

The Theater Exp

Edwin Wilson



E I G H T H E D I T I O N

The Theater Experience

Edwin Wilson

*Graduate School and University Center
The City University of New York*



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St Louis
Bangkok Bogotá Caracas Lisbon London Madrid
Mexico City Milan New Delhi Seoul Singapore Sydney Taipei Toronto

McGraw-Hill Higher Education

A Division of The McGraw-Hill Companies

THE THEATER EXPERIENCE

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc. 1221 Avenue of the Americas, New York, NY, 10020. Copyright © 2001, 1998, 1994, 1991, 1988, 1985, 1980, 1976, by Edwin Wilson. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 0 VNH/VNH 0 9 8 7 6 5 4 3 2 1 0

ISBN 0072317280

Editorial director: *Phillip A. Butcher*

Sponsoring editor: *Allison McNamara*

Marketing manager: *David S. Patterson*

Senior project manager: *Gladys True*

Manager, New Book Production: *Melonie Salvati*

Photo research coordinator: *Sharon Miller*

Photo researcher: *Inge King*

Supplement coordinator: *Mark Stenicki*

New media: *James Febr*

Cover design: *Keith J. McPherson*

Interior design: *Maureen McCutcheon*

Compositor: *Carlisle Communications, Ltd.*

Typeface: *10/12 Garamond Light*

Printer: *Von Hoffmann Press, Inc.*

Cover photograph: © *Joan Marcus*, Kiss Me, Kate. *Scenic Design by Robin Wagner*,

Costume Design by Martin Pakledinaz.

Front cover: (left to right) *Michael Berresse, Vince Pesce, Marin Mazzie, Brian Stokes Mitchell*;

back cover: *Jerome Vivona, Amy Spanger*.

Library of Congress Cataloging-in-Publication Data

Wilson, Edwin.

The theater experience / Edwin Wilson.—8th ed.
p. cm.

Includes bibliographical references and index.

ISBN 0-07-231728-0

1. Theater. I. Title.

PN1655.W57 2001

792—dc21

00-024281

<http://www.mhhe.com>

A decorative graphic consisting of two overlapping, swirling lines in a golden-brown color, resembling a stylized 'e' or a calligraphic flourish, positioned above the title.

About the Author

Teacher, author, and critic, Edwin Wilson has worked in many aspects of theater. Educated at Vanderbilt University, the University of Edinburgh, and Yale University, he received a Master of Fine Arts degree from the Yale Drama School, as well as the first Doctor of Fine Arts degree awarded by Yale. He has taught at Yale, Hofstra, Vanderbilt, Hunter College, and the CUNY Graduate Center. At Hunter he served as chair of the Department of Theatre and Film and head of the graduate theater program. At CUNY he directs the Martin E. Segal Theatre Center.

Edwin Wilson was the theater critic of *The Wall Street Journal* for 22 years. In addition to *The Theater Experience*, he is coauthor with Alvin Goldfarb of *Living Theater: A History*, *Theater: The Lively Art*, and the *Anthology of Living Theater*,

also published by McGraw-Hill, and he was responsible for the volume *Shaw on Shakespeare*. He was the president of the New York Drama Critics Circle and served several times on the Tony Nominating Committee and the Pulitzer Prize Drama Jury. He is on the boards of the John Golden Fund, the Susan Smith Blackburn Prize, and the Theatre Development Fund, of which he was also president.

Before turning to teaching and writing, Edwin Wilson was assistant to the producer for the film *Lord of the Flies*, directed by Peter Brook, and the Broadway play *Big Fish, Little Fish*, directed by John Gielgud. He produced several off-Broadway shows and coproduced a Broadway play directed by George Abbott. He also directed in summer and regional theater, serving one season as resident director of the Barter Theater in Virginia.

