

1: Music of the Postwar Era - Don Tyler - Google Books

Best Broadway Musicals in NYC - all information & schedule. A great musical production captivates your eyes & ears while an exciting storyline unfolds through lyrics and melodies. A great musical production captivates your eyes & ears while an exciting storyline unfolds through lyrics and melodies.

Obviously, as a first grader I was not completely enthralled with the hit songs of the era, but my family was listening to Your Hit Parade weekly. And my parents and I were always singing the currently popular hits. Popular music has been an important part of my life as a consumer, performer, and teacher. It does appear, however, that the public chooses commercialism over quality most of the time. A song may be well written but still have no hit potential. Beauty is definitely in the ear of the beholder when it comes to popular music hits, and commercialism defeats quality in most instances. The starting point for me in the writing process for this book was to look at the various charts that were available between and I knew what songs I liked and thought were the best from this time period, but I thought it was extremely important to find some evidence to support or to refute my personal preferences. Some critics may rightfully claim that I have been too chart oriented, but as fallible as the pop charts were, they furnished me with reasonably accurate information as to which songs should be included. I quickly found that the various charts very seldom agreed with each other, so I decided to combine the available charts to form a more accurate measurement of popularity. Joel Whitburn, generally recognized as the Billboard guru, has published several books using the Billboard charts, but for this book I primarily used A Century of Pop Music and Pop Memories. I used John R. I simply counted the weeks each song spent at number one over the period covered by this book. The tiebreaker was the total number of weeks on the program. Variety published a top ten for each year from through in its January 14, , edition. There were two potential sources for Cash Box information: There were many conflicts of information between these two sources. The unfortunate result was several ties when songs collected the same number of weeks at the top. Next, I simply assigned numbers to the corresponding place on the charts. I started with number one equaling 40 points, number two equaling 39 points, etc. That qualified the song as the top Preface ix hit of because no other song collected more points. The Cash Box chart began in Your Hit Parade ended on June 7, This simple system did necessitate a few arbitrary decisions. Some of the charts counted all recorded versions of the song as one, while others ranked each version as a separate entity. In normal circumstances, using all four charts, if a song was number one on all the charts, the total number of possible points would be Using three charts pre, before Cash Box started , the total would be Billboard had three popular versions of it ranked No. Those rankings added together came to points, 95 points too many. Therefore, I made an executive decision: I have listed the multiple rankings under each song in the Top Hits of the year so readers can make their own judgment as to relative popularity. The combined charts from through are available in the appendix. The songs included were from a variety of genres from country, jazz, Hollywood film music, Broadway musical songs, gospel, rhythm and blues, calypso, and mainstream pop. Several songs are included that did not chart particularly high, but were important or historic songs. I tried to write this book in a reader-friendly style, not to impress some imaginary music critic, but as I would want someone to write for me to x Preface read. I do not pretend to be a popular-music scholar. My goal is to play the role of guide for those reminiscing readers, or for those too young to remember, but who want to learn about the popular music of the postwar era. I sincerely hope that the reader enjoys reading this book as much as I enjoyed researching and writing it. One needs quantitative data concerning record and sheet-music sales, radio and television airings, the number of jukebox plays, and public performances of songs. New Yorkers and Californians, Northerners and Southerners, Republicans, Democrats, men, women, and children€” million of you have told us what songs you want to hear this Saturday night. Although the exact methodology behind this survey was never revealed, most audience members were willing to accept the tabulations without question. This rather unscientific poll tended to produce skewed results. For instance, even though the surveyors consulted some unidentified bandleaders, the poll often ignored strictly instrumental songs. The show was very vocally oriented. Your Hit Parade started on July 20, , with the top fifteen songs of the week as determined by a nationwide survey. The

songs were played in a random order. The first show was an hour long and featured several guest stars, such as W. Fields, who had nothing to do with popular music. The show was sponsored by Lucky Strike Cigarettes, a product of the American Tobacco Company, during its twenty-five year run. The format varied from five to fifteen songs, with the most common number being seven. That song was usually a standard that was not currently popular. The length of the program also varied. The original was one hour, but both minute and minute versions were common at various times, with 30 minutes being the most prominent. Charting the Hits

