

17 Meg Mumford and Alison Phipps, 'Encountering Stories from Contemporary German Theatre', in *Contemporary German Cultural Studies*, ed. Alison Phipps (London, 2002), p. 220.

18 Susanne Chabalu, 'Austria', in *European Theatre 1960-1990: cross-cultural perspectives*, ed. Ralph Yarrow (London, 1992), p. 105.

19 Gänzl, *Encyclopedia of the Musical Theatre*, p. 128.

20 Ernest Beck, 'The Saga of Sissi: Don't Cry for Me, Austria-Hungary', *Wall Street Journal*, 8 December 1997, p. A1.

21 See [www.geocities.com/Broadway/8851/vienna.htm](http://www.geocities.com/Broadway/8851/vienna.htm).

22 Gänzl, *Encyclopedia of the Musical Theatre*, p. 2010.

23 Richard Eyer and Nicholas Wright, *Changing Stages: A View of British Theatre in the*

- Twentieth Century* (London, 2000), p. 345.
- 24 Rebecca-Anne C. Do Rozario, 'The French Musicals: The Dramatic Impulse of *Spectacle*', *Journal of Dramatic Theory and Criticism*, 19/1 (2004), p. 125.
- 25 Gänzl, *Encyclopedia of the Musical Theatre*, p. 1925.
- 26 Nicholas Powell, 'In Paris: Nothing Like a Dame', *Variety*, 15–21 March 1999, p. 45.
- 27 Quoted in Alan Riding, 'The Real Paradox: Musical Comedy Made in France', *New York Times*, 20 October 2002, sec. 2, p. 5.
- 28 Riding, 'The Real Paradox: Musical Comedy Made in France', p. 5.
- 29 See Silvia Poletti, 'Broadway Shows Keep Italian Toes Tapping', *Dance Magazine*, June 2001. Ebscohost. University of Arizona Library, Tucson. 12 July 2005 <http://bll.epnet.com.ezproxy.library.arizona.edu>.
- 30 Katerina Honskusova, 'Outrageous Misfortune', *Prague Post*, 24 November 1999. LexisNexis Academic. University of Arizona Library, Tucson. 8 Aug. 2005 <http://web.lexisnexis.com.ezproxy.library.arizona.edu>.
- 31 For more information on new developments in Czech musical theatre at the end of the twentieth century, see Delbert Unruh, 'The Musical Theatre of Prague', *TD&T (Theatre Design & Technology)*, 37/4 (2001), pp. 18–25.
- 32 Sheridan Morley, *Spread a Little Happiness: The First Hundred Years of the British Musical* (London, 1987), pp. 11–12.
- 33 As recently as August 2005, Michael John LaChiusa declared that 'The American Musical is dead' in an article for *Opera News*. See 'The Great Gray Way: Is It Prognosis Negative For The Broadway Musical?' in *Opera News*, 70/2 (2005), p. 30.

#### 16 New horizons: the musical at the dawn of the twenty-first century

- 1 It is worth noting that musical theatre – like the other arts – is not governed by 'cultural Darwinism'. Musicals of the twenty-first century are not inherently better (more intellectually challenging, musically rich, directorially sophisticated, choreographically complex, etc.) than their early twentieth-century ancestors.
- 2 Rick A. Simas, 'Floyd Collins (review)', *Theatre Journal*, 51/4 (1999), p. 465.
- 3 Among the many artists who have covered Wildhorn's songs are Whitney Houston, Natalie Cole, Kenny Rogers, Sammy Davis Jr, Liza Minnelli, Freddie Jackson, Peabo Bryson, Ben Vereen, The Moody Blues, Jeffrey

