

Zoot Suit Play Script

Contains entries that provide information about various aspects of Latino popular culture, covering people, celebrations, food, sports, events, literature and film, fashion, and other topics; arranged alphabetically from A to L. How does a 'national' popular culture form and grow over time in a nation comprised of immigrants? How have immigrants used popular culture in America, and how has it used them? *Immigration and American Popular Culture* looks at the relationship between American immigrants and the popular culture industry in the twentieth century. Through a series of case studies, Rachel Rubin and Jeffrey Melnick uncover how specific trends in popular culture—such as portrayals of European immigrants as gangsters in 1930s cinema, the zoot suits of the 1940s, the influence of Jamaican Americans on rap in the 1970s, and cyberpunk and Asian American zines in the 1990s—have their roots in the complex socio-political nature of immigration in America. Supplemented by a timeline of key events and extensive suggestions for further reading, *Immigration and American Popular Culture* offers at once a unique history of twentieth century U.S. immigration and an essential introduction to the major approaches to the study of popular culture. Melnick and Rubin go further to demonstrate how completely and complexly the processes of immigration and cultural production have been intertwined, and how we cannot understand one without the other.

Theatrical gender-bending, also called drag, is a popular form of entertainment and a subject of scholarly study. However, most drag studies do not question the standard words and ideas used to convey this performance genre. Drawing on a rich body of archival and ethnographic research, Meredith Heller illuminates diverse examples of theatrical gender-bending: male impersonation in variety and vaudeville (1860-1920); the "sexless" gender-bending of *El Teatro Campesino* (1960-1980); queer butch acts performed by black nightclub singers, such as Stormé DeLarverie, instigator of the Stonewall riots (1910-1970); and the range of acts that compose contemporary drag king shows. Heller highlights how, in each case, standard drag discourses do not sufficiently capture the complexity of performers' intents and methods, nor do they provide a strong enough foundation for holistically evaluating the impact of this work. *Queering Drag* offers redefinition of the genre centralized in the performer's construction and presentation of a "queer" version of hegemonic identity, and it models a new set of tools for analyzing drag as a process of intents and methods enacted to effect specific goals. This new drag discourse not only allows for more complete and accurate descriptions of drag acts, but it also facilitates more ethical discussions about the bodies, identities, and products of drag performers.

A compilation of current biographical information of general interest.

Editors, Scholars, and the Social Text

The Methuen Drama Guide to Contemporary American Playwrights
An Introduction

Encyclopedia of Latino Culture

The Selected Works of Courtney B. Cazden

Family Stories, Popular Culture, and Postwar Democracy, 1940-1960

Unlike any other book of its kind, this volume celebrates published works from a broad range of American ethnic groups not often featured in the typical canon of literature. •

Highlights the most important print and electronic resources on multicultural literature through a detailed bibliography

• Features entries from 50 contributors, all of whom are experts in their fields • Includes cultural works not often

highlighted in traditional textbooks, such as Iranian American literature, Dominican American literature, and Puerto Rican American literature

Examines the artistry, politics, and legacies of radical theater groups that came to prominence in the US during the period of the late sixties and early seventies. This book considers how radical theaters sought to redefine the relationship between theater and political activism, and how they challenged the foundations of theater itself.

The Methuen Drama Guide to Contemporary American Playwrights is an authoritative single-volume guide to the work of twenty-five American playwrights from the second half of the twentieth century, written by a team of twenty-five eminent scholars from the United States, Canada, Britain, Germany and Ireland contributing individual studies to the work of each playwright. Each of the twenty-five chapters provides: a biographical introduction to the playwright and their work; a survey and concise analysis of each of the writer's published plays; a discussion of their style, dramaturgical concerns and the critical reception; and a full bibliography of published plays, listing of premieres and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel, Tracey Letts and Neil LaBute, besides many more. Unrivalled in its coverage of recent work and writers, this collection surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years.

This three-volume encyclopedia describes and explains the variety and commonalities in Latina/o culture, providing

comprehensive coverage of a variety of Latina/o cultural forms—popular culture, folk culture, rites of passages, and many other forms of shared expression.

