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Musical Theatre (First Edition) by Sarah Marschner "Filled with fascinating information and insight into theatrical history, Musical Theatre teaches students about the performance genres that came to America with European immigrants and evolved over time to become the unique American form of entertainment known as musical theatre.

Share Now Tour booking can be a pretty thankless task, especially for emerging companies. But the growing number of events, festivals and venues presenting European work would suggest otherwise. Unsurprisingly, the question of a language barrier featured heavily. Many people will happily go to see a subtitled film, so why not theatre? Opera seems to have got over this particular hump and has attracted new audiences as a result. Is there a sense of superiority about the quality of British theatre, which means that we unconsciously mark down work that is not in English? It blurred the boundary between translation, narration and commentary, meaning that the surtitles almost became a fourth character. There is huge mobility across the EU and, referendum permitting, this will be the norm for the next generation. Cities such as London and Birmingham are already very diverse, and old categorisations of ethnicity and assumptions about language are becoming meaningless, as communities are much more fluid and multicultural. In terms of venues finding ways to mitigate the risk of programming European companies, there is already much to learn from the growing number of festivals and venues that have successfully developed international programmes, using a variety of ways to engage with new and existing audiences. The programme at Flare in Manchester is more at the live art end of the spectrum, so its audience are already risk takers. Its programme is an extension of the type of work that venues such as Contact are already presenting. Slung Low in Leeds has a strong European programme. It thinks that the pay-what-you-decide model is a key factor in its success, as this removes the risk for audiences. There was also discussion about venues such as Arc in Stockton using this method, and seeing increased audience engagement and attendance. The Be Festival model has a different but equally successful approach. The inclusion of a shared meal adds to the sense of community. The Best of Be Festival tour takes three pieces from the event, offering a low-risk package to venues. Discussion around touring and programming European work led to the suggestion that a consortium might be the answer. There are initiatives supporting aspects of touring, such as House and the National Rural Touring Network. The world music network, Making Tracks, works with a consortium of venues committed to a number of tours each year. Making Tracks selects artists and produces the tours, creating a simple package for a flat fee. This makes booking simpler for venues, and removes dealings with foreign tax or non-sterling payments. A consortium could provide a means to share best practice, raise awareness and strengthen links across the sector. It would be able to offer support and advice to visiting European companies unfamiliar with our touring model. The notion of travelling from venue to venue is new to them, as are expectations around marketing, for example. All new and emerging companies face the issue of being an unknown quantity when trying to get their work booked, but companies from outside the UK are particularly disadvantaged. UK-based companies have at least grown and developed on their own turf, their reputation spreading by word of mouth. European companies have to reach a certain level of development before they can take the risk of travelling to the UK, so they arrive on the scene seemingly out of nowhere. A consortium could pool its knowledge and experience to curate an offer that other venues would feel confident in booking.

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Sarah Marschner graduated from the University of Rhode Island and worked on her advanced degree from the University of New Hampshire, Durham, where she is now the master teacher of Theatre and the History of Musical Theatre. In addition to teaching, she is a long-time performer with the Little Red Wagon theatrical group and has written and.

Bills, bills, nothing but bills: What is it, you old fool? What has finally come? After twenty-five years, an invitation from the king! I have a personal audience with him tomorrow at four! Well, just imagine that. It certainly has been a long wait. We must make good use of this meeting. We must impress his majesty and make him remember you. I do want to be remembered. But, to be honest my dear, what do I have that is special or unique? MARIA on entrance after overhearing: I always thought you were someone very special and unique and different. Why would you want to be anything more than you are now? What a delight it would be. Days of leisure, rest We could go to Bavaria. We could go to New York. We should travel to Paris. But only for a week, so go. Well Daddy, I think you are being foolish. We have a good life here. Be off with you, my child. To your room, your mother and I have many plans to make. Think it out again, Daddy. Why must you try and impress the king? What would make the king notice me, separate the men from the boys? I could tell him we have a chicken with two heads. You silly, suppose he wanted to see it? I could tell him I can beat anyone he selects at chess. I could convince him that I am the seventh son of the seventh son and that I have magical powers. Certainly, and then he asks you to make his favorite dog sing opera. What would you do then, maestro? He could ask just about anything I read yesterday in the Court Crier that our beloved king is going to marry again. What do you make of that? Foolish woman, what should I make of it? What can she offer? Friends, I am bored. I wish I had some excitement around here, something is missing from my life. Your majesty, what is it that you lack, we will do our best to cheer you up. What is it that you want? For your pleasure, sire, here is your court jester to cheer up the palace. Watch, your majesty, and laugh and enjoy. Perhaps some delicious food will help your mood. So let us at least try, Sire Yes monsieur, Your Highness I have heard about your recent disposition and I have put lots of sugar in all of the dishes I made. After the king samples the appetizers he shakes his head in disinterest. Too bad, your majesty. This was my best pate de froie gras. I must assume that you are now ready for the main course. Give it your best shot, Chef. Here it is, sire. This is my specialty. You are going to love this. Well, back to the old pastry board. Chef, the desserts, quickly. Of course, the desserts. How about going on with your regular appointments. Your first appointment is with a Miller who has been trying to see you for 25 years. This should provide some amusement for you. Presenting our local miller. Yes, sire, and words cannot describe an honor which is mine this morning. For you to allow me to come and see your palace It is just that I have such an admiration for you. Sire, I wish to offer my services in anything I can do for you. Your offer is accepted, well if that is all Well, there is one more thing that I wish to tell you. It is almost too small to mention. Get on with it. I have a beautiful young daughter, sire, that has a very special talent. KING to the P. Here we go again, not another beautiful daughter. Hear me out, sire. She really is quite special. This ought to be good. Just tell us what the girl does, my man. Well since childhood this girl has been able to spin straw into gold. I thought he was going to say that she could play a sonata on the piano. She can spin gold. Bring this girl to me This could win you a place in the history books, Your Kingship. Bring this wench to work at the Palace. Where is she, I should like to meet her. She is right outside with her mother. However, she is very shy and does not like to bring attention to her gift. Prime Minister, go and fetch her. Your Majesty, this is my wife and my daughter, Maria. How do you do. Come here child and let me look at you. You honor us, sire, by letting us come in and meet you. I wanted to meet you, Maria. I have just heard from your father about your special talent. What particular talent do you speak of, sir? Remember, sire, she is very shy and modest. No need to hide your light under a bushel. You should be proud of such a gift. Of what gift do you speak?

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Sarah Jane Marschner believes that musicals are different because That musicals are universal and can affect everyone in some way Immigrants to the United States were drawn to the music of George M. Cohan because it was so inherently patriotic and passionate in its Americanism.

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