- Osbourne, Dennis DeYoung, Stacy Lattisaw, Molly Hatchet, Colm Wilkinson and Linda Eder. In the pop music field, he wrote the Number One international hit, 'Where Do Broken Hearts Go?'
- 4 Jesse McKinley, 'Drawn to Broadway from Near and, Mostly, Far', *New York Times*, 13 January 2005.
- 5 I am not including *West Side Story* in this list since the musical is not about Puerto Ricans in New York – with the exception of 'America' – but is rather a tragic love story in a melodrama (with beautiful music).
- 6 Curiously, another version of *The Wild Party* also opened in 2000 in New York. Appearing off-Broadway at the Manhattan Theatre Club, this musical was written by Andrew Lippa.
- 7 John Simon, 'The Wild Party!', *New York Magazine*, 1 May 2000 ([nymag.com/nymetro/arts/theater/reviews/29050/](http://nymag.com/nymetro/arts/theater/reviews/29050/), accessed 3 February 2007).
- 8 Ben Brantley, 'Having Fun Yet, Jazz Babies?', *New York Times*, 14 April 2000.
- 9 Rick Pender, 'Finding the Story: An Interview with Director John Doyle', *Sondheim Review*, 12/4 (2006), p. 48.
- 10 Steven Oxman, 'Revival Tests "Flower" Power', *Variety*, 8–14 October 2001, p. 27.
- 11 Diane Haithman, 'A Different Drummer', *Los Angeles Times*, 14 October 2001.
- 12 Michael Kantor and Laurence Maslon, *Broadway: The American Musical* (New York, 2004), p. 376.
- 13 Michael Riedel, 'Odd Men In; Play's Stars Are Broadway's Highest Paid', *New York Post*, 7 July 2006.

#### 17 Why do they start to sing and dance all of a sudden? Examining the film musical

I would like to thank Professors Phil Furia and Karal Ann Marling for teaching me how to see and hear musicals, Professor Geoffrey Block for his encouragement and trust, my editors Professors Bill Everett and Paul Laird for their patience and my friends Julia Klimek, Angie Price, Donnie Quist and Sarah Schmalenberger for invaluable additional comments.

- 1 If one can see beyond the political incorrectness and scatological language of *South Park: Bigger, Longer and Uncut* (1999), this addition to the animated musical catalogue is a brilliant pastiche of the entire genre of musical theatre and film. Every song is a parody of a particular musical and visual style – from the *Oklahoma!*-style opening to the monstrously over-the-top reprise-finale. The deliberately crude animation style (anti-Disney?), coupled with a highly



polished orchestral score, creates a visual and musical disjunction that is both delightfully horrifying and intoxicating.

2 The increasing availability of televised productions in DVD format has, however, enhanced scholarly access to both complete and partial stage performances: Stephen Sondheim's *Sweeney Todd*, *Sunday in the Park with George*, *Into the Woods*, and *Passion*, as well as the Royal National Theatre revival of *Oklahoma!* are just some examples. This is in addition to archival TV footage releases such as *The Best of Broadway Musicals: Original Cast Performances from the Ed Sullivan Show*, and the *Broadway's Lost Treasures* series that features televised performances from the Tony Awards ceremonies.

3 Richard Fehr and Frederick G. Vogel, *Lullabies of Hollywood: Movie Music and the Movie Musical, 1915–1992* (Jefferson, North Carolina, 1993), p. 48.