3 The continuing popularity of certain songs over multiple weeks never seemed to be a problem for the radio version of the program. Regular listeners were willing to hear a repeat performance of songs, perhaps sung by different vocalists to provide variety. Your Hit Parade became a Saturday night ritual, except for its last season when it was on Friday night. During its peak years, millions of Americans sat in front of their radios each Saturday evening, waiting for the announcement of the top hits in the nation, especially the number-one song. It may be difficult for anyone who did not live during this period to understand the multigenerational appeal of the radio version of Your Hit Parade. It was a family institution each Saturday evening. On July 10, , Your Hit Parade premiered on television. It made four appearances that summer, and then regularly, beginning in October of that year, until its demise in April , less than a year after another network bought the program to try to revive it. For a few years, the program was simulcast on television and radio. The television version attempted to dramatize each song with innovative skits, elaborate sets, and a large entourage of performers. But creating new skits for longer-running popular songs proved much more difficult on television. Many of those commercial-free programs are now available for purchase. Some of the black-and-white television shows are also available. What killed Your Hit Parade? It may have died of old age! With the advent of television, the format of radio changed. Television took over the situation comedies and drama series. After a few years of floundering between its past and what the future might be, radio adopted the disc jockey format. Key disc jockeys in metropolitan areas, especially New York City, soon wielded considerable influence on song popularity. The rock-era audience wanted to hear only the singer who popularized the song sing it! They hated hearing a Hit Parade singer perform the song with an orchestra when the original had been recorded with a small, amplified 4 Music of the Postwar Era guitar ensemble. The rock music of the fifties was clearly targeted at youth and actually thrived on the disgust of its adult critics. Your Hit Parade was simply out of touch with the new music and youth culture. It had run its course. In the early years, Your Hit Parade, even with its less than scientific survey of hits, was considered the authority on what music was most popular. It maintains several internationally recognized music charts that track the most popular songs and albums in various categories on a weekly basis. Its most famous chart, the Billboard Hot , ranks the top songs regardless of genre and is frequently used as the standard measure for ranking songs in the United States. The Billboard survey is the corresponding chart for album sales. Billboard magazine was founded in as a trade paper for the billposting industry, hence its name. Within a few years of its founding, it began to carry news of outdoor amusements, a major consumer of billboard space. Billboard next became the official magazine for circuses, carnivals, amusement parks, fairs, vaudeville, minstrels, whale shows, and other live entertainment. By the mid s, the magazine began committing more and more space to music coverage. The first national No. The popularity of songs played on the radio was measured separately, ranked for the first time with a position chart on January 27, Sheet-music sales evidently were not considered. Their tours, nightclub appearances, radio dates, and recording sessions were big news in the entertainment industry. The music business was hot and Billboard had begun to dedicate more and more of its pages to music, radio, and jukebox coverage. Then in December came the shock of war. The magazine often reminded entertainers of their important role in the war effort. After the war, Billboard changed with the times. With the arrival of the rpm record and the LP, the music industry was poised for a boom. The Billboard Book of No. In November , Billboard published its first position pop chart, the Top The Hot has been published since , combining sales of singles and radio airplay for the first time. Over the years, Billboard has become the best-known popular music charting organization. Joel Whitburn, in *A Century of Pop Music*, says that in *Variety* published the top sellers each month for the major labels.

2: Best Broadway Musicals in New York City -

How New York's Postwar Female Painters Battled for Recognition storefront just off Broadway, rented by the artists themselves, the show was a boisterous call for attention by a new.