GETTING STARTED IN THEATER

<i>Mel Gussow, Critic</i>	67	<i>Robin Wagner, Scene Designer</i>	349
<i>Zelda Fichandler, Director</i>	127	<i>Jess Goldstein, Costume Designer</i>	366
<i>Emily Mann, Playwright-Director</i>	176	<i>Peggy Eisenbauer, Lighting Designer</i>	387
<i>August Wilson, Playwright</i>	223		
<i>Richard Foreman, Director, Playwright, and Designer</i>	279		

PHOTO ESSAYS

<i>Playing a Part: In Theater and in Life</i>	81	<i>The Designer Prepares a Production</i>	351
<i>Performers Play Diverse Roles</i>	95	<i>The Costume Designer at Work</i>	368
<i>The Director at Work</i>	120	<i>Masks: An Ancient Theatrical Device</i>	374
<i>Putting a Production Together</i>	136	<i>The Many Uses of Stage Lighting</i>	390
<i>Modern Domestic Drama</i>	172	<i>Different Lighting Instruments for Different Purposes</i>	392
<i>Forms of Comedy</i>	190		
<i>Diverse American Musicals</i>	212		
<i>Extraordinary Characters</i>	286		



Preface

INTRODUCTION

When I set out to write *The Theater Experience*, I realized that every introductory text I had read or used approached theater from the standpoint of either the historian or the practitioner; it was a chronicle of what had happened in theater through the years, or a look at theater from the standpoint of the insider: the critic, the actor, the director, and so forth. I knew, however, that the vast majority of students studying theater for the first time would be potential audience members. Some of them might go on to major in theater, and a few might, in time, actually become performers, playwrights, or designers. Even these, though, would be attending theater.

I decided, therefore, that what was needed more than anything else was a text that approached theater from the point of view of the theatergoer; hence, the first few chapters focused on the audience. I have maintained this approach

through all eight editions of *The Theater Experience*. The book contains as much information about the various elements of theater as any available, and it also contains an abundance of historical facts, but always these are presented in a way that can be understood and absorbed by students who, I hope, will be attending theater for the rest of their lives.

ORGANIZATION

The Theater Experience has five parts, each corresponding to an essential element of a theater event:

- The audience, which sees the event and responds to it (Part 1)
- The performers, who bring the event alive; and the director, who guides them (Part 2)
- The type of event being performed (Part 3)
- The dramatist, who constructs the action, develops the characters, and writes the dialogue (Part 4)

- The designers, who provide the environment in which the event occurs (Part 5)

Each part in turn has several chapters which explore different aspects of putting a theater performance together.

This organization is a departure from texts that look at theater chronologically, beginning with the Greeks and moving forward. There is a great deal of history in the book, but it is introduced at the point where it seems most relevant. Thus, the physical appearance of a Greek theater, Roman theater, no theater, and Elizabethan theater is discussed in the section on theater spaces. Tragedy and comedy, from ancient times to the present, are examined in the section on types of drama.

This arrangement departs from the pedantic, strictly academic approach of the past. Similarly, this text does not present theater purely from the point of those who produce it. *The Theater Experience* puts the audience, those who attend and observe theater, at the forefront.

The organization of the text has a further advantage in that it allows an instructor to arrange the parts in any way with which he or she feels comfortable. Someone who wishes to take types of drama first—or stage spaces and design, or performer and directors—will find that the text works perfectly well in that order.

Production Shots

From the beginning, one hallmark of *The Theater Experience* has been its abundant production photographs, taken from professional productions in New York and many regional theaters, from colleges, and from abroad. The eighth edition introduces something new: color production photographs throughout the book. This feature brings theater alive for the reader with more colorful and more numerous photographs than ever before.

At certain points, photographs are clustered in a Photo Essay: a group of photographs reflecting a common theme or demonstrating a progression, such as the development of a design from first sketches to a completed scene or costume. From "Performers Play Diverse Roles" to "The Special Effects of Lighting," we have attempted to present the vibrancy of theater through the power of images.

