

POPULAR MUSICAL
THEATRE
in London and Berlin
— *1890 to 1939* —



EDITED BY
LEN PLATT, TOBIAS BECKER
AND DAVID LINTON

Popular Musical Theatre In London And Berlin 1890 To 1939

Derek B. Scott



Popular Musical Theatre In London And Berlin 1890 To 1939:

Popular Musical Theatre in London and Berlin, 1890-1939 Len Platt, Tobias Becker, David Linton, 2014 *Cultural Identity in British Musical Theatre, 1890-1939* Ben Macpherson, 2018-05-15 This book examines the performance of Britishness on the musical stage Covering a tumultuous period in British history it offers a fresh look at the vitality and centrality of the musical stage as a global phenomenon in late Victorian popular culture and beyond Through a re examination of over fifty archival play scripts the book comprises seven interconnected stories told in two parts Part One focuses on domestic and personal identities of Britishness and how implicit anxieties and contradictions of nationhood class and gender were staged as part of the popular cultural condition Broadening in scope Part Two offers a revisionary reading of Empire and Otherness on the musical stage and concludes with a consideration of the Great War and the interwar period as musical theatre performed a nostalgia for a particular kind of Britishness reflecting the anxieties of a nation in decline

Popular Musical Theatre in London and Berlin, 1890 to 1939 David Linton, 2014 In the decades before the Second World War popular musical theatre was one of the most influential forms of entertainment This is the first book to reconstruct early popular musical theatre as a transnational and highly cosmopolitan industry that included everything from revues and operettas to dance halls and cabaret Bringing together contributors from Britain and Germany this collection moves beyond national theatre histories to study Anglo German relations at a period of intense hostility and rivalry Chapters frame the entertainment zones of London and Berlin against the wider trading routes of cultural transfer where empire and transatlantic song and dance produced perhaps for the first time a genuinely international culture Exploring adaptations and translations of works under the influence of political propaganda this collection will be of interest both to musical theatre enthusiasts and to those interested in the wider history of modernism [Popular Musical Theatre in London and Berlin](#) Len Platt, Tobias Becker, David Linton, 2014-09-25 In the decades before the Second World War popular musical theatre was one of the most influential forms of entertainment This is the first book to reconstruct early popular musical theatre as a transnational and highly cosmopolitan industry that included everything from revues and operettas to dance halls and cabaret Bringing together contributors from Britain and Germany this collection moves beyond national theatre histories to study Anglo German relations at a period of intense hostility and rivalry Chapters frame the entertainment zones of London and Berlin against the wider trading routes of cultural transfer where empire and transatlantic song and dance produced perhaps for the first time a genuinely international culture Exploring adaptations and translations of works under the influence of political propaganda this collection will be of interest both to musical theatre enthusiasts and to those interested in the wider history of modernism *German Operetta on Broadway and in the West End, 1900-1940* Derek B. Scott, 2019-07-11 Uncovers a world of forgotten triumphs of musical theatre that shine a light on major social topics This book is also available as Open Access on Cambridge Core *The Cambridge Companion to Operetta* Anastasia Belina, Derek

B. Scott, 2020 A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world Faking, Forging, Counterfeiting Daniel Becker, Annalisa Fischer, Yola Schmitz, 2018-03-15 Forgeries are an omnipresent part of our culture and closely related to traditional ideas of authenticity legality authorship creativity and innovation Based on the concept of mimesis this volume illustrates how forgeries must be understood as autonomous aesthetic practices creative acts in themselves rather than as mere rip offs of an original work of art The proceedings bring together research from different scholarly fields They focus on various mimetic practices such as pseudo translations imposters identity theft and hoaxes in different artistic and historic contexts By opening up the scope of the aesthetic implications of fakes this anthology aims to consolidate forging as an autonomous method of creation The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016 The first comprehensive academic survey of British musical theatre from its origins The Oxford Handbook of the British Musical offers both a historical account of musical theatre from 1728 and a range of in depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings **The Year that Made the Musical** William A. Everett, 2024-07-11 Whether they appeared on Broadway or the Strand the shows appearing in 1924 epitomized the glamor of popular musical theatre What made this particular year so distinctive so special was the way it brought together the old and the new the venerated and the innovative and the traditional and the chic William Everett in his compelling new book reveals this remarkable mid Roaring Twenties stagecraft to have been truly transnational with a stellar cast of producers performers and creators boldly experimenting worldwide Revues musical comedies zarzuelas and operettas formed part of a thriving theatrical ecosystem with many works and their leading artists now unpredictably defying genres The author demonstrates how fresh approaches became highly successful with established leads like Marie Tempest and Fred Stone appearing in new productions even as youthful talents such as Florence Mills Fred and Adele Astaire Gertrude Lawrence and George Gershwin now started to make their mark