Repositioning the Latina/o Americas

Imagining Los Angeles

Ethnic American Literature: An Encyclopedia for Students

Re-Viewing American Multicultural Literature

Theatre and Cartographies of Power

Latina/os and World War II

Provides insight into the ritual lures and effects of mass media spectatorship, especially regarding the pleasures, risks, and purposes of violent display. Contemporary debates about mass media violence tend to ignore the long history of staged violence in the theatres and rituals of many cultures. In *Theatres of Human Sacrifice*, Mark Pizzato relates the appeal and possible effects of screen violence today—in sports, movies, and television news—to specific sacrificial rites and performance conventions in ancient Greek, Aztec, and Roman culture. Using the psychoanalytic theories of Lacan, Kristeva, and Žižek, as well as the theatrical theories of Artaud and Brecht, the book offers insights into the ritual lures and effects of current mass media spectatorship, especially regarding the pleasures, purposes, and risks of violent display. Updating Aristotle's notion of catharsis, Pizzato identifies a sacrificial imperative within the human mind, structured by various patriarchal cultures and manifested in distinctive rites and dramas, with both positive and negative potential effects on their audiences. Mark Pizzato is Associate Professor of Theatre at the University of North Carolina at Charlotte and the author of *Edges of Loss: From Modern Drama to Postmodern Theory*.

This anthology provides an overview of the history and theory of Chicano/a art from the 1960s to the present, emphasizing the debates and vocabularies that have played key roles in its conceptualization. In *Chicano and Chicana Art*—which includes many of Chicano/a art's landmark and foundational texts and manifestos—artists, curators, and cultural critics trace the development of Chicano/a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions. Throughout this teaching-oriented volume they address a number of themes, including the politics of border life, public art practices such as posters and murals, and feminist and queer artists' figurations of Chicano/a bodies. They also chart the multiple cultural and artistic influences—from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism—that have informed

Chicano/a art's practice. Contributors. Carlos Almaraz, David Avalos, Judith F. Baca, Raye Bemis, Jo-Anne Berelowitz, Elizabeth Blair, Chaz Bojórquez, Philip Brookman, Mel Casas, C. Ondine Chavoya, Karen Mary Davalos, Rupert García, Alicia Gaspar de Alba, Shifra Goldman, Jennifer A. González, Rita Gonzalez, Robb Hernández, Juan Felipe Herrera, Louis Hock, Nancy L. Kelker, Philip Kennicott, Josh Kun, Asta Kuusinen, Gilberto "Magu" Luján, Amelia Malagamba-Ansotegui, Amalia Mesa-Bains, Dylan Miner, Malaquias Montoya, Judithe Hernández de Neikrug, Chon Noriega, Joseph Palis, Laura Elisa Pérez, Peter Plagens, Catherine Ramírez, Matthew Reilly, James Rojas, Terezita Romo, Ralph Rugoff, Lezlie Salkowitz-Montoya, Marcos Sanchez-Tranquilino, Cylena Simonds, Elizabeth Sisco, John Tagg, Roberto Tejada, Rubén Trejo, Gabriela Valdivia, Tomás Ybarra-Frausto, Victor Zamudio-Taylor

The literary image of Los Angeles has evolved since the 1880s from promotional literature that hyped the region as a New Eden to contemporary visions of the city as a perplexing, sometimes corrupt, even apocalyptic place that reflects all that is wrong with America. In *Imagining Los Angeles*, the first literary history of the city in more than fifty years, critic David Fine traces the history and mood of the place through the work of writers as diverse as Helen Hunt Jackson, Mary Austin, Norman Mailer, Raymond Chandler, Joan Didion, Carolyn See, and many others. His lively and engaging text focuses on the way these writers saw Los Angeles and used the image of the city as an element in their work, and on how that image has changed as the city itself became ever larger, more complex, and more socially and ethnically diverse. This is essential reading for anyone interested in the literature and changing image of Southern California.