Boxes

Another feature of *The Theater Experience* is the sidebar, or box.

Several types of boxes appear in the text. "**Getting Started in Theater**" boxes are personal statements from directors, playwrights, set designers, technicians, and others which illustrate the diversity of talents and backgrounds of theater professionals. "**Play Synopsis**" boxes are two-page spreads which provide detailed summaries of well-known plays, act by act, and are accompanied by photographs of both the playwright and a staged production. Additional boxes throughout the text present excerpts from plays, important critical quotations, warm-up exercises for actors, and much more.

Tools for Learning

Throughout the text, important words and terms are set in **bold** type to help students identify and remember them. Some of these are technical; some are the special vocabulary of theater; some are concepts and key words important to understanding theater. Every bold term can be referenced in one of the two glossaries found at the end of the book. In addition, a summary concludes each chapter, reinforcing the major points covered.

Appendixes

Several useful appendixes are included to aid in teaching and serve as informational resources. One is a **glossary of technical terms** used in theater; a second is a lengthier description of

major theatrical forms and movements; the third is a helpful series of **historical outlines**. The outlines, organized by nation and time period, list theatrical events on one side and developments in politics, society, science, etc., on the other.

NEW TO THIS EDITION

Content

There are several noteworthy changes and additions in the eighth edition. First, and most important, the text has been revised. Material that no longer seemed pertinent or timely has been eliminated; at the same time, new, relevant material has been added. The chapters on acting, directing, scenery, stage costumes, and lighting and sound have undergone a close review by specialists in these fields, and the text has been rewritten to reflect current thinking and recent research.

Design

With this edition we have chosen to make the most of a brand-new design. In addition to color photographs from the most recent performances, we have used color and design to highlight the features which have made this book a success over the years. I believe you will find that the design brings new life to the text, especially to "Getting Started," "Play Synopses," and the other boxes found throughout it.

Exploring Theater on the Web



One of the most significant additions to the eighth edition is a boxed feature at the conclusion of each chapter: **"Exploring Theater on the Web."** This entirely new section guides students in how to amplify and explore chapter topics on the Internet. Links to reliable, up-to-date sites tie the content of each chapter to the World Wide Web with exercises which help deepen students' appreciation of theater while they hone their ability to research and reference electronically. They can do this at home, on their own computers, and it will be a vital supplement to the text and to classroom discussions.

Support for Instructors

Please note: The supplements listed here and below in "Support for Students" may accompany this text. Please contact your local McGraw-Hill representative for details concerning policies, prices, and availability, as some restrictions may apply. If you are not sure who your representative is, you can find him or her by using the Rep Locator at www.mhhe.com.

Instructor's Manual: McGraw-Hill offers an Instructor's Manual to all instructors who adopt *The Theater Experience* for their courses. Each chapter of the Instructor's Manual includes:

- Overview and outline of the text chapter
- List of significant names and terms found in the chapter
- Questions for student essays or discussions
- Suggestions for demonstrations and exercises for class involvement
- Play recommendations for the chapter

The last section of the Instructor's Manual contains a sample Test Bank, organized by chapter, for in-class quizzes and testing.

Computerized Test Bank: The test questions from the Instructor's Manual are available on MicroTest, a powerful but easy-to-use test-generating program. MicroTest is available for Windows and Macintosh personal computers. With MicroTest, you can easily view the file and select test questions, then print a test and answer key. You can customize questions, headings, and instruction; you can add or import questions of your own; and you can print your test in a choice of fonts allowed by your printer.

Online Learning Center: www.mhhe.com/theaterexperience The Website and Online Learning Center is an Internet-based resource for students and faculty alike. The Instructor's Resources are password-protected and offer the complete text of the Instructor's Manual, a correlation guide for *Antology of Living Theater* and *The Theater Experience*, and a link to our customizable database of plays. To receive a password for the site, contact your local sales representative or E-mail us at theater@mcgraw-hill.com.

