

# Music, Theatre and Performance - (DRA020N233S)

[View Online](#)

Alston, Joshua (2012) 'NBC's Smash can be the next Glee – by not being the next Glee : Guardian TV and Radio Blog'. London: guardian.co.uk.

Attenborough, Richard and Dante, Nicholas (2008) 'A chorus line'. [UK]: Optimum Home Entertainment.

Atypon Systems (no date) 'Studies in Musical Theatre', Atypon Link.

Auslander, Philip (2004) 'Performance Analysis and Popular Music: A Manifesto', Contemporary Theatre Review, 14(1), pp. 1–13. Available at: <https://doi.org/10.1080/1026716032000128674>.

Auslander, Philip (2006) Performing glam rock: gender and theatricality in popular music. Ann Arbor, [Mich.]: University of Michigan Press.

Banfield, S (1996) 'Company', in Sondheim's Broadway musicals. Ann Arbor, Mich: University of Michigan Press, pp. 147–176.

Bannister, Matthew and ebrary, Inc (2006) White boys, white noise: masculinities and 1980s indie guitar rock [electronic resource]. Aldershot, England: Ashgate.

Bennett, Andy (2004) Remembering Woodstock. Aldershot: Ashgate.

Brecht, Bertolt and Willett, John (1974) Brecht on theatre: the development of an aesthetic . London: Eyre Methuen.

'Buffy the vampire slayer: Season 6' (2006). 20th Century Fox Home Entertainment.

Burger, A. (2010) 'Wicked and Wonderful Witches : Narrative and Gender Negotiations from The Wizard of Oz to Wicked', in Beyond adaptation: essays on radical transformations of original works. Jefferson, N.C.: McFarland & Co, pp. 123–132.

Cohen, Sara (2007) Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles. Aldershot: Ashgate.

Collins, Karen (2008) From Pac-Man to Pop Music: Interactive Audio in Games and New Media. Aldershot: Ashgate.

Del Deo, A. and Stern, J.D. (2008) 'Every little step: the journey of "A Chorus Line"'. U.S.A.: Sony Pictures.

Draper, Natalie (2010) 'Concept meets narrative in Sondheim's "Company": Metadrama as a method of analysis', *Studies in Musical Theatre*, 4(2), pp. 171–183. Available at: [https://doi.org/10.1386/smt.4.2.171\\_1](https://doi.org/10.1386/smt.4.2.171_1).

Ellis, Sarah, T. (2011) '"No day but today": Queer temporality in Rent', *Studies in Musical Theatre*, 5(2), pp. 195–207. Available at: [https://doi.org/10.1386/smt.5.2.195\\_1](https://doi.org/10.1386/smt.5.2.195_1).

Everett, W.A. and Laird, P.R. (eds) (no date a) 'From Hair to Rent: is "rock" a four-letter word on Broadway?', in *The Cambridge companion to the musical*. Third edition. [Cambridge, U.K.]: Cambridge University Press, pp. 235–249.

Everett, W.A. and Laird, P.R. (eds) (no date b) 'The creation of a Broadway musical: Stephen Schwartz, Winnie Holzman, and Wicked', in *The Cambridge companion to the musical*. Third edition. [Cambridge, U.K.]: Cambridge University Press, pp. 340–352.

Fetterman, William (1997) *John Cage's theatre pieces*. Amsterdam, Netherlands: Harwood Academic Publishers.

Fouz-Hernandez, Santiago (2004) *Madonna's Drowned Worlds*. Aldershot: Ashgate Publishing.

Garland, Judy, Baum, L. Frank, and Fleming, Victor (2001) 'The wizard of Oz'. [U.K.]: Warner Home Video.

Gelles, Barrie (2011) 'Glee and the "Ghosting" of the Musical Theatre Canon', *Popular Entertainment Studies*, 2(2), pp. 89–111.

'Glee - Season 1 [DVD]' (no date). Available at: [http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B003O85FAU/ref=sr\\_1\\_4?s=dvd&ie=UTF8&qid=1358162938&sr=1-4](http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B003O85FAU/ref=sr_1_4?s=dvd&ie=UTF8&qid=1358162938&sr=1-4).

'Glee - Season 2 [DVD]' (no date). Available at: [http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B00519H2S8/ref=sr\\_1\\_9?s=dvd&ie=UTF8&qid=1358162970&sr=1-9](http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B00519H2S8/ref=sr_1_9?s=dvd&ie=UTF8&qid=1358162970&sr=1-9).