Musical Theatre Histories Millie Taylor, Adam Rush, 2022-10-20 Musical theatre is often perceived as either a Broadway based art form or as having separate histories in London and New York Musical Theatre Histories Expanding the Narrative however depicts the musical as neither American nor British but both and more having grown out of frequent and substantial interactions between both centres and beyond Through multiple thematic histories Millie Taylor and Adam Rush take readers on a series of journeys that include the art form s European and American origins African American influences negotiations around diversity national identity and the globalisation of the form as well as revival culture censorship and the place of social media in the 21st century Each chapter includes case studies and key concept boxes to identify explain and contextualise important discussions offering an accessible study of a dynamic and ever evolving medium Written and developed for undergraduate students this introductory textbook provides a newly focused and alternative way of understanding musical theatre history Genre Beyond Borders Bruno Bower, Elisabeth Honn Hoegberg, Sonja Starkmeth, 2023-12-18 This book

offers an innovative approach to understanding operetta drawing attention to its malleability and resistance to boundaries. These shows have traversed and continue to traverse with ease the national borders which might superficially define them or draw on features from many other genres without fundamentally changing in tone or approach. The chapters move from nineteenth century London and Paris to twentieth century North America, South America and Europe to present day Australia. Some offer fresh understandings of familiar composers such as Johann Strauss or Gilbert and Sullivan while others examine works or composers that are less well known. The chapter on Socialist operetta in Czechoslovakia in particular will almost certainly be a revelation to anyone from Western Europe or the US where operetta is often understood to be a bourgeois phenomenon. As a summary of the current state of the field, this collection showcases the many possible pathways for future scholars who wish to explore it.

Music in Edwardian London Simon McVeigh, 2024. Traversing London's musical culture, this book boldly illuminates the emergence of Edwardian London as a beacon of musical innovation. The dawning of a new century saw London emerge as a hub in a fast developing global music industry mirroring Britain's pivotal position between the continent, the Americas and the British Empire. It was a period of expansion, experiment and entrepreneurial energy. Rather than conservative and inward looking, London was invigorated by new ideas from pioneering musical comedy and revue to the modernist departures of Debussy and Stravinsky. Meanwhile Elgar, Holst, Vaughan Williams and a host of ambitious younger composers sought to reposition British music in a rapidly evolving soundscape. Music was central to society at every level. Just as opulent theatres proliferated in the West End, concert life was revitalised by new symphony orchestras by the Queen's Hall, promenade concerts and by Sunday concerts at the vast Albert Hall. Through innumerable band and gramophone concerts in the parks, music from Wagner to Irving Berlin became available as never before. The book envisions a burgeoning urban culture through a series of snapshots of daily musical life in all its messy diversity. While tackling themes of cosmopolitanism and nationalism, high and low, brows, centres and peripheries, it evokes contemporary voices and characterful individuals to illuminate the period. Challenging issues include the barriers faced by women and people of colour and attitudes inhibiting the new generation of British composers, not to mention embedded imperialist ideologies reflecting London's precarious position at the centre of Empire. Engagingly written, Simon McVeigh's groundbreaking book reveals the exhilarating transformation of music in Edwardian London which laid the foundations for the century to come.

