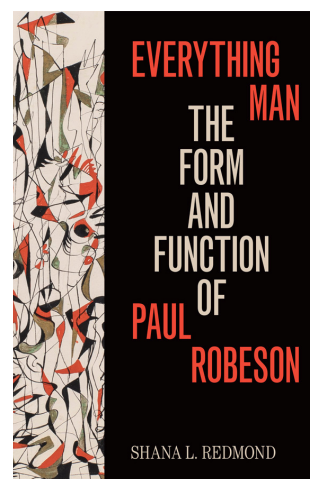


## Dr. Shana L. Redmond

### *Everything Man: The Form and Function of Paul Robeson*

From his cavernous voice and unparalleled artistry to his fearless struggle for human rights, Paul Robeson was one of the twentieth century's greatest icons and polymaths. In *Everything Man* Shana L. Redmond traces Robeson's continuing cultural resonances in popular culture and politics. She follows his appearance throughout the twentieth century in the forms of sonic and visual vibration and holography; theater, art, and play; and the physical environment. Redmond thereby creates an imaginative cartography in which Robeson remains present and accountable to all those he inspired and defended. With her bold and unique theorization of antiphonal life, Redmond charts the possibility of continued communication, care, and collectivity with those who are dead but never gone.



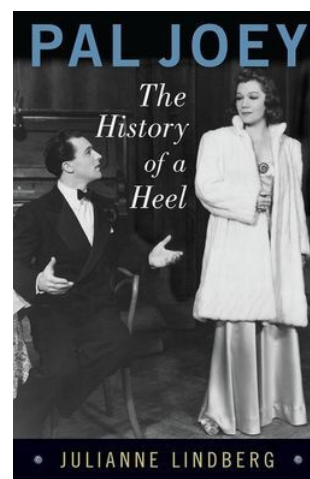
[PURCHASE](#)

## Dr. Julianne Lindberg

### *Pal Joey: History of a Heel*

When Rodgers and Hart's *Pal Joey* opened at the Barrymore on Christmas day, 1940, it flew in the face of musical comedy convention. The characters and situation were depraved. The setting was caustically realistic. Its female lead was frankly sexual and yet not purely comic. A narratively-driven dream ballet closed the first act, begging audiences to take seriously the inner life and desires of a confirmed heel. *Pal Joey: The History of a Heel* presents a behind-the-scenes look at the genesis, influence, and significance of this classic musical comedy.

Although the show appears on many top-ten lists surveying the Golden Age, it is a controversial classic; its legacy is tied both to the fashionable scandal that it provoked, and, retrospectively, to the uncommon attention it paid to characterization and narrative cohesion. Through an archive-driven investigation of the show and its music, author Julianne Lindberg offers insight into the historical moment during which *Joey* was born, and to the process of genre classification, canon formation, and the ensuing critical debates related to musical and theatrical maturity. More broadly, the book argues that the critique and commentary on class and gender conventions in *Pal Joey* reveals a uniquely American concern over status, class mobility, and progressive gender roles in the pre-war era.

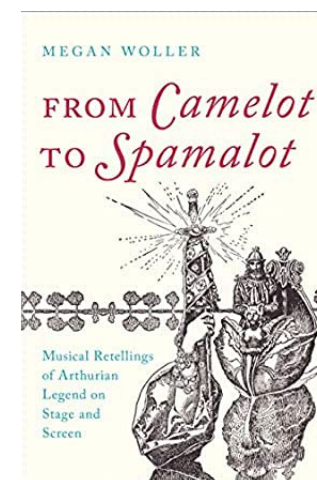


[PURCHASE](#)

## Dr. Megan Woller

### *From Camelot to Spamalot: Musical Retellings of Arthurian Legend on Stage and Screen*

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.