Perceptions of God and America have been inextricably linked since the Founding Fathers declared, "Congress shall make no laws prohibiting the establishment of religion or the free exercise thereof..." In this book, each concept is explored separately. *Soul Chronicles* delves into real life scenarios that resulted in revelatory answers explaining such concepts as, why we are all sinners at birth, Satan's purpose and methods, and why mankind needs to be in close relationship with God for everyday living. The Ministry of America provides information about America's monetary blessings from and why it is of vital importance to our future to keep God in the center of our system. The author's purpose is to inform, inspire, and drive the reader to action independently of his own opinions and hopes. If knowledge is power then this book's purpose is clearly designed to lead its readers to personal empowerment.

The Theatre of Luis Valdez
United States
From Calaveras to Quinceañeras
The Cambridge Guide to American Theatre
A Theory of Production and Reception
Wrighting Ethnicity

Chicana Leadership: The "Frontiers" Reader breaks the stereotypes of Mexican American women and shows how these women shape their lives and communities. This collection looks beyond the frequently held perception of Chicanas as passive and submissive and instead examines their roles as dynamic community leaders, activists, and scholars. Chicana Leadership features fifteen essays from the notable women's journal Frontiers: A Journal of Women Studies that demonstrate the strength and diversity of Chicanas as well as their continuing struggle to have their voices heard. Noted scholars discuss issues ranging from the feminist prototype La Malinche to Chicana writers and national ideology, from gender and identity to ideas of culture and romance, and from tokenism to the diversity within the Chicana community. The essays provide an introduction to an evolving understanding of this diverse community of women and how they interact among themselves, with their community, and with the world around them.

In Chicana/o popular culture, nothing signifies the working class, highly-layered, textured, and metaphoric sensibility known as "rasquache aesthetic" more than black velvet art. The essays in this volume examine that aesthetic by looking at icons, heroes, cultural myths, popular rituals, and border issues as they are expressed in a variety of ways. The contributors dialectically engage methods of popular cultural studies with discourses of gender, sexuality, identity politics, representation, and cultural production. In addition to a hagiography of "locas santas," the book includes studies of the sexual politics of early Chicana activists in the Chicano youth movement, the representation of Latina bodies in popular magazines, the stereotypical renderings of recipe books and calendar art, the ritual performance of Mexican femaleness in the quinceañera, and mediums through which Chicano masculinity is measured. This collection of essays dissects American plays, movies and other performance types that examine America and its history and culture. From Amerindian stage performances to

AIDS and post-9/11 America, it displays the various and important ways theatre and performance studies have examined and conversed with American culture and history.

Hispanic literature criticism presents a selection of the best criticism of works by major Hispanic writers of the past one hundred years.

Soul Chronicles: Revelations of Light & Darkness

A City In Fiction

Queering Drag

Radical Theaters and Their Legacies

Velvet Barrios

New York Magazine

Explores the theories and practices of editing, the processes of production and reproduction, and the relationships between authors and texts as well as that between manuscripts and books to offer insight into the past and future of academic communication.

Visions of Belonging explores how beloved and still-remembered family stories—*A Tree Grows in Brooklyn*, *I Remember Mama*, *Gentleman's Agreement*, *Death of a Salesman*, *Marty*, and *A Raisin in the Sun*—entered the popular imagination and shaped collective dreams in the postwar years and into the 1950s. These stories helped define widely shared conceptions of who counted as representative Americans and who could be recognized as belonging. The book listens in as white and black authors and directors, readers and viewers reveal divergent, emotionally textured, and politically charged social visions. Their diverse perspectives provide a point of entry into an extraordinary time when the possibilities for social transformation seemed boundless. But changes were also fiercely contested, especially as the war's culture of unity receded in the resurgence of cold war anticommunism, and demands for racial equality were met with intensifying white resistance. Judith E. Smith traces the cultural trajectory of these family stories, as they circulated widely in bestselling paperbacks, hit movies, and popular drama on stage, radio, and television. *Visions of Belonging* provides unusually close access to a vibrant conversation among white and black Americans about the boundaries between public life and family matters and the meanings of race and ethnicity. Would the new appearance of white working class ethnic characters expand Americans' understanding of democracy? Would these stories challenge the color line? How could these stories simultaneously show that black families belonged to the larger "family" of the nation while also representing the forms of danger and discriminations that excluded them from full citizenship? In the 1940s, war-driven challenges to racial and ethnic borderlines encouraged hesitant trespass against older notions of "normal." But by the end of the 1950s, the cold war cultural atmosphere discouraged probing of racial and social inequality and ultimately turned family stories into a comforting retreat from politics. The book crosses disciplinary boundaries, suggesting a novel

method for cultural history by probing the social history of literary, dramatic, and cinematic texts. Smith's innovative use of archival research sets authorial intent next to audience reception to show how both contribute to shaping the contested meanings of American belonging.