4 Gerald Mast, *Can't Help Singin': The American Musical on Stage and Screen* (New York, 1987), p. 2.

5 Movie versions of stage shows like *The Producers* (2005) closely follow the sequence of the original stage production, in this case also presenting actors who originated the two title roles (Nathan Lane and Matthew Broderick as Max Bialystock and Leo Bloom) as well as recreating the costumes and production design of the stage version. As Mast has noted, this kind of adaptation 'is not an original musical conception for cinema but a theatrical conception . . . a permanent record of an ephemeral event'. See *Can't Help Singin'*, pp. 313, 309. On the other hand, in the movie version of *Rent* (2005), director Chris Columbus takes advantage of the New York location of the musical by moving Angel and Collins' duet 'I'll Cover You' onto a bustling Manhattan sidewalk in radiant sunlight. Similarly, Roger's anthem 'One Song Glory' takes place on the rooftop of the apartment building in contrast to his and Mimi's more set-bound indoor duets 'Light My Candle' and 'Another Day'. Also, Mimi begins 'Out Tonight' as a diegetic performance number in the Cat Scratch Club that simply continues as she makes her way back to her apartment, out onto the balcony and right in through Roger's window. Columbus thus maximises the possibilities that film offers and, through creative editing and location shooting, creates a world far larger than any Broadway stage. Similarly, the movie version of *Chicago* (2002) also takes advantage of the medium of film to deepen the narrative structure of the original stage concept by using the theatrically staged

performance numbers as a musical subtext that comments on realistic events in the narrative. Songs like 'Funny Honey' and 'We Both Reached for the Gun', as well as Billy's newly inserted stage tap routine, underscore the slippery relationship between performance and reality, between 'truth' and 'illusion' that *Chicago* artfully posits. By allowing the viewer to switch between these multiple narrative levels, the movie version of *Chicago* successfully enhances the ontological playfulness of the original show in a way that is thoroughly cinematic in execution. For a discussion of the movie versions of *West Side Story* (1961), *The Sound of Music* (1965), *Cabaret* (1972) and *Babes in Arms* (1939), see my chapter in the first edition of *The Cambridge Companion to the Musical* (Cambridge, 2002), 'Distant Cousin or Fraternal Twin?: Analytical Approaches to the Film Musical', pp. 215–17.

6 *Night and Day* (1946) starring Cary Grant and Alexis Smith, and made during Porter's lifetime, is generally regarded as biographical travesty since it makes no mention of Porter's homosexuality. In *De-Lovely*, Cole (Kline) and Linda (Ashley Judd) attend a private screening of *Night and Day* after which Cole remarks: 'If I can survive this movie, I can survive anything.'

7 See Mast, *Can't Help Singin'*, pp. 36–7 and David Schiff, *Gershwin: 'Rhapsody in Blue'* (Cambridge, 1997), pp. 94–100.

8 See John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York, 1999), pp. 1–26. See also D. A. Miller, *Place for Us* (Cambridge, Massachusetts, 1998).

9 See Richard Dyer, *Heavenly Bodies: Film Stars and Society* (Basingstoke, 1986).

10 See Mast, *Can't Help Singin'*, pp. 37–8.

11 Fehr and Vogel, *Lullabies of Hollywood*, p. 101.

12 See Jane Feuer, *The Hollywood Musical*, 2nd edn (Bloomington, 1993), chapter 4: 'Dream Worlds and Dream Stages'. This technique has also been used to add a fantasy element to some stage-to-screen song adaptations, for example in the 'Waltz for Eva and Che' from *Evita* and the 'Tango: Maureen' from *Rent*.

13 For a more detailed examination of the use of these elements of songs for expressive and dramatic purposes see Graham Wood, 'The Development of Song Forms in the Broadway and Hollywood Musicals of Richard Rodgers, 1919–1943', PhD diss., University of Minnesota, 2000.

14 See Leonard Maltin, *The Disney Films* (New York, 2000).

15 How much more interesting would this movie have been if one of the leads had been black, or if Zeke had ended up with Ryan instead of his sister? Much more worthy of scrutiny and certainly bolder both visually and in its narrative is Bryan Barber's MTV-meets-*Moulin Rouge!*-styled *Idlewild* (2006). Lovers of camp might also enjoy *Reefer Madness: The Movie Musical* (2005), a deliciously trashy spoof based on the Los Angeles (1998) and Off-Broadway (2001) stage musical inspired by the (non-musical) 1936 anti-marijuana propaganda movie of the same name.

16 See also Jeffrey Magee, 'Irving Berlin's "Blue Skies": Ethnic Affiliations and Musical Transformations', *Musical Quarterly*, 84 (2000), pp. 537–80.

