

THE AGE OF *HAIR*

*EVOLUTION AND IMPACT
OF BROADWAY'S FIRST
ROCK MUSICAL*

Barbara Lee Horn

The Age Of Hair Evolution And Impact Of

Dominic Broomfield-McHugh



The Age Of Hair Evolution And Impact Of:

The Theater Will Rock Elizabeth L. Wollman, 2006-11-06 A much needed study of the impact of rock music on the musical theater and its resulting challenges complexities failures and successes Anyone interested in Broadway will learn a great deal from this book William Everett author of *The Musical A Research Guide to Musical Theatre* As Wollman weaves her historical narrative she compellingly returns to the conflict between the aesthetics and ideologies of rock music and the disciplined and commercial practices of the musical stage Theatre Research International This well written account puts the highs and lows of producing staged rock musicals in New York City into perspective and is well worth reading for the depth of insight it provides *Studies in Musical Theatre* The tumultuous decade of the 1960s in America gave birth to many new ideas and forms of expression among them the rock musical An unlikely offspring of the performing arts the rock musical appeared when two highly distinctive and American art forms joined onstage in New York City *The Theater Will Rock* explores the history of the rock musical which has since evolved to become one of the most important cultural influences on American musical theater and a major cultural export Despite the genre's influence and fame there are still some critics who claim that the term rock musical is an oxymoron The relationship between rock and the musical theater has been stormy from the start and even the comparatively recent success of *Rent* has done little to convince theater producers that rock musicals are anything but highly risky ventures Elizabeth L. Wollman explores the reasons behind these problematic connections and looks at the socioeconomic forces that underlie aesthetic decisions She weighs the influence on the rock musical by mass media sound and recording technology and the economic pressures that have affected New York theater in general over the past three decades Finally Wollman offers a meditation on the state of the musical its relation to rock and ultimately its future Packed with candid commentary by members of New York's vibrant theater community *The Theater Will Rock* traces the rock musical's evolution over nearly fifty years in popular productions such as *Hair* *The Who's Tommy* *Jesus Christ Superstar* *The Rocky Horror Picture Show* *Little Shop of Horrors* *Rent* and *Mamma Mia* and in notable flops such as *The Capeman* Elizabeth L. Wollman is Assistant Professor of Music at Baruch College of the City University of New York

The Age of Hair Barbara L. Horn, 1991-11-21 A reflection and symbol of the turbulent 1960s and the culture and lifestyles of the Hippies *Hair* made history as the first rock musical on Broadway and one of the most successful musicals The sixties left an indelible imprint upon the American psyche and *Hair* in the words of critic Clive Barnes summed it up better than any other piece of American theatre Aside from bringing experimental techniques and rock music to Broadway *Hair* in author Barbara Horn's view represented a major step in the evolution of the concept musical from the book musical and was the first concept musical to reach mass audiences an achievement unheralded and little recognized Horn analyzes the social context of *Hair* and the Hippies describes the tenor of the Broadway theatre of the times and the experimental trends Off Broadway that culminated in *Hair*'s innovations on the Great White Way She then goes on to relate the dramatic story of *Hair*'s creation and growth

dash myths and clarify the actual events including the casual meeting of coauthors Gerome Ragni and James Rado with producer Joseph Papp on a train The transfer of Hair to Broadway is fully detailed and the Broadway production is compared with the earlier production at Papp's Public Theater with lists of song sequences provided Several revivals and the film version are also discussed and staff and cast lists appear as appendixes Horn's extensive archival research is amplified by insights from numerous interviews including those with the authors Ragni and Rado composer Galt MacDermot Broadway producer Michael Butler directors Gerald Freedman and Tom O'Horgan musical director Galt MacDermot set designer Robin Wagner lighting designer Jules Fisher cast members Melba Moore and Lorrie Davis and others associated with one or more of the productions as well as with theatre critics and theorists Numerous published works were also consulted and a strong bibliography is provided