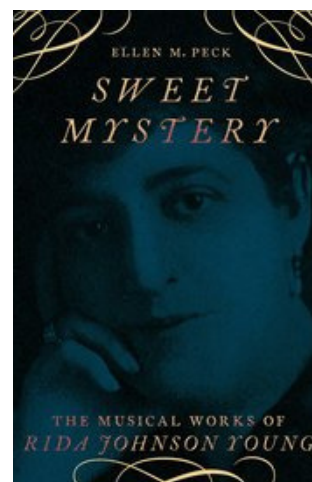


[PURCHASE](#)

Dr. Ellen Peck

***Sweet Mystery: The Musical Works of Rida Johnson Young***

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.



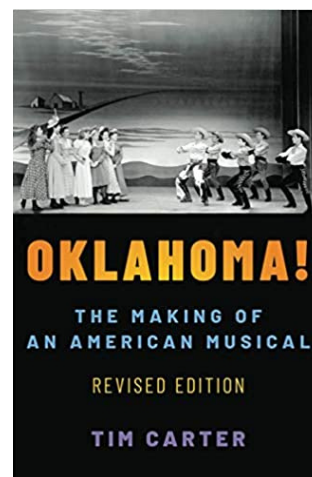
PURCHASE

Tim Carter

***Oklahoma! The Making of an American Musical, second edition***

First published in 2007, "*Oklahoma!*": *The Making of an American Musical* tells the full story of the beloved Rodgers and Hammerstein musical. Author Tim Carter examines archival materials, manuscripts, and journalism, and the lofty aspirations and mythmaking that surrounded the musical from its very inception. The book made for a watershed moment in the study of the American musical: the first well-researched, serious musical analysis of this landmark show by a musicologist, it was also one of the first biographies of a musical, transforming a field that had previously tended to orient itself around creators rather than creations.

In this new and fully revised edition, Carter draws further on recently released sources, including the Rouben Mamoulian Papers at the Library of Congress, with additional correspondence, contracts, and even new versions of the working script used - and annotated - throughout the show's rehearsal process. Carter also focuses on the key players and concepts behind the musical, including the original play on which it was based (Lynn Riggs's *Green Grow the Lilacs*) and the Theatre Guild's Theresa Helburn and Lawrence Langner, who fatefully brought Rodgers and Hammerstein together for their first collaboration. The crucial new perspectives these revisions and additions provide make this edition of Carter's seminal work a compulsory purchase for all teachers, students, and lovers of musical theater.



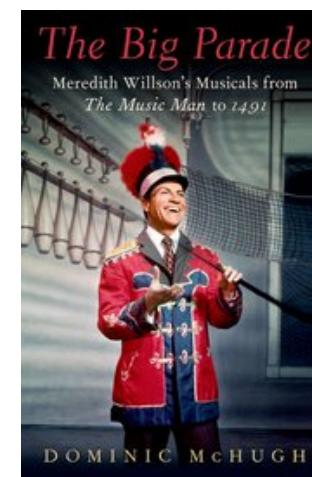
PURCHASE

Dominic McHugh

***The Big Parade: Meredith Willson's Musicals from The Music Man to 1491***

In the 1950s, Meredith Willson's *The Music Man* became the third longest running musical after *My Fair Lady* and *The Sound of Music*: a considerable achievement in a decade that saw the premieres of other popular works by Rodgers and Hammerstein and Lerner and Loewe, not to mention Frank Loesser's *Gypsy* and *Dolls* and Bernstein and Sondheim's *West Side Story*. *The Music Man* remains a popular choice for productions and has been parodied or quoted on television shows ranging from *Family Guy* to *Grace and Frankie*.

Though Willson is best remembered for *The Music Man*, there is a great deal more to his career as a composer and lyricist. In *The Big Parade*, author Dominic McHugh uses newly uncovered letters, manuscripts, and production files to reveal Willson's unusual combination of experiences in his pre-Broadway career that led him to compose *The Music Man* at the age of 55. McHugh also gives an in depth look at the reception of *The Music Man* and examines the strengths and weaknesses of Willson's other three musicals, with his sustained commitment to innovation and novelty. *The Big Parade* is packed with new revelations about the processes involved in writing these works, as well as the trials and tribulations of working in the commercial theatre.



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