Popular Culture in Europe since 1800 Tobias Becker, Len Platt, 2023-09-28. This book tells the story of the history of popular culture in Europe since 1800, providing a framework which challenges traditional associations that have formulated popular culture firmly in relation to the post 1945 period and the economic power of the USA. Focusing on key themes associated with modernity, secularisation, industrialisation, social cohesion and control, globalisation and technological change, this synthesis of research across a very wide field fills a gap that has long been felt by students and educators working in the field of popular culture. While it is organised as a history of cultural forms, it can also be used across a wide range of social science and

humanities programmes including media and cultural studies literary studies sociology and European studies Covering the subject with a broad number of themes this book discusses popular culture through visual culture and performance games music film television and video games Popular Culture in Europe since 1800 will be of interest to anyone looking for an engaged but concise overview of how book production and reading practices visual cultures music performance and sports and games developed across Europe in the modern period *A Social History of British Performance Cultures 1900-1939* Maggie B. Gale, 2019-11-26 This book provides a new social history of British performance cultures in the early decades of the twentieth century where performance across stage and screen was generated by dynamic and transformational industries Exploring an era book ended by wars and troubled by social unrest and political uncertainty *A Social History of British Performance Cultures 1900-1939* makes use of the popular material cultures produced by and for the industries autobiographies fan magazines and trade journals as well as archival holdings popular sketches plays and performances Maggie B. Gale looks at how the performance industries operated circulated their products and self regulated their professional activities in a period where enfranchisement democratization technological development and legislation shaped the experience of citizenship Through close examination of material evidence and a theoretical underpinning this book shows how performance industries reflected and challenged this experience and explored the ways in which we construct our performance as participants in the public realm Suited not only to scholars and students of British theatre and theatre history but to general readers as well *A Social History of British Performance Cultures 1900-1939* offers an original intervention into the construction of British theatre and performance histories offering new readings of the relationship between the material cultures of performance the social professional and civic contexts from which they arise and on which they reflect *Urban Popular Culture and Entertainment* Antje Dietze, Alexander Vari, 2022-12-09 This book is part of an ongoing transnational turn in cultural history Studies on the history of urban popular culture and the entertainment industries increasingly engage with the European or global circulation of genres actors and shows especially during the period of massive growth and expansion of the sector from the 1870s to the 1930s Nevertheless a large part of this research remains focused on exchanges between Western and Central European and North American metropolises To provide a fuller picture of the emergence and cross border transfer of different genres of popular culture this volume investigates Northern East Central and Southern European cities and their relations with each other and the West The authors analyze the mediating agents transnational networks and local responses to new forms of entertainment from Madrid to Vyborg and from Istanbul to Reykjavík These examples re focus the history of urban popular culture in Europe in view of multidirectional transfers and a wider range of regional experiences *Urban Popular Culture and Entertainment* will appeal to researchers and students alike interested in the history of popular culture in modern societies particularly those studying urban centers in Europe and their transnational and transregional connections **Spatial Formats under the Global Condition** Matthias Middell, Steffi

