

American Theatre History

Professor Meg

### Pre- Annotated Bibliography

By, A. B. (1975, Oct 01). Books of the times. *New York Times (1923-Current File)* Retrieved from <https://search-proquest-com.ccny-proxy1.libr.ccny.cuny.edu/docview/120587018?accountid=9967>

The article i will be using is **Books of The Times: The Haunted Air of Art:** and in it, it tells us how musicals were successful and unsuccessful and what makes a musical successful or unsuccessful. According to the article, in 1975, musicals were rated based on their impact to the audience rather than its merits, so even if your play was very good and was deep, it wouldn't matter if your audience didn't enjoy the musical, then there was a possibility that the musical will fail in its purpose. This was under the influence of McLuhanism. This article can help us in the future by helping us identify famous musicals that were considered impactful back in 1975.

By, D. J. (1975, Nov 23). Dance makes the musicals go 'round. *New York Times (1923-Current File)* Retrieved from <https://search-proquest-com.ccny-proxy1.libr.ccny.cuny.edu/docview/120547405?accountid=9967>

By, R. B. (1975, Oct 05). Regional theater notes: George M. cohan would approve. *New York Times (1923-Current File)* Retrieved from <https://search-proquest-com.ccny-proxy1.libr.ccny.cuny.edu/docview/120297329?accountid=9967>

Another article about musicals is **Dance Makes The Musicals Go 'Round: Dance Makes Musicals Go 'Round:** this article is telling us that back in the year 1975 plays were emerging all over the place, a lot of people were talking about them and their tickets were sold out pretty quickly. It was like a golden age for musicals. One of the musicals emerging was *A Chorus Line*. Another article that ties up to this point is **Regional Theater Notes: George M. Cohan Would Approve: Notes on Regional Theater:** and it says how back in 1975 theaters would actually recreate works from Eugene O'neil, Tennessee Williams and other great authors that I don't know about. During that year, a lot of plays were being premiered such as "Joan of Lorraine", and new authors were discovered, such as "Alan Arkin" who wrote "Joan Lorraine. Musical tickets were impossible to obtain if you didn't get them early. In the future this article can help us see the value of musical from back in 1975 to our year.

By, M. G. (1975, Nov 09). A playwright's invention named Papp. *New York Times (1923-Current File)*

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Seabrook, John. "Le Temps Perdu." *The New Yorker*, 9 Jan. 2017, p. 21. *Literature Resource Center*,

[http://link.galegroup.com.ccny-proxy1.libr.ccny.cuny.edu/apps/doc/A477349543/LitRC?u=cuny\\_ccny&sid=LitRC&xid=c64c87b0](http://link.galegroup.com.ccny-proxy1.libr.ccny.cuny.edu/apps/doc/A477349543/LitRC?u=cuny_ccny&sid=LitRC&xid=c64c87b0). Accessed 27 Sept. 2018.

The last article I want to talk about was **A playwright's invention named Papp: Even as he talks, the most powerful and single-minded man in the American theater is changing**

**his mind, and tactics, and schedule.** Which basically talks about a specific guy In this article, Joseph Papp has become the dominant producer in commercial theater. A Michael Bennett musical was showing at the Shubert Theater on Broadway, it was the biggest hit and who's ticket was very expensive in town. This man was really amazing. This article can help us identify specific people similar to Joseph Papp who were also great and maybe people even greater. I couldn't find songs in the year 1975 that could relate to the music in "A Chorus Line" except for a band "Le Temps perdu" which is French for "The time lost". They were a rock band and had a lot of fans back in 1975. and if there is then that song would be in another musical, who will probably have a similar story as "A Chorus Line" because most of the songs were describing events happening in the story. I wasn't able to get an article on Gale so I did two articles from New York Times instead. Thank you for reading .