Additionally, the Online Learning Center offers chapter-by-chapter quizzes for testing students. These brief quizzes are separate from those offered in the Instructor's Manual; they generate instant grades; and the results can be E-mailed directly to the instructor with the click of a button (see "Student Resources" on the next page). This special quizzing feature is a valuable tool for the instructor who requires a quick way to check reading comprehension and basic understanding *without using up valuable class time*.

Online Course Support: The online content of *The Theater Experience* is supported by WebCT, eCollege.com, and Blackboard. To find out more contact your local McGraw-Hill representative or visit www.mhhe.com/solutions.

As an adopter, you may also be eligible to use our PageOut service to get you and your course up and running online in a matter of hours—at no cost to you and without knowing HTML! To find out more contact your local McGraw-Hill representative or visit www.pageout.net.

Student Resources

The McGraw-Hill Theatergoer's Guide: A recently-revised *Theatergoer's Guide* is packaged with every new copy of the text. The guide is an excellent introduction to the art of attending and critiquing a play—from making theater reservations and knowing when to applaud to evaluating a performance and doing research on the Internet.

Online Learning Center: www.mhhe.com/theaterexperience: McGraw-Hill offers extensive web resources for students with Internet access. Students will find the Online Learning Center of particular use with *The Theater Experience*, as for each chapter it offers glossary terms, chapter objectives, discussion questions, and on-line testing. In addition, the site hosts links to promote getting involved in the theater and conducting research on the web.

The McGraw-Hill Guide to Electronic Research in Theater: This brief booklet is designed to assist students in locating theater sites on the web and evaluating on-site information; it also provides guidelines for referencing on-line sources. This supplement can be packaged free with the text.

ACKNOWLEDGMENTS

I first developed many of the ideas in this book while teaching a course in Introduction to Theater at Hunter College of the City University of New York. To my former colleagues and students at Hunter, I express my deep appreciation.

Teachers who have used the book have contributed specific material which I have incorporated in the text. I particularly wish to thank Stuart Baker, who was responsible for Appendix 2 and much of the material in Appendix 3; Mira Felner, who not only wrote the material on women and Greek and Elizabethan theater but also made a substantial contribution to the chapters on acting; J. K. Curry, who contributed the synopsis of

Fefu and Her Friends; Susan Tenneriello, who prepared the index; Scott Walters, who prepared the Instructor's Manual; Christopher Goumas, who provided invaluable assistance with the chapters on design; and Alvin Goldfarb, whose advice in many areas, especially the chapter on diversity, was of inestimable value.

McGraw-Hill and the author wish to express their thanks for the many useful comments and suggestions provided by the following reviewers:

Sidney Berger, *University of Houston*;
Claudia Billings, *New Mexico State University*;
Sarah J. Blackstone, *Southern Illinois University*;

Dan Browder, *Illinois State University*;
Rhett Bryson, *Furman University*;
Eric Bullis, *University of Nevada, Reno*;
Howard Burman, *California State University, Long Beach*;
John Callahan, *Kutztown University*;
John Colclough, Jr., *Marshall University*;
Armand Coutu, *Okaloosa-Walton Community College*;
Doug Cummins, *Furman University*;
Paul A. Daum, *The University of Akron*;
Robert W. Dillon, Jr., *Southeast Missouri State University*;
Ann C. Dreher, *University of South Carolina*;
Jay Edelnant, *University of Northern Iowa*;