This car is red and orange with silver lettering. This item is New, and the box is in Excellent condition. I noticed that the radio line on the top of the car is loose on one end. Recommended for ages 14 and up. If you purchase more than one item from us, we will combine orders to save on shipping costs. Please contact us within three days of the end of the auction. Blue Mountain Trains is a small, Internet-based business that is dedicated to providing the best model railroad and hobby items to the public. We strive to offer the best deals we can to our customers. We specialize in HO and N scales, and are very knowledgeable about model trains in general. Feel free to contact us for all your model railroading needs! The method of shipping I use varies depending on the weight of the packed box. I will try ship your purchase via the most cost-effective form of shipping. In general, small, lightweight items that can fit into a small padded envelope will ship via First Class Mail. Books and magazines will ship via Media Mail. Packages weighing less than 4 pounds will usually ship via Priority Mail. Packages weighing 4 pounds or more will ship usually via UPS Ground. International orders will usually ship via Global Priority Mail. Be aware that some items are heavy, and may cost more to ship than you paid for it! If you win more than one auction, I will combine them to save shipping charges. I try to ship items as soon as payment is received, but sometimes other matters interfere. International orders may take a couple days to ship, due to the fact that I cannot always make it to the post office immediately after an auction. I charge a small handling fee to cover expenses such as shipping boxes, packing material, padded envelopes, and the like. Not all items fit neatly into a USPS Priority Mail box, and may need additional packing to arrive safely at your destination. I feel this is a reasonable fee; I am not looking to make a profit from it. Shipping costs are based on the weight of the item on which you are bidding, plus the weight of the box and any packing material I may use in which to ship this item. If you purchase more than one item, the total shipping weight may be overestimated and therefore not accurate. If you do purchase more than one item, please wait until I send you an invoice to pay for your purchases. If I overestimate your shipping charges I will refund the balance, especially for payments made through PayPal. Payment by PayPal will allow me to ship your item immediately. Please respond within 3 days of the end of the auction; if you do not respond in a timely fashion, I will leave myself the option to leave negative feedback and either sell to the next highest bidder or relist the item. Due to changes in eBay payment rules, I can only offer PayPal as a payment option. Please contact me if you have any questions. If you ever have any problems with your purchase, please contact us first, before leaving feedback! We would appreciate to opportunity to fix any problems you might have. Please e-mail if you have any questions. Good Luck, and happy bidding! Foreign buyers please note: I will ship your purchase by whichever method you would prefer. The shipping charge that appears at the end of the purchase will be based on the cost of Priority Mail International. I can ship your package via First Class International if you prefer; however, I will not be held responsible if your package is damaged or lost enroute. Please note, I will not falsify customs forms for you.

3: Music of the postwar era / | Arlington Public Library

The Broadway production of Tina will feature choreography by Anthony van Laast, set and costume design by Mark Thompson, musical supervision by Nicholas Skilbec, lighting by Bruno Poet, sound by.

Are they a thing of the past, associated with the illustrious names of deceased composers such as Leonard Bernstein or Oscar Hammerstein ? The answer, emphatically, is: And, should you desire evidence for the continued vitality of the medium, or the enduring centrality of Broadway, here are ten shows you must see. Jacobs Theatre, features the compositions of Richard Oberacker. For the book and lyrics, Oberacker shares credit with Robert Taylor. The Book of Mormon opened on March 24, , so it was on Broadway in time to receive extra hype in connection with the candidacy of Mitt Romney, the first Mormon ever to receive a presidential nomination from a major political party in the U. The original cast featured Andrew Rannells and Josh Gad as the two elders sent from Utah to a remote Ugandan village in search of converts, Elders Price and Cunningham, respectively. Cats has been around forever, in Broadway years. It closed on Broadway in , and was revived there last year. Whether or not one is an admirer of the titular quadrupeds, this re-born show is worth a look. Chicago first opened on Broadway on June 3, It was revived there in and that revival still plays, more than 20 years later. The book is a collaboration of Ebb and Bob Fosse. The Lion King first opened on Broadway on November 13, three years after the box office success of the Disney animated film which it arose. Though it opened at the New Amsterdam Theatre, it is now showing at the Minskoff. The stage version was directed by Julie Taymor, and it made her the first woman ever to win the Tony for Best Direction of a Musical. Wright gave life to Mufasa. Phantom of the Opera, the Andrew Lloyd Webber musical derived from the Gaston Leroux novel that had inspired many film and stage adaptations before, opened on Broadway on January 26, It has never had to be revived because it is still running. Wicked is based on a novel of the same name by Gregory Maguire, which of course is a revisionist take on the classic L. Wicked won three Tony awards: It also broke the Broadway record for the highest-grossing single week. Critics were appropriately enthusiastic. Maybe you were introduced to the genre on a recent trip to New York City where you got to see Phantom of the Opera on Broadway. Or maybe you saw the recent film version of Les Miserables and just loved it. Many modern musicals are great and some, of course, are not , but the simple fact is that since musical theatre is a relatively young genre, it is very easy to trace its roots. If you really want to feel like you are familiar with the great musicals that started the phenomenon, here are five classic musicals you should get to know. Odds are you are already familiar with The Sound of Music, since most children have grown up watching the Julie Andrews film version. You might not know the original Rodgers and Hammerstein musical, however, which was Oklahoma!. Premiering on Broadway in , it is often credited as being the first American book musical because of the way it wove its songs directly into the plot. This is much truer to the original source material than the film version. Pick up the Original Broadway Cast Recording starring Andrews and Rex Harrison and see for yourself why it became the bestselling album in the country the year it was releasedâ€”and not just among musicals, but among music in general. Other Lerner and Loewe musicals you should become familiar with include Brigadoon and Camelot. Guys and Dolls has been a favorite of regional theatres, community theatres, and high school and college theatres ever since its original run. It has also come back to Broadway for three successful revivals. The musical has something for everyone, from gangsters to showgirls. It was one of the first projects for Stephen Sondheim, although Merman insisted he only write the lyrics rather than composing the music as well because he was still an unknown. The film version starring Rosalind Russell and Natalie Wood is worth watching. Fiddler on the Roof music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein, first produced in â€” Ushering in the second generation of musical theatre duos, Bock and Harnick wrote several great musicals together, but none has been more iconic than Fiddler on the Roof. The tale of the milkman Tevye and his daughters dealing with changing traditions and getting persecuted in Tsarist Russia took on some very heavy subject matter for a musical comedy, but it was handled expertly. You should watch it and enjoy the performance of Tevye as done by Topol, who continued to play the role for 40 years in touring productions around the country. Other Bock and