The Oxford Handbook of Musical Theatre Screen Adaptations Dominic

McHugh, 2019-06-14 Hollywood's conversion to sound in the 1920s created an early peak in the film musical following the immense success of The Jazz Singer The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular since the heightened experience of song and dance drew attention to the novelty of the technological development Until the near collapse of the genre in the 1960s the film musical enjoyed around thirty years of development as landmarks such as The Wizard of Oz Meet Me in St Louis Singin' in the Rain and Gigi showed the exciting possibilities of putting musicals on the silver screen The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage to screen musical has evolved starting with screen adaptations of operettas such as The Desert Song and Rio Rita and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income Numerous chapters examine specific screen adaptations in depth including not only favorites such as Annie and Kiss Me Kate but also some of the lesser known titles like Li'l Abner and Roberta and problematic adaptations such as Carousel and Paint Your Wagon Together the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies

Historical Dictionary of Popular Music Norman Abjorensen, 2017-05-25 This book seeks to trace

the rise of popular music identify its key figures and track the origins and development of its multiple genres and styles all the while seeking to establish historical context It is fundamentally a ready reference guide to the broad field of popular music over the past two centuries It has become a truism that popular music so pervasive in the modern world constitutes a soundtrack to our lives a constant though changing presence as we cross thresholds and grow from children to teenagers to adults But it has become more than a soundtrack it has become a narrative Not just an accompaniment to our daily lives but incorporating our lives our sense of identity our lived experiences into it We have become part of the music just as the music has become part of us The Historical Dictionary of Popular Music contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on major figures across genres definitions of genres technical innovations and surveys of countries and regions This book is an excellent resource for

students researchers and anyone wanting to know more about popular music The Musical William Everett,2004-12-01

First published in 2005 Routledge is an imprint of Taylor Francis an informa company **Fantasies of Nina Simone** Jordan Alexander Stein,2024-08-09 Since her death in 2003 Nina Simone has been the subject of an astonishing number of rereleased remastered and remixed albums and compilations as well as biographies films viral memes samples and soundtracks In *Fantasies of Nina Simone* Jordan Alexander Stein uses an archive of Simone s performances images and writings to examine the space between our collective and individual fantasies about Simone the performer civil rights activist and icon and her own fantasies about herself Stein outlines how Simone gave voice to personal fantasies through releasing dozens of covers of her white male contemporaries With her covers of George Harrison the Bee Gees Bob Dylan and others Simone explored and claimed the power and perspective that come with race and gender privilege Looking at examples from Simone s four decade genre bending career from songbook standards jazz and pop to folk junkanoo and reggae and at her work s many uptakes and afterlives Stein mobilizes the psychoanalytic concept of fantasy to build a black feminist history with and for this multifaceted performing artist

The Mythology of Dance Harry Eiss,2013-09-18 The lights dim and soon the theatre becomes dark The audience conversations end with a few softly dissipating whispers and the movie begins Nina Sayers a young ballerina dances the prologue to Tchaikovsky s *Swan Lake* a ballet expressing a story drawn from Russian folk tales about a princess who has been turned into a White Swan and can only be turned back if a man swears eternal fidelity to her However this is not that ballet This is the beginning of *Black Swan* a controversial movie employing symbolism in a complex interweaving of dance and film to reveal the struggles and paradoxes of everything from a female rite of passage to questions about where artistic expression should demand self sacrifice and whether such sacrifice is worth the price The dance floor is the stage of life the place where physical actions take on the symbolic meanings of mythology and express the deepest archetypes of the human mind This book explores how dance gives shape to those human needs and how it reflects and even creates the maps of meaning and value that structure our lives Though the volume looks at all the forms of dance it focuses on three main categories in particular religious social and artistic Since the American Musical and subsequent Musical Videos have both reflected and influenced our current world they receive the most space such acclaimed performers as Fred Astaire Gene Kelly Judy Garland Ricky Nelson Elvis Presley and Michael Jackson such important composers and lyrists as Gershwin Rodgers and Hammerstein Porter Berlin Webber Bernstein the Beatles and the Who and such choreographers as Graham Balanchine Robbins and Fosse are examined in particular detail