'Glee - Season 4 [DVD]' (no date). Available at: [http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B0083UEVNQ/ref=sr\\_1\\_1?ie=UTF8&qid=1380794937&sr=8-1&keywords=glee+season+4](http://www.amazon.co.uk/Glee-Season-DVD-Lea-Michele/dp/B0083UEVNQ/ref=sr_1_1?ie=UTF8&qid=1380794937&sr=8-1&keywords=glee+season+4).

'Glee: Season 3' (2012). [UK]: 20th Century Fox Home Ent.

Greif, Michael and Warren, Michael John (2009) 'Rent'. [UK]: Sony Pictures Home Ent.

Hawkins, Stan (2002) *Settling the pop score: pop texts and identity politics*. Aldershot: Ashgate.

Inglis, Ian and ebrary, Inc (2006) *Performance and popular music: history, place and time* [electronic resource]. Aldershot, Hants, England: Ashgate.

Isherwood, Charles (2007) 'On This Rock, Build a Future for Musicals'.

- Jones, Carys Wyn (2008) *The rock canon: canonical values in the reception of rock albums*. Aldershot, Hants: Ashgate.
- Laird, Paul, R. (2011) "'It Couldn't Happen Here in Oz': Wicked and the creation of a "critic-proof" musical', *Studies in Musical Theatre*, 5(1), pp. 35–47. Available at: [https://doi.org/10.1386/smt.5.1.35\\_1](https://doi.org/10.1386/smt.5.1.35_1).
- Lamb, Andrew (2000) *150 years of popular musical theatre*. New Haven [Conn.]: Yale University Press.
- Lehman, Engel and Kissel, Howard (2004) 'Romance', in *Words with music*. New ed. New York: Roundhouse [distributor], pp. 106–119. Available at: <https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=1753156>.
- Leonard, Marion (2007) *Gender in the Music Industry: Rock, Discourse and Girl Power*. Aldershot: Ashgate.
- Lodge, Mary Jo (2007) 'Beyond "Jumping the Shark": the new television musical', *Studies in Musical Theatre*, 1(3), pp. 293–305. Available at: [https://doi.org/10.1386/smt.1.3.293\\_1](https://doi.org/10.1386/smt.1.3.293_1).
- Lundskaer-Nielsen, Miranda (2008) *Directors and the New Musical Drama*. Palgrave Macmillan. Available at: <https://roe.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Roehampton&isbn=9780230611245&uid=^u>.
- McMillin, Scott (2006) *The musical as drama: a study of the principles and conventions behind musical shows from Kern to Sondheim*. Oxford: Princeton University Press. Available at: <http://site.ebrary.com/lib/roehampton/Doc?id=10961871>.
- McNulty, C (2008) "'Spring Awakening" is all about the strife'. Los Angeles: latimes.
- Meizel, Katherine (2009) 'Making the Dream a Reality (Show): The Celebration of Failure in American Idol', *Popular Music and Society*, 32(4), pp. 475–488.
- Mendes, Sam (1997) 'Company'. London: BBC.
- Miller, Scott (2007) *Strike up the band: a new history of musical theatre*. Portsmouth, NH: Heinemann.
- Moore, Allan F. (2001) *Rock, the primary text: developing a musicology of rock*. 2nd ed. Aldershot: Ashgate.
- Moore, Tracey (2006) 'Teaching the Broadway singing style in the era of American Idol', *Studies in Musical Theatre*, 1(1), pp. 85–95. Available at: [https://doi.org/10.1386/smt.1.1.85\\_1](https://doi.org/10.1386/smt.1.1.85_1).
- Peddie, Ian (2006) *The Resisting Muse*. Aldershot: Ashgate.
- 'Phantom of the opera: behind the mask' (2006). London: BBC 2.

Prece, Paul and William A., E. (2008) 'The megamusical: the creation, internationalisation and impact of a genre', in *The Cambridge Companion to the Musical*. Cambridge: Cambridge University Press, pp. 250–269. Available at: <https://doi.org/10.1017/CCOL9780521862387.015>.

Price, Lonny (2011) 'Sondheim: The birthday concert: the birthday concert'. Decca.

Rapaport, Pola and Held, Wolfgang (2007) 'Hair: Let the sun shine in : the musical that transformed a generation'. New York: Alive Mind.

Rebellato, Dan (2011) 'Does the mega-musical boom mean theatre's bust?: Guardian Theatre Blog'. London: [guardian.co.uk](http://guardian.co.uk).

