

Calamity Jane Libretto

Includes directory of licensing agents and music publishers.

A guide to the greatest shows and films in the history of the musical, as well as their stars, lyricists and composers. Over 1600 entries provide facts, figures and critical opinion on all aspects of the field.

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? *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 *The Scottsboro Boys* (2011). 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. 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.

Includes index.

Includes entries for maps and atlases.

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 *Guys 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.

Examines the contributions of women instrumentalists, composers, teachers, and conductors to American music, and suggests why they have gone unnoticed in the past.

Calamity Jane (libretto - Weinberger) a musical Western Calamity Jane Furniture Press Books

Over the past 30 years, musicologists have produced a remarkable new body of research literature focusing on the lives and careers of women composers in their socio-historical contexts. But detailed analysis and discussion of the works created by these composers are still extremely rare. This is particularly true in the domain of music theory, where scholarly work continues to focus almost exclusively on male composers. Moreover, while the number of performances, broadcasts, and recordings of music by women has unquestionably grown, these works remain significantly underrepresented in comparison to music by male composers. Addressing these deficits is not simply a matter of rectifying a scholarly gender imbalance: the lack of knowledge surrounding the music of female composers means that scholars, performers, and the general public remain unfamiliar with a large body of exciting repertoire. *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000* is the first to appear in a groundbreaking four-volume series devoted to compositions by women across Western art music history. Each chapter opens with a brief biographical sketch of the composer before presenting an in-depth critical-analytical exploration of a single representative composition, linking analytical observations with questions of meaning and sociohistorical context. Chapters are grouped thematically by analytical approach into three sections, each of which places the analytical methods used in the essays that follow into the context of late twentieth-century ideas and trends. Featuring rich analyses and critical discussions, many by leading music theorists in the field, this collection brings to the fore repertoire from a range of important composers, thereby enabling further exploration by scholars, teachers, performers, and listeners.

The Muse That Sings is a unique behind-the-scenes look at both twentieth-century music and the nuts and bolts of creative work. Here, twenty-five of America's leading composers--from Adams to Zorn, from Bolcom to Vierk--talk candidly about their craft, their motivations, their difficulties, and how they proceed from musical idea to finished composition. While focusing on the process and the stories behind specific works, the composers also touch on topics that will interest anyone involved in creative work. They discuss teachers and mentors, the task of revision, relationships with performers, and the ongoing struggle for a balance between freedom and discipline. They reveal sources of inspiration, artistic goals, and the often unexpected ways their musical ideas develop. Some describe personal tonal systems; others discuss the impact of computers and other electronic tools on their work; still others reflect philosophically on the inner impulses and outer influences that continue to drive them. While serious music has a reputation for being difficult and inaccessible, *The Muse That Sings* provides a powerful antidote. The composers in this book speak clearly and thoughtfully in response to key questions of concern to all readers interested in contemporary music. Each interview has been edited to stand alone as a concise meditation on muse and technique, and the book includes selected discographies as well as brief biographical sketches. Anyone with an interest in twentieth-century

music or in the creative process will find this lively collection a valuable source of inspiration and insight.

Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in *Musicians and Composers of the 20th Century*. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from Accordion Players to Musical Theater Composers to World Music, and everything in between.

The principles and procedures described in this book can be applied to shows of any size and complexity, from one-off cabaret entertainments to large-scale, multi-media extravaganzas. An invaluable companion for those new and experience in theater, it covers such topics as suggested approaches for producing, directing, designing, and casting shows; a breakdown of the rehearsal process; a detailed analysis of the procedures for moving a production from the rehearsal room into the theater; and much more. John Gardyne is an award-winning playwright as well as a director, writer, and producer; he has produced and directed shows in London's West End, in small fringe theaters, and in major opera houses. He teaches and directs at drama schools and music colleges in Britain and abroad, including The Royal Academy of Dramatic Arts.

Here is the eagerly awaited new edition of *The Oxford Book of American Poetry* brought completely up to date and dramatically expanded by poet David Lehman. It is a rich, capacious volume, featuring the work of more than 200 poets-almost three times as many as the 1976 edition. With a succinct and often witty head note introducing each author, it is certain to become the definitive anthology of American poetry for our time. Lehman has gathered together all the works one would expect to find in a landmark collection of American poetry, from Whitman's *Crossing Brooklyn Ferry* to Stevens's *The Idea of Order at Key West*, and from Eliot's *The Waste Land* to Ashbery's *Self-Portrait in a Convex Mirror*. But equally important, the editor has significantly expanded the range of the anthology. The book includes not only writers born since the previous edition, but also many fine poets overlooked in earlier editions or little known in the past but highly deserving of attention. The anthology confers legitimacy on the Objectivist poets; the so-called Proletariat poets of the 1930s; famous poets who fell into neglect or were the victims of critical backlash (Edna St. Vincent Millay); poets whose true worth has only become clear with the passing of time (Weldon Kees). Among poets missing from Richard Ellmann's 1976 volume but published here are W. H. Auden, Charles Bukowski, Donald Justice, Carolyn Kizer, Kenneth Koch, Stanley Kunitz, Emma Lazarus, Mina Loy, Howard Moss, Lorine Niedecker, George Oppen, James Schuyler, Elinor Wylie, and Louis Zukosky. Many more women are represented: outstanding poets such as Josephine Jacobsen, Josephine Miles, May Swenson. Numerous African-American poets receive their due, and unexpected figures such as the musicians Bob Dylan, Patti Smith and Robert Johnson have a place in this important work. This stunning collection redefines the great canon of American poetry from its origins in the 17th century right up to the present. It is a must-have anthology for anyone interested in American literature and a book that is sure to be consulted, debated, and treasured for years to come.