A selection of the author's plays includes his most critically acclaimed works, exploring the theme of a search for identity in such settings as World War II, nineteenth-century California, and the television industry.

Theatre of the Sphere is Luis Valdez's exploration of the principles that underlie his innovations as a playwright, teacher, and theatrical innovator. He discusses the unique aesthetic, more than five decades in the making, that defines the work of his group El Teatro Campesino—from shows staged on the backs of flatbed trucks by the participants in the Delano Grape Strike of the 1960s to international megahits like *Zoot Suit*. Opening with a history of El Teatro Campesino, rich with Valdez's insights and remembrances, the book's first part provides context for the development of the Theatre of the Sphere acting method. The second part delivers the conceptual framework for Valdez's acting theory and practice, situating it in Mayan mathematics and metaphysics. The third part of the book applies this methodology to describe the "viente pasos," the 20-element exercise sequence that comprises the core practice of El Teatro Campesino—strengthening the body, balance, precision, and flexibility but also leadership, collaboration, observation, vulnerability, trust, and expression of passion; of consciousness of time, place, self, community, language, and belief; of honour, faith, morality, and commitment. The book concludes with the full text of Valdez's poem, "El Buen Actor/El Mal Actor," and a comprehensive bibliography for further study. This is a vital and indispensable text for today's actor, as well as scholars and students of contemporary theatre, American and Chicano performance, and the process of theatre-making, actor training, and community performance.

World Encyclopedia of Contemporary Theatre
Newworld

Hispanic Literature Criticism: Lorca to Zamora

Mexico's Most Wanted™

Interrogating America through Theatre and Performance
Performance, Society and Myth

Aquest estudi analitza un ordre literari canviant: Amèrica com unitat i diversitat, com un ens nacional i transnacional. Els escrits crítics literaris reunits aquí ofereixen una sèrie de perspectives que tracen gran part de la geografia cultural en joc: la narrativa, l'autobiografia, el teatre, etc. Es presenten també un conjunt d'assajos i ressenyes que, amb diverses direccions d'enfocament, posen atenció als fonaments previs a Colón, a una antologia canònica nord-americana de poesia i al que s'ha omès; la narrativa llatina i als principals dramaturgs antics. Inclou entrevistes a creatius i acadèmics com Gerald Vizenor, Frank Chin, Louis Owens, John Cawelti i Rex Burns. La secció de ressenyes final ofereix una sèrie de monografies de rellevant erudició multicultural així com contribucions a l'emergent i ampli mural d'anàlisi.

In *Contemporary Latina/o Theater*, Jon D. Rossini explores the complex relationship between theater and the creation of ethnicity in an unprecedented examination of six Latina/o playwrights and their works: Miguel Piñero, Luis Valdez, Guillermo Reyes, Octavio Solis, José Rivera, and Cherríe Moraga.

Rossini exposes how these writers use the genre as a tool to reveal and transform existing preconceptions about their culture. Through “wrighting”—the triplicate process of writing plays, righting misconceptions about ethnic identity, and creating an entirely new way of understanding Latina/o culture—these playwrights directly intervene in current conversations regarding ethnic identity, providing the tools for audiences to reexplore their previously held perspectives outside the theater. Examining these writers and their works in both cultural and historical contexts, Rossini reveals how playwrights use the liminal space of the stage—an area on the thresholds of both theory and reality—to “wright” new insights into Latina/o identity. They use the limits of the theater itself to offer practical explorations of issues that could otherwise be discussed only in highly theoretical terms. Rossini traces playwrights’ methods as they address some of the most challenging issues facing contemporary Latinas/os in America: from the struggles for ethnic solidarity and the dangers of a community based in fear, to stereotypes of Latino masculinity and the problematic fusion of ethnicity and politics. Rossini discusses the looming specter of the border in theater, both as a conceptual device and as a literal reality—a crucial subject for modern Latinas/os, given recent legislation and other actions. Throughout, the author draws intriguing comparisons to the cultural limbo in which many Latinas/os find themselves today. An indispensable volume for anyone interested in drama and ethnic studies, *Contemporary Latina/o Theater* underscores the power of theatricality in exploring and rethinking ethnicity. Rossini provides the most in-depth analysis of these plays to date, offering a groundbreaking look at the ability of playwrights to correct misconceptions and create fresh perspectives on diversity, culture, and identity in Latina/o America.