Marung,2019-08-05 Contributions to this volume summarize and discuss the theoretical foundations of the Collaborative Research Centre at Leipzig University which address the relationship between processes of re spatialization on the one hand and the establishment and characteristics of spatial formats on the other hand Under the global condition spatial formats are products of collective negotiations on the most effective and widely acceptable balance between the claim for sovereignty and the need for interconnectedness Theatre Across Oceans Nic Leonhardt,2021-09-15 Theatre Across Oceans Mediators Of Transatlantic Exchange allows the reader to enter and understand the infrastructural backstage area of global cultural mobility during the years between 1890 and 1925 Located within the research fields of global history and theory the geographical focus of the book is a transatlantic one based on the active exchange in this phase between North and South America and Europe Emanating from a rich body of archival material the study argues that this exchange was essentially facilitated and controlled by professional theatrical mediators agents brokers who have not been sufficiently researched within theatre or historical studies The low visibility of mediators in the scientific research is in diametrical contrast to the enormous power that they possessed in the period dealt with in this book Nation and Race in West End Revue David Linton,2021-07-31 London West End revue constituted a particular response to mounting social political and cultural insecurities over Britain s status and position at the beginning of the twentieth century Insecurities regarding Britain s colonial rule as exemplified in Ireland and elsewhere were compounded by growing demands for social reform across the country the call for women s emancipation the growth of the labour and the trade union movements all created a climate of mounting disillusion Revue correlated the immediacy of this uncertain world through a fragmented vocabulary of performance placing satire parody social commentary and critique at its core and found popularity in reflecting and responding to the variations of the new lived experiences Multidisciplinary in its creation and realisation revue incorporated dance music design theatre and film appropriating pre modern theatre forms techniques and styles such as burlesque music hall pantomime minstrelsy and pierrot Experimenting with narrative and expressions of speech movement design and sound revue displayed ambivalent representations that reflected social and cultural negotiations of previously essentialised identities in the modern world Part of a wide and diverse cultural space at the beginning of the twentieth century it was acknowledged both by the intellectual avant garde and the workers theatre movement not only as a reflexive action but also as an evolving dynamic multidisciplinary performance model which was highly influential across British culture Revue displaced the romanticism of musical comedy by combining a satirical listless detachment with a defiant sophistication that articulated a fading British hegemonic sensibility a cultural expression of a fragile and changing social and political order British and American Musical Theatre Exchanges in the West End (1924-1970) Arianne Johnson Quinn,2023-10-24 This monograph centres on the history of musical theatre in a space of cultural significance for British identity namely the Theatre Royal Drury Lane which housed many prominent American productions from 1924 1970 It argues that during this period

Drury Lane was the site of cultural exchanges between Britain and the United States that were a direct result of global engagement in two world wars and the evolution of both countries as imperial powers. The critical and public response to works of musical theatre during this period, particularly the American musical, demonstrates the shifting response by the public to global conflict, the rise of an American Empire in the eyes of the British government, and the ongoing cultural debates about the role of Americans in British public life. By considering the status of Drury Lane as a key site of cultural and political exchanges between the United States and Britain, this study allows us to gain a more complete portrait of the musical's cultural significance in Britain.

An Inconvenient Black History of British Musical Theatre Sean Mayes, Sarah K. Whitfield, 2021-08-26

A radically urgent intervention, *An Inconvenient Black History of British Musical Theatre 1900-1950* uncovers the hidden Black history of this most influential of artforms. Drawing on lost archive material and digitised newspapers from the turn of the century onwards, this exciting story has been re-traced and restored to its rightful place. A vital and significant part of British cultural history between 1900 and 1950, Black performance practice was fundamental to resisting and challenging racism in the UK. Join Mayes, a Broadway and Toronto-based Music Director, and Whitfield, a musical theatre historian and researcher, as they take readers on a journey through a historically inconvenient and brilliant reality that has long been overlooked. Get to know the Black theatre community in London's Roaring 20s and hear about the secret Florence Mills memorial concert they held in 1928. Acquaint yourself with Buddy Bradley, Black tap and ballet choreographer who reshaped dance in British musicals, often to be found at No. 1 Coward's apartment for late night rehearsals, such as Bradley's importance. Meet Jack Johnson, the first African American Heavyweight Boxing Champion who toured Britain's theatres during World War 1 and brought the sounds of Chicago to places like war-weary Dundee. Discover the most prolific Black theatre practitioner you've never heard of, William Garland, who worked for 40 years across multiple continents and championed Black British performers. Marvel at performers like cabaret star Mabel Mercer, born in Stafford in 1900, who sang and conducted theatre orchestras across the UK, as well as Black Birmingham comedian Eddie Emerson, who was Garland's partner for decades. Many of their names and works have never been included in histories of the British musical until now.

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