17 Miles Krueger, *Show Boat: The Story of a Classic American Musical* (New York, 1977), p. 117.

18 See Philip Furia, *The Poets of Tin Pan Alley: A History of America's Great Lyricists* (New York, 1990), *Ira Gershwin: The Art of the Lyricist* (New York, 1996) and *Irving Berlin: A Life in Song* (New York, 1998). See also Stephen Banfield, 'Sondheim and the Art That Has No Name', in *Approaches to the American Musical*, ed. Robert Lawson-Peebles (Exeter, 1996), pp. 137–60.

19 The 'El Tango de Roxanne (medley)' is made up of 'Roxanne', music and lyrics by Sting, and 'Le Tango du Moulin Rouge', music by Marianito Mores, lyrics by Baz Luhrmann.

20 An analysis of 'Slap That Bass' from *Shall We Dance?* (1937) can be found in 'Distant Cousin or Fraternal Twin?', *Cambridge Companion to the Musical*, 1st edn., pp. 228–9.

#### 18 Revisiting classic musicals: revivals, films, television and recordings

1 See Nancy Hass, 'Two Decades Later, Just Right for the Role', *New York Times*, 10 November 1996.

2 David Patrick Stearns, '“Chicago” Comes Into Its Own', *USA Today*, 15 November 1996.

3 Ben Brantley, 'Desperate Dance at Oblivion's Brink', *New York Times*, 20 March 1998.

4 See Jesse McKinley, 'Hey, Let's Not Put On A Show!', *New York Times*, 21 August 2005.

5 See Vincent Canby, '“Carousel”, A Soap Opera No Longer', *New York Times*, 3 April 1994; David Patrick Stearns, '“Carousel” Goes Up and Down: Strong Acting, Weak Musicality', *USA Today*, 25 March 1994.

6 All Mast quotations from Gerald Mast, *Can't Help Singin': The American Musical on*

*Stage and Screen* (Woodstock, New York, 1987), pp. 216–17.

7 As quoted in James Robert Parish and Michael R. Pitts, *The Great Hollywood Musical Pictures* (Metuchen, New Jersey and London, 1992), p. 70.

8 See Stephen Hunter, 'Pure Razzmatazz; “Chicago”, One Town – And a Film – That Won't Let You Down', *Washington Post*, 27 December 2002; Roger Ebert, 'Razzle-Dazzle!', *Chicago Sun-Times*, 27 December 2002; Elvis Mitchell, '“Chicago”, Bare Legs And All, Makes It To Film', *New York Times*, 27 December 2002.

9 Roger Ebert, 'The Producers: Singtime for Hitler', *Chicago Sun-Times*, as reprinted on rogerebert.com, 16 December 2005.

10 Joan Baxter, *Television Musicals: Plots, Critiques, Casts and Credits for 222 Shows Written for and Presented on Television, 1944–1996* (Jefferson, North Carolina, 1997).

11 Ethan Mordden, *Rodgers & Hammerstein* (New York, 1992), p. 111.

#### 19 The creation of a Broadway musical: Stephen Schwartz, Winnie Holzman, and *Wicked*

1 G. Maguire, *Wicked: The Life and Times of the Wicked Witch of the West* (New York, 1995).

2 Schwartz's snorkelling buddies included songwriter John Bucchino and singer Holly Near, who told him about the novel. These details are reported by D. Cote in *Wicked: The Grimmerie* (New York, 2005), p. 20.

3 Personal interview with Stephen Schwartz in New York City by the author, 22 March 2005. All quotations and information attributed to Schwartz are from this interview unless otherwise noted.

4 Cote (p. 21) reports that this meeting took place in 1997.

5 Cote, p. 21.

6 In both Maguire's novel and the show, 'Galinda' changes her name to 'Glinda' in honour of Doctor Dillamond after he is arrested. The goat professor had trouble saying 'Galinda'. In this article, I use the form of the name appropriate to the moment in the show.