Harnick musicals you should get to know include Fiorello!

4: 10 great American musicals of the s | BFI

The Best of Postwar Broadway 8. Country and Western Music of the Postwar Years 9. The Most Noteworthy Composers and Lyricists of the Postwar Years The.

Its quick moves and broad gestures, played out in song and dance, are the movies at their purest, and pleasure at its most transcendent. The musical was the studio system on its grandest scale, where the exhilaration of spectacle took precedence over everything else on screen. By the s, the big studios of the era — led by MGM — were embracing Technicolor, the new widescreen formats and a heavily theatrical style of production design that offered factory-produced escapism in the anxious postwar period. The decade saw the American musical at both its nadir and its apogee: Meanwhile, with the excitement of a new age of pop music, the heartland of American virtue was growing weary of such flagrant displays of cheer, and would come to want something different. *Guys and Dolls* was one of many great American musicals in a period of profound societal, cultural and indeed cinematic upheaval. Here are 10 more to tap-dance their way into your heart. He plays a former GI now pursuing a quaint life as an artist in the French capital, and soon finds himself caught up between jealous sugar-mummy Nina Foch and a much younger gamine Leslie Caron. Originally considered to be the poorer cousin of *An American in Paris*, its magic shines through in its cornfed charm, delightfully limber set-piece numbers, and most of all, in its hearty, genuine love of its own craft. His second outing, the brassy, flirtatious *Gentlemen Prefer Blondes*, is a wondrous example of what his comic touch and wry understanding of the sex war could bring to a genre that was all about love and laughs. The choreography is by the legendary Jack Cole. Opposite her, James Mason, as the fading star now paying the price for fame, depicted the same self-medicating habits and crippling insecurities that would afflict Garland in later life. The original version is now never seen in its entirety but the restoration we have left is a bold, assured tragedy, not without moments of wit and levity, and propelled by captivating performances. It demonstrates an extravagance in decoration and costuming that is rare even for this most abundant of genres, and produced a score that remains stage gold it is earmarked for a Broadway revival in Yul Brynner stars as the autocratic monarch a part he would reprise on stage for the next 25 years who employs prim English teacher Deborah Kerr dubbed for singing by Marni Nixon to westernise his mass of children. The King plays a fascinatingly prophetic adumbration of his future self as Vince, a louche upstart who brings a planet to its knees yet spends the later stages of his career drifting from half-hearted singles to tame, formulaic films. He also danced with it; forgetting everything else, the best moment in the film is the sequence accompanying the title song, in which Presley does his gratifyingly senseless, hip-jerking routine that is still, nearly 60 years later, fantastically exciting. Like many of the films on this list, its looks dazzles as much as its sounds, but *Funny Face* even more so, being the rare studio musical shot on location in Paris no less. Although Charisse had by now developed a fluid chemistry with Astaire to compare with Ginger Rogers, the finest moment in the film has her partnered with the garment of the title. *Silk Stockings* was one of the last of the old-style Hollywood musicals, but what a legacy it left behind. But one title towered above them all: On Facebook, Ken Colwes suggested that leaving this classic off invalidated the entire list, while Peter A.