Jeffrey Scott Elwell, *Marshall University*;
 Delbert Hall, *East Tennessee State University*;
 Lawrence J. Hill, *Western Carolina University*;
 Gary Faircloth, *East Carolina University*;
 Pamela Fields, *Scottsdale Community College*;
 Kathleen George, *University of Pittsburgh*;
 Elisabeth Hostetter, *Stephen F. Austin State University*;
 Jack Hrkach, *Ithaca College*;
 Joe Jeffreys, *SUNY Stony Brook*;
 Brian Jones, *Indiana University of Pennsylvania*;
 Ellis M. Pryce-Jones, *University of Nevada, Las Vegas*;
 Johnathan Kalb, *Hunter College*;
 Sean R. Kelley, *University of Colorado, Boulder*;
 Janet Kenney, *Morehead State University*;
 Don LaCasse, *Ball State University*;
 David Larson, *Anderson College*;
 Robert Levy, *Clarion University*;
 Don Mangone, *University of Pittsburgh*;
 Mark Mallett, *Morehead State University*;

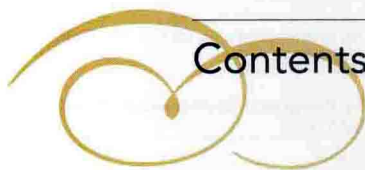
Sarah Jane Marschner, *University of New Hampshire*;
 Dale McGilliard, *Middle Tennessee State University*;
 Michael O'Hara, *Ball State University*;
 Corliss Phillabaum, *University of Wisconsin-Milwaukee*;
 Dennis Seyer, *Southeast Missouri State University*;
 Joann Siegrist, *West Virginia University*;
 Jay Sierszyn, *Waldorf College*;
 Marvin Sims, *Virginia Commonwealth University*;
 Bill Streib, *University of Wyoming*;
 Larry Walters, *University of Nevada-Reno*;
 Carlton Ward, *Jacksonville State University*;
 Albert F. C. Wehlburg, *University of Florida*;
 Steven L. Williams, *University of Nebraska at Omaha*;
 Bruce E. Woodruff, *Baker University*; and
 Jim Wren, *University of North Carolina-Greensboro*.

I express special appreciation to the artist Al Hirschfeld, who has allowed us to use his

incomparable drawings for the part openings.

Through all eight editions of *The Theater Experience*, I have had the great good fortune to work with Inge King, the incredibly talented and perceptive photograph editor: there is no one like her. Also, through most editions I have been blessed with the unerring, unbelievable copyediting of the incomparable Susan Gamer. I am most grateful to Julie Booth, who so capably prepared our most exciting new feature: "Exploring Theater on the Web" at the conclusion of each chapter. At McGraw-Hill I have been fortunate to have the assistance of Gladys True as project manager; Keith McPherson, who is responsible for the inventive, vibrant design of the book; and David Patterson, my extraordinary marketing manager. Finally, my editor Allison McNamara is a model of patience, persistence, ingenuity, and support; this edition would not have been possible without her.

Edwin Wilson



Contents in Brief

Preface	xvii
Introduction	1

Part 1 The Audience

1	The Audience: Its Role and Imagination	15
2	Background and Expectations of the Audience	37
3	The Critic and the Audience	59

Part 2 The Performers and the Director

4	Acting: Offstage and in the Past	75
5	Stage Acting Today	91
6	The Director and the Producer	117

Part 3 The Play: Types of Theater

7	The Text: Subject, Purpose, and Perspective	149
8	Tragedy and Other Serious Drama	163
9	Comedy and Tragicomedy	181
10	Musical Theater	203
11	Theater of Diversity	219

Part 4 The Playwright: Dramatic Structure and Dramatic Characters

12	Conventions of Dramatic Structure	245
13	Dramatic Structure: Climactic, Episodic, and Other Forms	261
14	Dramatic Characters	285

Part 5 The Designers: Environment, Visual Elements, and Sound

15	Stage Spaces	305
16	Scenery	329
17	Stage Costumes	359
18	Lighting and Sound	381
Epilogue: Integrating the Elements and Predicting the Future		401

Appendices

A	Technical Terms	409
B	Major Theatrical Forms and Movements	416
C	Historical Outline	423
Notes		438
Select Bibliography		439
Index		442