Reising, Russell (2006) *Speak To Me*. Aldershot: Ashgate.

Siropoulos, Vagelis (2010a) 'Cats, Postdramatic Blockbuster Aesthetics and the Triumph of the Megamusical', *Image & Narrative*, 11(3), pp. 128–145.

Siropoulos, Vagelis (2010b) 'The Bohemian Iconoclast and the Corporate Giant: Julie Taymor's Staging of Disney's *The Lion King*, or The Portrait of the Avant-Garde Artist as a Corporate Employee', *Gramma: Journal of Theory and Criticism*, 10, pp. 137–150.

Siropoulos, Vagelis (2011) 'Megamusicals, spectacle and the postdramatic aesthetics of late capitalism', *Studies in Musical Theatre*, 5(1), pp. 13–34. Available at: [https://doi.org/10.1386/smt.5.1.13\\_1](https://doi.org/10.1386/smt.5.1.13_1).

'Smash - Season 1 [DVD]' (no date). Available at: [http://www.amazon.co.uk/Smash-Season-DVD-Debra-Messing/dp/B0072CM1SI/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1358163078&sr=1-1](http://www.amazon.co.uk/Smash-Season-DVD-Debra-Messing/dp/B0072CM1SI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1358163078&sr=1-1).

Sondheim, S. and Doyle, J. (2007) 'Company: a musical comedy'. Image Entertainment.

Sondheim, Stephen and Burton, Tim (2008) 'Sweeney Todd: the demon barber of Fleet Street'. [UK]: Warner Home Video.

Sondheim, Stephen and Furth, George (1996) *Company*. London: Nick Hern.

Sternfeld, J. (2007) *The megamusical*. Bloomington, Ind: Indiana University Press. Available at: <https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=312916>.

Sternfeld, Jessica (2006) '"To Love Another Person Is to See the Face of God" Les Misérables', in *The megamusical*. Bloomington: Indiana University Press, pp. 175–225. Available at: <https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=312916>.

Swayne, Steve and ebrary, Inc (2007) *How Sondheim found his sound* [electronic resource]. 1st ed. Ann Arbor [Mich.]: University of Michigan Press. Available at: <https://roe.idm.oclc.org/login?url=https://www.jstor.org/stable/10.3998/mpub.99247>.

Tate, Joseph (2005) *Music and Art of Radiohead*. Aldershot: Ashgate.

'The Sondheim review' (1994), *International Bibliography of Theatre&Dance with Full Text*.

'The Stephen Sondheim Collection' (2008). Bmg.

Vandevender, Bryan M (2009) 'A substitute for love: the performance of sex in "Spring Awakening"', *Studies in Musical Theatre*, 3(3), pp. 293–302. Available at: <https://doi.org/10.1386/smt.3.3.293/1>.

Whedon, Joss (2002) *Once more with feeling: Buffy the Vampire Slayer script book*. London: Pocket.

Whiteley, Sheila, Bennett, Andy, and Hawkins, Stan (2004) *Music, space and place: popular music and cultural identity*. Aldershot: Ashgate.

Wolf, Stacy (2011) 'It's all about popular: Wicked divas and internet girl fans', in *Changed for good: a feminist history of the Broadway musical*. New York: Oxford University Press, pp. 219–236.

Wolf, Stacy Ellen (2008) "'Defying Gravity": Queer Conventions in the Musical Wicked', *Theatre Journal*, 60(1), pp. 1–21. Available at: <https://doi.org/10.1353/tj.2008.0075>.

Woll, Allen (1989) *Black musical theatre: from Coontown to Dreamgirls*. Baton Rouge: Louisiana State University Press.

Wollman, E. (2010) *The theater will rock: a history of the rock musical, from Hair to Hedwig*. Ann Arbor, Mich: University of Michigan Press. Available at: <http://site.ebrary.com/lib/roehampton/Doc?id=10395622>.

Wollman, Elizabeth and Sternfeld, Jessica (2011) 'Musical theatre and the almighty dollar: What a tangled web they weave', *Studies in Musical Theatre*, 5(1), pp. 3–12. Available at: [https://doi.org/10.1386/smt.5.1.3\\_2](https://doi.org/10.1386/smt.5.1.3_2).

Young-Gerber, Christine (2010) "'Attention must be paid", cried the balladeer: The concept musical defined', *Studies in Musical Theatre*, 4(3), pp. 331–342. Available at: [https://doi.org/10.1386/smt.4.3.331\\_1](https://doi.org/10.1386/smt.4.3.331_1).