5: Music of the Postwar Era (American History through Music) - PDF Free Download

Rodgers and Hammerstein would go on to rule Broadway in the postwar years with their saccharine portrayals of romance and morality like South Pacific, The King and I, and The Sound of Music.

Suburbanization was a new phenomenon in this period that provided families with quality housing and areas to raise children. There were also the hippies who, while quite controversial, expressed themes of freedom, love and unity. There was also an increase in entertainment industries such as music and sport. It was also in this time period that New York City became a city of international prestige. However, New York also experienced hard times during this period, especially with the events of the Civil Rights reform and the increasing amount of "ghettos" that appeared throughout the state. With the depression in full swing, the economy was ravaged with unemployment in New York soaring above twenty percent. Having a water based route for trade was a great benefit to the state as it allows them to trade with virtually every country in the world. Along with the economic boom came the importance of women within the industrial business. However discrimination was very present with men earning around 67 dollars weekly and women earning only 42 dollars. New York City grew to one of the largest cities in the world greatly due to the flourishing economy after World War II. Supplying the demands just for the city was big business. In addition, 22 thousand businesses sold baked goods mainly for local consumption. B White stated that "New York is not a state capital or a national capital, but it is by way of becoming the capital of the world. Economic Impact on segregation[edit] The economic boom that occurred in New York State had an impact on segregation. This can be seen with the GI Bill, which benefited many returning soldiers. The GI bill was an economic stimulus mainly used to by veterans to buy homes. However, some of these housing units were built primarily for white citizens only. Thus, even economic stimulus plans showed racist attitudes as many returning African American soldiers were unable to benefit from them. Ports grew along the coast allowing industries to grow rapidly. Because of this rapid economic growth, businesses flourished and people enjoyed the benefits. The vastly growing economy not only benefit individuals but entire movements in the art world as well. Art at the time experienced a massive transformation with the introduction of abstract expressionism. For years the center of the art world had been Paris, however due to recent conflict in Europe, the art world shifted to New York, specifically Manhattan. There was no specific style to the Schools though its American radical approach had a major international influence that made New York the center of the postwar art world. New York City became the cultural center where the artists and composers in this group helped to further develop various types of art. The groups worked internally with each other in loose, personal relationships but also interacted with the other groups and drew inspiration from the different styles of art that were emerging in New York. These were abstract expressionists, impressionists and action painters that rejected past traditions and aimed for individual expression. While there was no specific style of art in the New York School, abstract expressionism was a major draw for artists at the time due to its expressive power and sense of freshness. One of their goals was to create a clear slate for a new kind of painting. They also strove to achieve abstraction and physicality in their art. William de Kooning was an innovator for abstract expressionism as well as a very influential artist at the time. He was one of the founders of the Eighth Street Artists Club which allowed artists to come together to exchange ideas. He sought to paint something that could not be predicted and refused to fall into a habitual style. De Kooning was a great inspiration for the artists in the New York School. Composers[edit] Another art form that was rapidly taking hold and gaining inspiration as well as fame was music. This group became the first American composers to have a major international impact. Like the visual artists, they began to break away from the past traditions of composing music for more innovative and personal expression. They came together through a chance meeting by Cage and Feldman and they introduced them to the others who would help form the group. They began to redefine the relationship between notation and performance. He started on a series of works called Projections which helped launch a vast repertory of experimental music. The framework in which it was written was actually hindered his ability to specify details in a piece but it showed a step away from the more conventional notation. Morton wanted to create music that was not tied to the past,