7 Telephone interview with Winnie Holzman by the author, 29 March 2005. All quotations and information attributed to Holzman are from this interview unless otherwise noted.

8 Creators address Schwartz's original conception for *Wicked* in Cote, *Wicked*, pp. 36–8.

9 Telephone interview with Stephen Schwartz by the author, 23 July 2004.

- 10 In Cote (p. 22), Platt reports that the three worked out the story ‘beat for beat’ in meetings in his office that took place over a year.
- 11 Maguire describes the details of this meeting with Schwartz, which took place in November 1998, in Cote, pp. 21–2. Maguire comments on the adaptation in Cote, p. 35.
- 12 Cote (pp. 33–4) offers brief commentary on how they adapted the novel into a musical. Maguire also reports that he gave Platt five pages of notes after one workshop that he saw (Cote, p. 35).
- 13 *Internet Broadway Database*, www.ibdb.com, consulted 8 September 2005.
- 14 Schwartz interview, 22 March 2005.
- 15 Schwartz interview, 22 March 2005.
- 16 I would like to thank Stephen Schwartz and his assistant Michael Cole for making available the schedule of readings and auditions for *Wicked*. In Cote (p. 22), Schwartz reports that the first reading was of the first act at the Coronet Theatre, but says that it was in the spring of 2000.
- 17 Schwartz interview, 22 March 2005.
- 18 In Cote (p. 24), Platt recalls the ‘overwhelming emotional response’ generated by the first reading of the entire book at Universal in March 2001.
- 19 Cote, p. 25.
- 20 In Cote (p. 31), Schwartz mentions how difficult it is for him to look for the first time at a production in a first preview because all he can see are problems. For extensive coverage of the show’s production elements with many photographs, see Cote, pp. 89–137.
- 21 Cote, p. 38.
- 22 Schwartz interview, 22 March 2005.
- 23 Mantello describes how this part of the plot developed in Cote, pp. 71–3.
- 24 Holzman interview.
- 25 Details on Menzel’s audition and her interpretation of Elphaba appear in Cote, pp. 26–8.
- 26 Schwartz (Cote, p. 28) describes how Menzel also worked on her middle range for the role.
- 27 Schwartz interview, 22 March 2005.
- 28 Cote (pp. 29–31) includes commentary from principal creators on the try-out in San Francisco.
- 29 Schwartz interview, 22 March 2005, and Playbill.com as part of an interview with Holzman available at [www.musicalschwartz.com/wicked-sf.htm](http://www.musicalschwartz.com/wicked-sf.htm), consulted 10 September 2005.
- 30 Schwartz interview, 22 March 2005.
- 31 They also worked on Elphaba’s character extensively during the San Francisco runs. In Cote (p. 30), Menzel reports that her ‘lines were changing every day’. She also comments on how hard she was working to understand the role.
- 32 Holzman interview from Playbill.com, available at [www.musicalschwartz.com/wicked-sf.htm](http://www.musicalschwartz.com/wicked-sf.htm), consulted 10 September 2005.
- 33 All material concerning the music of *Wicked* and Schwartz’s compositional process, unless otherwise noted, derives from the Schwartz interview, 22 March 2005.
- 34 Cote, p. 77.
- 35 Schwartz describes the five versions of the song in Cote, p. 78. He notes that choreographer Wayne Cilento was important in choosing the final version (modelled after songs by the pop star Sting) because it provided more opportunities for the dancers.
- 36 In Cote, pp. 134–6, choreographer Wayne Cilento explains that there are many types of movement in the show, even if it seems to the audience that there is not a great deal of dancing.
- 37 Another moment Schwartz did not favour is the reference to *Evita* when Glinda is behind the microphone early in the second act.
- 38 Cote, p. 85.
- 39 Cote, p. 86.