The Politics of the Musical Theatre Screen Adaptation Dominic Broomfield-McHugh,2023 The first of three volumes *The Politics of the Musical Theatre Screen Adaptation* An Oxford Handbook traces how the genre of the stage to screen musical has evolved starting with early screen adaptations such as the Fred Astaire Ginger Rogers movie *Roberta* and working through to *Into the Woods* 2014 Many chapters examine specific screen adaptations in depth while others deal with broad issues such as realism or the

politics of the adaptation in works such as *Li'l Abner* and *Finian's Rainbow*. Together the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History Gina Misiroglu, 2015-03-26 Counterculture while commonly used to describe youth oriented movements during the 1960s refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day. This fascinating three volume set explores these movements in America from colonial times to the present in colorful detail. *American Countercultures* is the first reference work to examine the impact of countercultural movements on American social history. It highlights the writings, recordings and visual works produced by these movements to educate, inspire and incite action in all eras of the nation's history. A-Z entries provide a wealth of information on personalities, places, events, concepts, beliefs, groups and practices. The set includes numerous illustrations, a topic finder, primary source documents, a bibliography and a filmography and an index.

The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016-11-21 The *Oxford Handbook of the British Musical* provides a comprehensive academic survey of British musical theatre, offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* (1728) created a prototype for eighteenth-century ballad opera, the book focuses on the use of song in early nineteenth-century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan. It then examines Edwardian and interwar musical comedies and revues, as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from *The Boy Friend* (1953) to *Oliver* (1960). One section of the book examines the contributions of key twentieth-century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* (1970) and *Les Misérables* (1980). There is a consideration of jukebox musicals such as *Mamma Mia* (1999) while essays on overtly political shows such as *Billy Elliot* (2005) are complemented by those on experimental musicals like *Jerry Springer the Opera* (2003) and *London Road* (2011) and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The *Oxford Handbook of the British Musical* demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today.

The Cambridge Companion to the Musical William A. Everett, Paul R. Laird, 2017-09-21 An expanded and updated edition of this acclaimed wide-ranging survey of musical theatre in New York, London and elsewhere.

The Cambridge Companion to the Musical Nicholas Everett, 2002-12-09 The *Cambridge Companion to the Musical* provides an accessible introduction to one of the liveliest and

most popular forms of musical performance Written by a team of specialists in the field of musical theatre especially for students and theatregoers it offers a guide to the history and development of the musical in England and America including coverage of New York's Broadway and London's West End traditions Starting with the early history of the musical the volume comes right up to date and examines the latest works and innovations and includes information on the singers audience and critical reception and traditions There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries the British musical theatre in the middle of the twentieth century and the rock musical The Companion contains an extensive bibliography and photos from key productions

The American Musical and the Performance of Personal Identity Raymond Knapp, 2010-06-21 The American musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project This book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others It also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta movie musicals and operatic musicals Among the musicals discussed are Camelot Candide Chicago Company Evita Gypsy Into the Woods Kiss Me Kate A Little Night Music Man of La Mancha Meet Me in St Louis The Merry Widow Moulin Rouge My Fair Lady Passion The Rocky Horror Picture Show Singin' in the Rain Stormy Weather Sweeney Todd and The Wizard of Oz Complementing the author's earlier work The American Musical and the Formation of National Identity this book completes a two volume thematic history of the genre designed for general audiences and specialists alike

American Musicals in Context Thomas A. Greenfield, 2021-03-29 American Musicals in Context From the American Revolution to the 21st Century gives students a fresh look at history based musicals helping readers to understand the American story through one of the country's most celebrated art forms the musical With the hit musical Hamilton 2015 captivating audiences and reshaping the way early U.S. history is taught and written about this book offers insight into an array of musicals that explore U.S. history The work provides a synopsis overview of critical and audience reception and historical context and analysis for each of 20 musicals selected for the unique and illuminating way they present the American story on the stage Specifically this volume explores musicals that have centered their themes characters and plots on some aspect of America's complex and ever changing history Each in its own way helps us rediscover pivotal national crises key political decisions defining moral choices unspeakable and unresolved injustices important and untold stories defeats suffered victories won in the face of monumental adversity and the sacrifices borne publicly and privately in the process of creating the American narrative one story at a time Students will come away from the volume armed with the critical thinking skills necessary to discern fact from fiction in U.S.

