ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 10/16/09

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUS 356 Survey of Musical Theatre 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jeffrey E. Bush  Phone: 965-5069
   Mail Code: 0405  E-Mail: jeff.bush@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L □
   - Mathematical Studies—MA □ CS □
   - Humanities, Fine Arts and Design—HU □
   - Social and Behavioral Sciences—SB □
   - Natural Sciences—SQ □ SG □

   Awareness Areas
   - Global Awareness—G □
   - Historical Awareness—H □ Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. in the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

With combined resources (textbook, DVD, multimedia access, and lectures that cite specialized research by the professor), this course provides the opportunity for students to gain in-depth knowledge of how Broadway musicals are directly influenced in content, style, and structure by history and historic events. Thus, a greater understanding of 19th and 20th-Century history is introduced through specific correlations, including song-and-dance man George M. Cohan's "Over There" boosting soldier morale during WWI; Duke Ellington and his orchestra with the Cotton Club Revues broadcasting live from Harlem at the dawn of radio broadcast in America, during the Roaring 20s; the stock market crash of 1929 bringing about less lavish production values on Broadway during the Great Depression; Post-WWII McCarthy era blacklistings and the HUAC hearings that altered and destroyed careers of some composers, writers, singers, dancers, actors and others; Vietnam era protest musicals introducing rock-and-roll to Broadway; and spectacle and 'mega' production values in the age of digital and contemporary visual expectations. These are but a few of the broad spectrum of history-related topics covered throughout this course.

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
CROSS-LISTED COURSES:  ☑ No  □ Yes; Please identify courses:

Is this a multi-section course?:  ☑ No  □ Yes; Is it governed by a common syllabus?

Jeffrey E. Bush
Chair/Director
(Print or Type)

Date:

Chair/Director
(Signature)
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

**Rationale and Objectives**

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU-[H] CRITERIA**

**THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
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<tbody>
<tr>
<td>✗</td>
<td>☐</td>
<td>Historic events as influences on Broadway and American Musical Theatre (1850-present)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. WWI</td>
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<tr>
<td></td>
<td></td>
<td>b. 1929 Stock Market Crash</td>
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<td></td>
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<td>c. WWII</td>
</tr>
<tr>
<td>✗</td>
<td>☐</td>
<td>Historic awareness - stylistic musical theatre innovations in relation to American identity:</td>
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<tr>
<td></td>
<td></td>
<td>a. Minstrelsy on stage</td>
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<td></td>
<td></td>
<td>b. Follies format and the Ziegfeld Follies</td>
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<td>c. Great Depression and Broadway revues</td>
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<td>d. protest and rock musicals</td>
</tr>
<tr>
<td>✗</td>
<td>☐</td>
<td>Popular forms of Broadway (New York) entertainment:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. book musical</td>
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<td></td>
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<td>b. concept musical,</td>
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<td></td>
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<td>c. mega-musical,</td>
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<tr>
<td></td>
<td></td>
<td>d. contemporary musicals</td>
</tr>
<tr>
<td>✗</td>
<td>☐</td>
<td>a. Harlem Renaissance, Cotton Club, audience integration;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Blacklisting byHUAC of post WWII artists in musical theatre;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Broadway spectacle in the computer age</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
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<tbody>
<tr>
<td>MUS</td>
<td>356</td>
<td>Survey of Musical Theatre</td>
<td>Historical Awareness</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a. WWI</td>
<td>1a. George M. Cohan - Americanism and patriotism in musical shows and songs</td>
<td>1a. DVD #1 &quot;WWI&quot; see syll. pg 2</td>
</tr>
<tr>
<td>1b. 1929 Stock Market Crash</td>
<td>1b. effect on production values and concepts for stage musicals</td>
<td>1b. DVD #1 &quot;The Stock Market Crash&quot;</td>
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<tr>
<td>1c. WWII</td>
<td>1c. birth of the book musical with substantive plots</td>
<td>1c. DVD #2 &quot;WWII/Oklahoma!&quot; see syll. pg 3</td>
</tr>
<tr>
<td>2a. Minstrelsy on stage</td>
<td>2a. evidences birth and traditions of minstrelsy</td>
<td>2a. DVD #1: &quot;Bert Williams&quot;; &quot;Al Jolson&quot;</td>
</tr>
<tr>
<td>2b. Follies format and the</td>
<td>2b. early revues with beautiful spectacle; shows with no plot</td>
<td>2b. DVD #1: &quot;Florenz Ziegfeld&quot; see syll. pg 2</td>
</tr>
<tr>
<td>Ziegfeld Follies</td>
<td></td>
<td>2c. DVD #2: &quot;Brother, Can You Spare a Dime?&quot; see syll. pg 3</td>
</tr>
<tr>
<td>2c. Great Depression and</td>
<td></td>
<td>2d. DVD #3: &quot;Hair&quot;</td>
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<td>Broadway revues</td>
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<td>2d. Vietnam War and rock</td>
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<tr>
<td>musicals</td>
<td></td>
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</tr>
<tr>
<td>3a. book musical - 1940s</td>
<td>Substantive evolution of Broadway musicals as societal tastes evolve</td>
<td>3a. DVD #2 &quot;WWII/Oklahoma!&quot;; see syll. pg 3 &quot;Rodgers &amp; Hammerstein&quot;</td>
</tr>
<tr>
<td>3b. concept musical - 1970s</td>
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<tr>
<td>3c. mega-musical - 1980s</td>
<td>Sondheim&quot;, &quot;Company&quot;, &quot;Sunday in the Park with George&quot;; see syll. pg 4</td>
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<td>------------------------</td>
<td>-----------------------------------------------------------------</td>
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<tr>
<td>3d. contemporary musicals &amp; Disney</td>
<td>3c. DVD #3 &quot;Cats&quot;; &quot;The British Invasion&quot;; see syll. pg 4</td>
<td></td>
</tr>
<tr>
<td>4a. Harlem Renaissance, the Cotton Club and audience integration;</td>
<td>3d. see syll. pg 4</td>
<td></td>
</tr>
<tr>
<td>4b. Blacklisting by HUAC of post WWII artists in musical theatre;</td>
<td>Political and societal statements that have effected artists and the Broadway medium</td>
<td></td>
</tr>
<tr>
<td>4c. Broadway spectacle in the computer age</td>
<td>a. DVD #1 &quot;Shuffle Along&quot;, DVD #2 &quot;Ethel Waters&quot;, &quot;Porgy and Bess&quot;; see syll. pg 2;</td>
<td></td>
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<tr>
<td></td>
<td>b. DVD #2 &quot;The Cradle Will Rock&quot;; see syll. pg 3</td>
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<tr>
<td></td>
<td>c. DVD 3 &quot;The Lion King&quot;</td>
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</tbody>
</table>
SURVEY OF MUSICAL THEATRE (MUS 356)
Spring 2009
Schedule: Online - Herberger Online Distance Learning
Professor: Professor Anna Wheeler Gentry (anna.gentry@asu.edu)
Course Email Box: mus356.online@yahoo.com
Office Hours: Tu 9:00-10:30am or by appt.