something he shared with John Cage and they brought to the New York School. The graphic notation was meant to allow the composer to direct the experience of the listener; it meant that the terms under which it did were different from the conventional notation. Conclusions[edit] The postwar period saw the peak of the exchange between musicians and artists. Both groups took inspiration from the other for their works. Before the war, Paris had been the center of the art world and with the New York School bringing together artists of many different disciplines, the focus was shifted towards New York City. Hippies and Woodstock[edit] Hippie Ideals and Dress[edit] America has long been a culture focused on materialism, however the hippies challenged this ideal. Being a generation that grew up after the war, they were lucky enough to avoid the economic struggles of the previous generation. Those who did not pursue careers that, as Janet Spence saw, were expressions of idealism, became part of a large self expression movement. This movement rejected materialistic goals and the formal ways of previous decades. Hippies also embraced a more promiscuous sense of sexuality in their personal habits. A distinct element of hippie culture stemmed from their clothing choices. With the quick onset in popularity of the hippie mentality, their style of dress was also a common criticism. Their Bohemian style of clothing reflected their ideals of peace, love and freedom, as well as showing no tie to class hierarchies or the class system. The hippie clothing style reflected a different way of living that went against the middle class, capitalist system and many people were not fond of this rebellion. A lot of the clothing choices were inspired by the dress in other countries and other cultures. There is a notion of the Apache society in the beige suede jackets with hanging tassels that were prominent among the people of the hippie culture. There is also an Asian influence in the baggy and loose cotton pyjama pants that hippies wore; the first time these pants were worn in public. With the clothing choices that were made by this subculture, it is evident that flowing fabric like the pajama pants resembled their free thoughts and ideas. Although the music of bands such as The Beatles and The Rolling Stones were extremely influential in hippie culture and music, they themselves were not accepted into the hippie culture because they lived in large mansions in England and played at large expensive venues. Bands like Jefferson Airplane, Big Brother, the Holding Company, and the Grateful Dead on the other hand, actually immersed themselves into the counter-culture by living with the hippies communally, taking drugs and playing music with them, as well as adapting their hair and clothing styles to the appearance of this new group. These outdoor music festivals were seen as an extension of hippie culture and it showed how their communal living practices began to centre around rock music. At these events, hippies would congregate and camp out in large fields to take part in spiritual freedom, sex, drugs and of course, to dance and listen to the musical acts and entertainment. Festivals were gatherings where the hippies could express themselves with like-minded people and feel a sense of unity in their love for peace, music and non-conformity. The largest of these festivals was the widely known and famous Woodstock Music and Arts Fair. The First Woodstock[edit] The very first Woodstock Music and Art Fair was scheduled to take place August fifteenth to August seventeenth in , however it was extended an additional day. Potter shows in that at its highest peak the event contained close to spectators. The event was held on the acre dairy farm of Max Yasgur just out of the boundaries of Bethel, New York. Considering the large number of people that attended, the festival was generally considered as occurring peacefully. The event was shadowed by terrible weather conditions and almost constant rain. Potter in concludes that due to the weather prior to the event, the planned fencing was not completed in time. This resulted in, as estimated by the events promoters, about only one tenth of the entire crowd actually paying the entry fee of seven dollars. As many as 18 of these pre sales were given refunds because they were unable to make it to the show to due the record breaking traffic jams backing up freeways for more than 8 hours in all directions of the festival. Even with the downpours and deep mud, the members of the Woodstock crowd and hippie culture proved to bond strongly together. Regardless of the obstacles, the peaceful, free as, loving mentality and ideals that the people of the hippie subculture sternly believed in connected them together. Despite all the tribulations leading up to the event it somehow came off as one of the most memorable and largest gatherings in music history. The music played by these groups at Woodstock reflected the key values of the hippies which was peace, love and freedom. This was not the original selection of the venue, it had originally been planned to happen in Mills Industrial Park located in the town of Wallkill, New York. However, due to insistent protesting by town