history *Historians on Hamilton* Renee C. Romano, Claire Bond Potter, 2018-05-09 America has gone Hamilton crazy Lin Manuel Miranda's Tony winning musical has spawned sold out performances a triple platinum cast album and a score so catchy that it is being used to teach U S history in classrooms across the country But just how historically accurate is Hamilton And how is the show itself making history *Historians on Hamilton* brings together a collection of top scholars to explain the Hamilton phenomenon and explore what it might mean for our understanding of America's history The contributors examine what the musical got right what it got wrong and why it matters Does Hamilton's hip hop take on the Founding Fathers misrepresent our nation's past or does it offer a bold positive vision for our nation's future Can a musical so unabashedly contemporary and deliberately anachronistic still communicate historical truths about American culture and politics And is Hamilton as revolutionary as its creators and many commentators claim Perfect for students teachers theatre fans hip hop heads and history buffs alike these short and lively essays examine why Hamilton became an Obama era sensation and consider its continued relevance in the age of Trump Whether you are a fan or a skeptic you will come away from this collection with a new appreciation for the meaning and importance of the Hamilton phenomenon [The American Musical and the Formation of National Identity](#) Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical **Great Events from History II.: 1955-1969** Frank Northen Magill, 1993 Recounts original articles treating 493 topics and events in twentieth century history spanning the cultural and artistic life of the modern world Includes landmarks in the fine arts art architecture dance fashion and design journalism literature motion pictures music television and radio and theater [Checklist of Writings on American Music, 1640-1992](#) Guy A. Marco, 1996 Cumulative index to all three volumes of *Literature of American Music in Books and Folk Music Collections* *Attack of the Monster Musical* Adam Abraham, 2022-08-11 How many hit musicals are based on films

that were shot in two days at a budget of 30 000 The answer is one Little Shop of Horrors Roger Corman s monster movie opened in 1960 played the midnight circuit and then disappeared from view Two decades later Little Shop of Horrors opened Off Broadway and became a surprise success Attack of the Monster Musical A Cultural History of Little Shop of Horrors chronicles this unlikely phenomenon The Faustian tale of Seymour and his man eating plant transcended its humble origins to become a global phenomenon launching a popular film adaptation and productions all around the world This timely and authoritative book looks at the creation of the musical and its place in the contemporary musical theatre canon Examining its afterlives and wider cultural context the book asks the question why this unlikely combination of blood annihilation and catchy tunes has resonated with audiences from the 1980s to the present At the core of this in depth study is the collaboration between the show s creators Howard Ashman and Alan Menken Told through archival research and eyewitness accounts this is the first book to make extensive use of Ashman s personal papers offering a unique and inspiring study of one of musical theatre s greatest talents

The Tragic Odes of Jerry Garcia and The Grateful Dead Brent Wood, 2020-03-26 The Tragic Odes of Jerry Garcia and the Grateful Dead is a multifaceted study of tragedy in the group s live performances showing how Garcia brought about catharsis through dance by leading songs of grief mortality and ironic fate in a collective theatrical context This musical literary and historical analysis of thirty five songs with tragic dimensions performed by Garcia in concert with the Grateful Dead illustrates the syncretic approach and acute editorial ear he applied in adapting songs of Robert Hunter Bob Dylan and folk tradition Tragically ironic situations in which Garcia found himself when performing these songs are revealed including those related to his opiate addiction and final decline This book examines Garcia s musical craftsmanship and the Grateful Dead s collective art in terms of the mystery rites of ancient Greece Friedrich Nietzsche s Dionysus 20th century American music rooted in New Orleans Hermann Hesse s Magic Theater and the Greek Theatre at Berkeley offering a clear prospect on an often misunderstood phenomenon Featuring interdisciplinary analysis close attention to musical and poetic strategies and historical and critical contexts this book will be of interest to scholars and researchers of Popular Music Musicology Cultural Studies and American Studies as well as to the Grateful Dead s avid listeners

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