This course is offered as for Barrett Honors credit with permission of instructor

MATERIALS AND TEXTS:

Broadway: The American Musical (companion DVDs to text book) .......... REQUIRED
Broadway: The American Musical (companion CDs to text book) .......... OPTIONAL

[all of the above can be purchased separately, via www.amazon.com or other optional retail outlet]

ATTENDANCE:
The information in this course will be presented in a chronological sequence, and therefore each subsequent lecture will build on earlier lectures. Class attendance is mandatory in order to achieve a good grade, since exam questions will be cumulatively based on lectures, textbook, and DVDs.

STUDENT ETHICS:
Students are expected to do their own work. Procedures for cheating will be followed as laid out by the College of Public Programs policy on academic dishonesty.

E-MAIL ETIQUETTE:
Students may e-mail the professor (through the course mailbox) with questions about class material. However, the professor does not address any questions about grades or other aspects of the class via e-mail. If you have concerns about your grade, make an appt. to discuss during office hours. The professor does not accept e-mail attachments under any circumstances. Additionally, your e-mail account must identify you (Jane.Doc@asu.edu) or you must include your name in the subject heading. Grades are never available via e-mail pursuant to ASU policy.

SPECIAL NEEDS: Students with special needs (e.g., disability, health issues and concerns) may request disability accommodations by contacting ASU’s Disability Resource Center [please read ADA Statement below] or students may have special situations (e.g. participation in university sanctioned sports events). Protocol guidelines are: after initial arrangements are made with the appropriate office, contact your professor to complete the arrangements.

ADA Statement
The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. One element of this legislation requires that all qualified students with documented disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation please contact the Disability Resource Center, call 480-727-1039 / TTY: 480-727-1009. Eligibility and documentation policies online: http://www.asu.edu/studentaffairs/ed/drc/

ADDITIONAL ASSISTANCE:
At times, students require assistance (or tutoring) beyond what is offered in the classroom. If you need additional assistance, please consult the Student Success Center on the Polytechnic campus which is located in the Academic Center Bldg. Online website at: http://studentsuccess.asu.edu/polytechnic.
ASSIGNMENTS, HANDOUTS, AND GRADING:

1. Terminology handout
2. Outlines for each class (that serve as study guides)
3. View one Rodgers & Hammerstein film musical (that is also a stage musical) and compare/contrast to one Cole Porter film musical (that is also a stage musical)
4. Film musical list handout
5. Misc. handouts of critiques of Broadway musicals as published in the New York Times

POINTS

<table>
<thead>
<tr>
<th>Topic Assignment #1</th>
<th>[ 10 pts]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam #1</td>
<td>[ 15 pts]</td>
</tr>
<tr>
<td>Topic Assignment #2</td>
<td>[ 10 pts]</td>
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<tr>
<td>Exam #2</td>
<td>[ 15 pts]</td>
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<tr>
<td>Topic Assignment #3</td>
<td>[ 10 pts]</td>
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<tr>
<td>Exam #3</td>
<td>[ 15 pts]</td>
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<tr>
<td>Topic Assignment #4</td>
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<tr>
<td>Final Exam (Exam 4)</td>
<td>[ 15 pts]</td>
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Discussion Topics on the Discussion Board (2 Discussion Topics) [ 2 pts]

TOTAL = 100 pts possible for the course

GRADE SCALE

NO incompletes will be given in this course.

A+ = 98-100 (and above), A = 94-97, A- = 91-93,
B+ = 88-90, B = 84-87, B- = 81-83,
C+ = 78-80, C = 71-77
D = 61-70 (600 points and below constitutes a failing grade for this course)

CLASS TOPIC AND ASSIGNMENT SCHEDULE

<table>
<thead>
<tr>
<th>Class Date</th>
<th>Topics covered</th>
<th>Reading assignment pages due for class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tues. 1/20</td>
<td>(1) Introduction, Course Overview and Terminology</td>
<td></td>
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<td></td>
<td><em>(Terminology list posted)</em></td>
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</tr>
<tr>
<td>Thurs. 1/22</td>
<td>(2) 19th Century and European Influences</td>
<td></td>
</tr>
<tr>
<td>Tues. 1/27</td>
<td>(3) Operettas, and George M. Cohan</td>
<td>32-36, 42-44, 48-51, 102-105</td>
</tr>
<tr>
<td>Thurs. 1/29</td>
<td>(4) Ziegfeld Folies, and Kern &amp; Hammerstein</td>
<td>18-31, 36-41, 44-47, 52-69, 112-119</td>
</tr>
<tr>
<td>Tues. 2/3</td>
<td>(5) George and Ira Gershwin</td>
<td>90-97, 126-127, 139-141, 150-155, 274-275</td>
</tr>
<tr>
<td>Thurs. 2/5</td>
<td>(6) Harlem Renaissance</td>
<td>86-90, 158-159</td>
</tr>
</tbody>
</table>
Tues. 2/10  (7) Early Revues and Tin Pan Alley 70-73, 76-85, 98-101, 120-134, 142-149

Topic Assignment #1 submitted

Thurs. 2/12  EXAM #1 (Covering Introduction — Early Revues and Tin Pan Alley)

Tues. 2/17  (8) Songwriters of the 1930s 158-161, 222-225


Thurs. 2/26  (12) Rodgers & Hammerstein

Tues. 3/3  (13) Politics on Broadway 142-143, 166-173, 187-189, 1320-321

*Thurs. 3/5  Online Discussion

3/7-3/15  ASU SPRING BREAK


Topic Assignment #2 submitted

Thurs. 3/19  EXAM #2 (Covering “Rodgers & Hart” thru “Leonard Bernstein and Bway’s Classical Composers”) administered via internet

Tues. 3/24  (15) Film Musicals  (*film musical list posted) none

Thurs. 3/26  web research, extra credit time and study time


Online Discussion Topic posted

Thurs. 4/2  (18) Bock & Harnick, and Yiddish Influence on American Musicals 294-299

Tues. 4/7  (19) Big Band Sounds on the Stage

(20) Broadway Performers, and Lesser-Known Creators of Musicals 350-351

318-319, 231-233

Page 3
(Reference list for locally running musical productions posted)

Thurs. 4/9  
(21) Rock Musicals  
290-293, 300-307, 322-327, 406-410

Tues. 4/14  
(22) Kander & Ebb, and Significant Choreographers  

Summary of Jewish musical theatre creative artists (*posted*)

Topic Assignment #3 submitted

Thurs. 4/16  
EXAM #3 (Covering “Film Musicals” thru “Kander & Ebb”)

Tues. 4/21  
(23) Stephen Sondheim  
330-337, 360-369, 396-397

Thurs. 4/23  
(24) British, Disney, and Mega-Musicals  
376-383, 390-395, 410-415, 420-424, 438

Tues. 4/28  
* (25) Current Musical Comedies  
(web search and online outline)  
416-419, 425-435, 439-443