In the World Library of Educationalists series, international scholars themselves compile career-long collections of what they judge to be their finest pieces—extracts from books, key articles, salient research findings, major theoretical and/or practical contributions—so the world can read them in a single manageable volume. Readers thus are able to follow the themes and strands of their work and see their contribution to the development of a field, as well as the development of the field itself. Contributors to the series include: Michael Apple, James A. Banks, Joel Spring, William F. Pinar, Stephen J. Ball, Elliot Eisner, Howard Gardner, John Gilbert, Ivor F. Goodson, and Peter Jarvis. In this volume, Courtney B. Cazden, renowned educational sociolinguist, brings together a selection of her seminal work, organized around three themes: development of individual communicative competence in both oral and written language and discourse; classroom interaction in learning and teaching; and social justice/educational equity issues in wider contexts beyond the classroom. Since the 1970s, Cazden has been a key figure in the ethnography of schooling, focusing on children’s linguistic development (both oral and written) and the functions of language in formal education, primarily but not exclusively in the United States. Combining her experiences as a former primary schoolteacher with the insight and methodological rigor of a trained ethnographer and linguist, Cazden helped to establish ethnography and discourse analysis as central methodologies for analyzing classroom interaction. This capstone volume highlights her major contributions to the field.

The Theatre of Luis Valdez focuses on the life and work of American playwright and director Luis Valdez, probably best known for his landmark 1979 play *Zoot Suit* – the first play by a Latinx playwright to appear on Broadway – and founder of El Teatro Campesino, the oldest surviving community theatre in the United States. Built around first-hand discussions of Valdez’s work, this collection gives an in-depth understanding of where ‘the godfather of Chicano theatre’ fits in the grand scheme of American drama and performance. Collaborators Edward James Olmos and Alma Martinez talk about working with Valdez and El Teatro Campesino; scholar Leticia Garcia interviews Jorge Huerta, the leading authority on Chicana and Latinx theatre on the impact of Valdez work; and Luis Valdez himself contributes a lecture on all aspects of his craft from political resistance and the migrant experience to actor training and dramatic form. A concise and accessible study, *4x45 || Luis Valdez* is the go-to resource for scholars, students and theatre practitioners looking for an introduction to this seminal figure in modern American performance.

Encyclopedia of Latino Popular Culture

Chicano Drama

The Vibrant Being

Zoot Suit & Other Plays

A Critical Anthology

The Roots of Texas Music

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This is a unique volume in its own right; in conjunction with the other volumes in this series it forms a reference resource of unparalleled value.

This volume celebrates the diverse sources of the music of the Lone Star State by gathering chapters by specialists on each of them--specialist whose views may not have dominated the perception of Texas music to date. The result is an original look at the musical traditions of Texas Germans and Czechs, black Creoles and Chicanos, and blues and gospel singers. The diverse genres included in the anthology also provide an introduction to the classes, cultures, races and ethnic groups of Texas.

"This new and updated Guide, with over 2,700 cross-referenced entries, covers all aspects of the American theatre from its earliest history to the present. Entries include people, venues and companies scattered through the U.S., plays and musicals, and theatrical phenomena. Additionally, there are some 100 topical entries covering theatre in major U.S. cities and such disparate subjects as Asian American theatre, Chicano theatre,

censorship, Filipino American theatre, one-person performances, performance art, and puppetry. Highly illustrated, the Guide is supplemented with a historical survey as introduction, a bibliography of major sources published since the first edition, and a biographical index covering over 3,200 individuals mentioned in the text."--BOOK JACKET.