This book started as a way to share lessons learned about living with my niece, Joi Michelle Payton. While each person has to find his or her own way in life, we can all learn worthwhile things from each other. The goal of each essay in this book is to share ideas about addressing life's challenges. The book draws from my experiences, the experiences of my generation and others. Among the lessons learned by my generation and those who came before were: how to overcome barriers, establish your place in the world, be your true self, and be proud of your heritage. These skills are just as useful today. I hope you find these essays helpful, encourage you to share what you learn with friends, family and others, and wish you a long, productive, satisfying life that leaves the world a better place.

Examines gender roles in contemporary foreign and Hollywood films amid changing social, political, cultural, and economic conditions.

Poetry. Opera. American Studies. Women's Studies. Foreword by Brenda Coultas. "The legendary Calamity Jane was plucked up by Doris Day and tarted out by Jane Russell in the movies, butched down by Robyn Weigert on *Deadwood*, and tackled with varying degrees of spunk and grit by dozens of other actors, biographers and braggarts. She likely aggrandized aspects of her own adventures in an almost assuredly ghost-written memoir, *Life and Times of Calamity Jane* by Herself, which was published as a souvenir pamphlet for admirers to take away from her dime museum and wild west show appearances. Whether or not she was all she has been said to be—military hero, eagle-eyed sharpshooter, expert equestrian, boozehound-lover of Bill Hickok and other wild men, and women—she was extraordinary, every bit as much for her own stubborn ordinariness as for her irregular feats and tall tales. Thomas Devaney's *CALAMITY JANE* is epic poetry recast for the drama of daily life, a libretto as vivid on the page as it is anticipated in performance. Here, Martha Jane Canary is a horse-crazy youngster who loses her parents too early and grows up too fast, a big sister-cum-head-of-household who makes a living at mostly menial labor, washing dishes and patching holes, keeping her younger siblings warm and keeping herself alive, for a while, at least, for a good half-century. Isn't that enough? Living life doesn't make anyone a hero, but for some, for Jane, it may be heroic simply to survive."—Cynthia Chris "Poetry, when it strikes deep, is always calamitous. Thomas Devaney's marvelous and moving libretto on this transgressive, gender-disrupting legend, the True Jane of the Wild West, conjures up echoes of other classic Janes—Yeats' Crazy Jane and Baraka's Crow Jane—both figures of radical, plainspoken testifying. This captivating book-length poem interrogates the process by which legends are made and dismantled. *CALAMITY JANE* emerges as an exemplum of Manifest Destiny and a victim of its brutal logic. At bottom, these poems deal with self-fashioning, but since calamity also means the trauma women's bodies have always been subjected to Devaney exposes this repressed thread of the legend with extraordinary sensitivity. This is no sunny Doris Day version of American history, people. "When you have a name your story is true... the best place for me to hide has always been/right in my name—Calamity Jane."—Patrick Pritchett "Thomas Devaney's *CALAMITY JANE* is a beautiful contradiction. Based on the life and times of the feminist icon, this opera-in-verse is a study in a particular kind of bad-ass western interior-fierce, scared, grief-stricken, adventurous, and lovelorn. The individual pieces are moving as lyric poetry per se, but when read as an operatic series, they take on the historical heft of the epic. The result is a powerful song cycle that is as idiosyncratic as it is emblematically American."—Katy Lederer

Contains approximately 2,700 alphabetically arranged entries that provide information about musical theater around the world during the nineteenth and twentieth centuries, covering performers, composers, writers, shows, producers, directors, choreographers, and designers.

Today, most remember "California Girl" Lillian Frances Smith (1871–1930) as Annie Oakley's chief competitor in the small world of the Wild West shows' female shooters. But the two women were quite different: Oakley's conservative "prairie beauty" persona clashed with Smith's tendency to wear flashy clothes and keep company with the cowboys and American Indians she performed with. This lively first biography chronicles the Wild West showbiz life that Smith led and explores the talents that made her a star. Drawing on family records, press accounts, interviews, and numerous other sources, historian Julia Bricklin peels away the myths that enshroud Smith's fifty-year career. Known as "The California Huntress" before she was ten years old, Smith was a professional sharpshooter by the time she reached

her teens, shooting targets from the back of a galloping horse in Buffalo Bill Cody's Wild West. Not only did Cody offer \$10,000 to anyone who could beat her, but he gave her top billing, setting the stage for her rivalry with Annie Oakley. Being the best female sharpshooter in the United States was not enough, however, to differentiate Lillian Smith from Oakley and a growing number of ladylike cowgirls. So Smith reinvented herself as "Princess Wenona," a Sioux with a violent and romantic past. Performing with Cody and other showmen such as Pawnee Bill and the Miller brothers, Smith led a tumultuous private life, eventually taking up the shield of a forged Indian persona. The morals of the time encouraged public criticism of Smith's lack of Victorian femininity, and the press's tendency to play up her rivalry with Oakley eventually overshadowed Smith's own legacy. In the end, as author Julia Bricklin shows, Smith cared more about living her life on her own terms than about her public image. Unlike her competitors who shot to make a living, Lillian Smith lived to shoot.

A chronologically arranged reference book on the Hollywood musical, with each entry including pertinent facts about a film and a brief essay about the plot and production. Includes hundreds of black & white stills.

A reference that covers American stage, film, and television musicals from 1860 to 2007 offers information on the musical productions and the historical evolution of the musical, as well as on performers, composers, and producers.

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