residents event co-ordinators Michael Lang and John Roberts were forced to find a new venue at the last minute. In the weeks leading up to the premier, the residents of Woodstock feared that thousands of hippies would arrive to see the film and bombard the little town. They were worried that there would not be enough room in their tiny movie theatre, or even in their small village, to fit all of them. However, only 30 people were turned away from the premier. This was only the first of many incidents in which the town feared a hippie take-over. Because Woodstock was a symbol of peace, love and the greater mood of the festival, it was natural that in the years following the festival, many hitch-hiking hippies would congregate there. The town was not prepared for these large amounts of drifters trespassing and setting up camps on their properties. The Woodstock Town Board had to have several meetings regarding this issue. At one point they even had to close all the public swimming pools for fear of the hippies swimming naked in them. But what the hippies were trying to express throughout their music and clothing, was the opposite of what was occurring for African Americans, who were struggling to gain a sense of equality. Woodstock was a turning point for youth culture, by the end of the festival the older generations had come to realize that the festival had not been primarily about political rallies or defying the established order. Instead it was more about connecting with similar minded individuals, sharing ideas, and enjoying a sense of peace and freedom during troubled times. The Music and Fashion Industries[edit] Fashion[edit] Christian Dior ballgown dating back to the s Post-war America was a time of economic growth that saw Americans spending vast amounts of money on consumer goods and services including fashion. During this time New York was also a hub for major fabric companies that were beginning to incorporate new materials, designs and fabrics into everyday fashion. This was also an era of change as many stereotypes in fashion were changing. Like today, fashion was always evolving and Americans during this time were trying to discover their own style. This however did not stop them from being influenced by some major European designers. Christian Dior boomed after the war; Dior wanted his designs in America, knowing that they would be popular there and started influencing New York City fashion. People were just emerging from a time of neutral coloured uniforms that lack originality and personal flare. Dior wanted the complete opposite of the uniform and focused on colours and body shape. Because of the huge industry in New York, many trends that came over from Europe started in New York and made their way westward.

6: History of New York State/Post-War New York - Wikibooks, open books for an open world

The best of four Rodgers & Hammerstein classics from the s (see also: Oklahoma!, ; Carousel, ; South Pacific,), Walter Lang's adaptation of Anna and the King of Siam is the American musical at its most opulent and pictorially magnificent. It demonstrates an extravagance in decoration and costuming that is rare even for.

7: The Legacy of Oklahoma!, the First Broadway Musical Sensation | The Saturday Evening Post

This film about Broadway opens with auditions, where the dance captain is a drill sergeant and the chorines are uber-disciplined grunts firing off a battery of moves.

8: The Return of a Choreographic Coup | The Munny

The New York Times calls it "the best musical of this century." The Washington Post says, "It is the kind of evening that restores your faith in musicals." And Entertainment Weekly says, "Grade A: the funniest musical of all time." Jimmy Fallon of The Tonight Show calls it "Genius."

9: Broadway World - #1 for Broadway Shows, Theatre, Entertainment, Tickets & More!

"The movie's strength -- at least from Broadway's perspective -- is the Academy Award-winning score by Alan Menken and his partner, Howard Ashman, who died early in , before work began on the stage version.

Rna Polymerase III The evidence of Acts Creating an equivalency map The dry drunk revisited V. 8. March 1811-Oct. 1812. Supernatural Proust The Daily Telegraph Easy Guide to Acol Bridge (Daily Telegraph) Oven recipe book in gujarati language Using the Export Wizard Splendors of the heart Lucy Moore, widow, and other heirs. Ibm kanban for dummies Trials and joys of marriage New Oresteia of Yannis Ritsos Combing Floridas Shores Using Windows 8 apps Report on review of security legislation RGT Classical Guitar Playing Step 1 2.2 The bending of light21 TV artist Jerry Yarnell paints landscapes in acrylic Guiding Young Teens Through Lifes Losses Prague 20th Century Architecture Learning mathematics through exploration And the soul speaks Pakistan in a nutshell Biology unity and diversity of life 14th edition Raggedy Ann in the deep deep woods The Gashouse Gang Alternative Londons survival guide for strangers to London Les Refrains Chez Les Trouveres Du Xiie Siecle Au Debut Du Xive (American University Studies, Series II) Cisco 2015 annual report Preston cotton martyrs Augustus P. Burditt. Ancestry of mayor Harold Washington, 1922-1987 System fault diagnostics, reliability, and related knowledge-based approaches Workplace Enrichment Activities for Hoggatt/Shanks Century 21? Computer Applications and Keyboarding Unlocking energy innovation The Astonished Man Basic black 26 edgy essentials for the modern wardrobe Legal concept of art