Communicative Competence, Classroom Interaction, and Educational Equity

Chicana Leadership

Contemporary Latina/o Theater

Theatres of Human Sacrifice

From Ancient Ritual to Screen Violence

The Ministry of America

An accessible introduction for students and theatregoers of Chicano theatre, first published in 2000.

This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

Hispanics are now the largest minority in the United States. Of the more than forty million Hispanics, some two-thirds are Mexican or Mexican-American. Almost half of all babies in the nation are born of Hispanic parents, and "Garcia" is quickly becoming the most common surname in America. So there's no better time to feast on the interesting and entertaining trivia provided in Mexico's Most Wanted™! Author Boze Hadleigh, grandson of a Mexican general and diplomat, covers Mexico's culture and history in all its wonder. He discusses the fabulous food and drink native to Mexico; details its star actors, actresses, directors, singers, and athletes; highlights the history, ruins, and vacation spots that make Mexico a premier

destination for travelers; and so much more. Mexico's diversity and cultural and historical achievements are barely known to most Americans or even to many Mexican-Americans. Mexico has a long, rich, and fascinating heritage to be proud of, celebrated, learned about, and visited. Mexico's Most Wanted™ is a great way to learn more about our southern neighbor and a great primer for those about to explore it.

Contributors -- Index -- Series Page -- Other Titles in the Series -- Back Cover

Zoot Suiters, Past and Present

Visions of Belonging

Sentimientos

Popular Culture and Chicana/o Sexualities

Redefining the Discourse of Gender-Bending

The Frontiers Reader

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

The 1970s was an exciting decade for musical theatre. Besides shows from legends Stephen Sondheim (Company, Follies, A Little Night Music, and Sweeney Todd) and Andrew Lloyd Webber (Jesus Christ Superstar and Evita), old-fashioned musicals (Annie) and major revivals (No, No, Nanette) became hits. In addition to underappreciated shows like Over Here! and cult musicals such as The Grass Harp and Mack and Mabel, Broadway audiences were entertained by black musicals on the order of The Wiz and Raisin. In The Complete Book of 1970s Broadway Musicals, Dan Dietz examines in detail every musical that opened on Broadway during the 1970s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Tony Bennett, Lena Horne, Bette Midler, and Gilda Radner. Each entry includes the following information: Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, The Complete Book of 1970s Broadway Musicals provides readers with a comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

Susan Bennett's landmark work, Theatre Audiences, explores the audience's role in traditional and avant-garde theatre, and the impact

of the spectator upon the performance itself. This 2nd edition includes a new chapter, new conclusion and illustrations. The first book-length study of Latina/o experiences in World War II over a wide spectrum of identities and ancestries—from Cuban American, Spanish American, and Mexican American segments to the under-studied Afro-Latino experience—Latina/os and World War II probes the controversial aspects of Latina/o soldiering and citizenship in the war, the repercussions of which defined the West during the twentieth century. The editors also offer a revised, more accurate tabulation of the number of Latina/os who served in the war. Spanning imaginative productions, such as vaudeville and the masculinity of the soldado raso theatrical performances; military segregation and the postwar lives of veterans; Tejanas on the homefront; journalism and youth activism; and other underreported aspects of the wartime experience, the essays collected in this volume showcase rarely seen recollections. Whether living in Florida in a transformed community or deployed far from home (including Mexican Americans who were forced to endure the Bataan Death March), the men and women depicted in this collection yield a multidisciplinary, metacritical inquiry. The result is a study that challenges celebratory accounts and deepens the level of scholarly inquiry into the realm of ideological mobility for a unique cultural crossroads. Taking this complex history beyond the realm of war narratives, Latina/os and World War II situates these chapters within the broader themes of identity and social change that continue to reverberate in postcolonial lives.

Volume 2: The Americas

The New York Times Biographical Service

Mobility, Agency, and Ideology

The Complete Book of 1970s Broadway Musicals

Theatre Audiences

Theatre of the Sphere