

Our Musicals Ourselves

Our Musicals, Ourselves Monthly musical record The Chinese Fetish Report of the Assistant Director and of the Curators of the U.S. National Museum Music The Musical Mainstream Musical Standard The Poetic and Musical Legacy of Heloise and Abelard A Preliminary Treatise on Evidence at the Common Law Engineering Mechanics Popular Mechanics Magazine The Galaxy Business Bookkeeping and Practice ... The Musical Times & Singing-class Circular The Century Illustrated Monthly Magazine A Dictionary of Music and Musicians (Der Fliegende Holländer) The Academy The Edinburgh Review The Nineteenth Century and After John Bush Jones Sean Aaron Metzger United States National Museum William Smythe Babcock Mathews Marc Stewart James Bradley Thayer William Conant Church Warren H. Sadler George Grove Richard Wagner

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our musicals ourselves is the first full scale social history of the american musical theater from the imported gilbert and sullivan comic operas of the late nineteenth century to such recent musicals as the producers and urinetown while many aficionados of the broadway musical associate it with wonderful diversionary shows like the music man or my fair lady john bush jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically contemporary politics and culture organized chronologically with some liberties taken to keep together similarly themed musicals jones examines dozens of broadway shows

from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers' front pages across our nation he reviews the productions lyrics staging and casts from the lesser known early musicals the 'Ogunboat' musicals of the teddy roosevelt era and the 'Cinderella' shows and 'leisure time musicals' of the 1920s and continues his analysis with better known shows including showboat porgy and bess oklahoma south pacific west side story cabaret hair company a chorus line and many others while most examinations of the american musical focus on specific shows or emphasize the development of the musical as an art form Jones's book uses musicals as a way of illuminating broader social and cultural themes of the times with six appendixes detailing the long running diversionary musicals and a foreword by sheldon harnick the lyricist of fiddler on the roof Jones's comprehensive social history will appeal to both students and fans of Broadway

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