## CONTENTS

**List of Figures**  xi  
**Explanatory Note about Audio Examples**  xiii  
**Preface**  xv  

### Part One  INTRODUCTIONS  1  

1. Contexts and Strategies  3  

2. Nineteenth-Century European Roots: Models and Topics  19  
   - Paris (and Berlin)  20  
     - *The Black Crook* (1866)  20  
   - London: W. S. Gilbert (1836–1911) and Arthur Sullivan (1842–1900)  29  
     - *H.M.S. Pinafore; or, The Lass That Loved a Sailor* (1878)  34  

3. Early American Developments: Minstrelsy, Extravaganza, Pantomime, Burlesque, Vaudeville  47  
   - Minstrelsy  49  
   - Extravaganza  59  
   - Pantomime  60  
   - Burlesque  61  
   - Vaudeville  62  
   - A Gilbert and Sullivan Postscript on American Minstrelsy  63  

4. American Song through Tin Pan Alley  67  
   - Minstrel Songs  67  
   - The Early Tin Pan Alley Era  70  
   - Classic Tin Pan Alley  77  
     - *Anything Goes* (1934)  88
## CONTENTS

### Part Two  
**DEFINING AMERICA**  

5. Whose (Who’s) America?  

*Little Johnny Jones* (1904)  
*The Cradle Will Rock* (1938)  

6. American Mythologies  

*Oklahoma!* (1943)  
*Guys and Dolls* (1950)  
*The Music Man* (1957)  

7. Counter-mythologies  

*Hair* (1967–68)  
*Assassins* (1991)  

### Part Three  
**MANAGING AMERICA’S OTHERS**  

8. Race and Ethnicity  

*Show Boat* (1927)  
*Porgy and Bess* (1935)  
*West Side Story* (1957)  
*Fiddler on the Roof* (1964)  

9. Dealing with the Second World War  

*The Sound of Music* (1959)  
*Cabaret* (1966)  

10. Exoticism  

*The Mikado; or, The Town of Titipu* (1885)  
*The King and I* (1951)  
*Pacific Overtures* (1976)  

11. Afterword: Other Directions, Other Identities  

Appendix A  
Art and Commerce: The Business of Making Musicals  
Appendix B  
Additional Resources
CONTENTS

Notes 319
Bibliography 341
Index 351