Thurs. 4/30  
(26) Overview of Contemporary Musicals  
none

Tues. 5/5  
(27) Contemporary Revues  
436-437, 398-405,  
(recommended: 444-455)

(28) Broadway Revivals

Topic Assignment #4 submitted

Thurs. 5/7  
FINAL EXAM (EXAM #4) DATE AND TIME  
ONLINE (exact times posted online)
BROADWAY
THE AMERICAN MUSICAL

LAURENCE MASLON

Based on the documentary film by
MICHAEL KANTOR

BULFINCH PRESS
NEW YORK • BOSTON
RE: MUS 356 “Survey of Musical Theatre”
Addendum to ‘H’- Historical Awareness documentation
[submitted by Anna Wheeler Gentry, Lecturer]

Broadway the American Musical - 3 DVD set (outlined below)
Required for MUS 356

Broadway the American Musical
A film by Michael Kantor
PBS Home Video (documentary)

DVD #1

EPISODE ONE
GIVE MY REGARDS TO BROADWAY (1893-1927)

1 Introduction 6 Fanny Brice
2 Florenz Ziegfeld 7 WWI
3 George M. Cohan 8 Doris Eaton Travis
4 Bert Williams 9 Actors Equity Strike
5 Irving Berlin 10 Show Boat

EPISODE TWO
SYNCOPATED CITY (1919-1933)

1 Introduction 9 “Swanee”
2 Prohibition 10 “Fascinating Rhythm”
3 Marilyn Miller 11 Broadway Lingo
4 Musical Comedies 12 Rodgers & Hart
5 Al Jolson 13 Good News
6 Shuffle Along 14 The Jazz Singer
7 The Charleston 15 The Stock Market Crash
8 The Gershwins 16 Hollywood
### DVD #2

**EPISODE THREE**
**I GOT PLENTY O' NUTTIN' (1930-1942)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>No.</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>7</td>
<td>Anything Goes</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Brother, Can You Spare a Dime?&quot;</td>
<td>8</td>
<td>&quot;Night and Day&quot;</td>
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<tr>
<td>3</td>
<td>Ethel Merman</td>
<td>9</td>
<td>Porgy and Bess</td>
</tr>
<tr>
<td>4</td>
<td>Of Thee I Sing</td>
<td>10</td>
<td>The Cradle Will Rock</td>
</tr>
<tr>
<td>5</td>
<td>Ethel Waters</td>
<td>11</td>
<td>Pal Joey</td>
</tr>
<tr>
<td>6</td>
<td>Cole Porter</td>
<td>12</td>
<td>This is the Army</td>
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### DVD #3

**EPISODE FOUR**
**OH, WHAT A BEAUTIFUL MORNIN' (1943-1960)**

<table>
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<tr>
<th>No.</th>
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<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>7</td>
<td>South Pacific</td>
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<tr>
<td>2</td>
<td>WWII/Oklahoma!</td>
<td>8</td>
<td>Guys and Dolls</td>
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<td>3</td>
<td>On the Town</td>
<td>9</td>
<td>Broadway on TV</td>
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<tr>
<td>4</td>
<td>Carousel</td>
<td>10</td>
<td>My Fair Lady</td>
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<td>5</td>
<td>Annie Get Your Gun</td>
<td>11</td>
<td>The Sound of Music</td>
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<td>6</td>
<td>Kiss Me, Kate</td>
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### DVD #3

**EPISODE FIVE**
**TRADITION (1957-1979)**

<table>
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<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>8</td>
<td>A Chorus Line</td>
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<td>2</td>
<td>West Side Story</td>
<td>9</td>
<td>Bob Fosse</td>
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<td>3</td>
<td>1964</td>
<td>10</td>
<td>Chicago</td>
</tr>
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<td>4</td>
<td>Fiddler on the Roof</td>
<td>11</td>
<td>Stephen Sondheim</td>
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<tr>
<td>5</td>
<td>Cabaret</td>
<td>12</td>
<td>Sweeney Todd</td>
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<td>6</td>
<td>Hair</td>
<td>13</td>
<td>I Love NY</td>
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<td>7</td>
<td>Company</td>
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### DVD #3

**EPISODE SIX**
**PUTTING IT TOGETHER (1980-2004)**

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<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>8</td>
<td>AIDS</td>
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<td>2</td>
<td>The Producers</td>
<td>9</td>
<td>Disney</td>
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<td>3</td>
<td>42nd Street</td>
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<td>The Lion King</td>
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<td>4</td>
<td>Cats</td>
<td>11</td>
<td>Rent</td>
</tr>
<tr>
<td>5</td>
<td>The British Invasion</td>
<td>12</td>
<td>9/11/01</td>
</tr>
<tr>
<td>6</td>
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