Contents

<i>Preface</i>	xvii
Introduction	1
Theater: The Art Form	3
The Focus of Theater: Human Beings	5
The Impulse Toward Theater	5
Theater as a Transitory Art	6
The Elements of Theater	9
Summary	10

Part 1 The Audience

12



Chapter 1 The Audience: Its Role and Imagination	15
The Relationship Between Performer and Audience	16
<i>The Special Nature of Theater: A Contrast with Film</i>	16
<i>The Chemistry of Performer-Audience Contact</i>	17
Theater as a Group Experience	18
<i>Psychology of Groups</i>	19
<i>How Audience Makeup Affects the Theater Experience</i>	20
The Separate Roles of Performers and Spectators	20
<i>How Should the Audience Be Involved?</i>	21
<i>Audience Participation through Direct Action</i>	21
The Imagination of the Audience	23
<i>Tools of the Imagination: Symbol and Metaphor</i>	25
<i>The "Reality" of the Imagination</i>	27
The Imaginary Worlds of Theater	28
<i>Realism and Nonrealism</i>	28
<i>Distinguishing Stage Reality from Fact</i>	32
Summary	34
Exploring Theater on the Web	34
Chapter 2 Background and Expectations of the Audience	37
Background of Individual Spectators	37



Background of the Period	39
<i>Theater and Society</i>	39
Play Synopsis: A Raisin in the Sun	40
<i>Greek Theater and Culture</i>	42
<i>Elizabethan Theater and Culture</i>	42
<i>Modern Theater and Culture</i>	43
Background Information on the Play or Playwright	45
Expectations: The Variety of Experiences in Modern Theater	47
<i>Broadway and Touring Theater</i>	47
<i>Resident Professional Theaters</i>	49
<i>Alternative Theaters: Off-Broadway and Elsewhere</i>	49
<i>College and University Theaters</i>	51
<i>Multiethnic, Multicultural, and Gender Theaters</i>	52
Summary	56
Exploring Theater on the Web	56



Chapter 3 The Critic and the Audience	59
Theatrical Criticism	60
<i>What Is Criticism?</i>	60
<i>Preparation for Criticism</i>	60
<i>Critical Criteria</i>	61
<i>Descriptive and Prescriptive Criticism</i>	63
Play Synopsis: Fefu and Her Friends	64
<i>Fact and Opinion in Criticism</i>	66
<i>The Reviewer and the Critic</i>	66
Getting Started in Theater—Mel Gussow, Critic	67
The Audience's Relationship to Criticism: Two Issues	68
<i>The Audience's Independent Judgment</i>	68
<i>Analysis and Overanalysis</i>	70
Summary	71
Exploring Theater on the Web	71

Part 2 The Performers and the Director

72



Chapter 4 Acting: Offstage and in the Past	75
"Acting" in Everyday Life	75
<i>Imitation</i>	76
<i>Role Playing</i>	76
Acting in Life versus Acting Onstage	79
Photo Essay: Audra McDonald	81
Play Synopsis: Death of a Salesman	82
Stage Acting: A Historical Perspective	84
<i>Physical Demands of Classical Acting</i>	84
<i>Vocal Demands of Classical Acting</i>	86
<i>Performing in Classics Today</i>	86
Summary	89
Exploring Theater on the Web	89



Chapter 5 Stage Acting Today	91
The Acting Experience	92
Challenges of Acting Today	94
Photo Essay: Performers Play Diverse Roles	95
<i>The Development of Realistic Acting</i>	96
Play Synopsis: <i>The Three Sisters</i>	102
<i>Performers' Training Today</i>	104
<i>Synthesis and Integration</i>	110
Judging Performances	112
Summary	114
Exploring Theater on the Web	114



Chapter 6 The Director and the Producer	117
The Theater Director	117
<i>Evolution of the Director: A Historical Perspective</i>	118
<i>The Director and the Script</i>	119
Photo Essay: The Director at Work	120
Getting Started in Theater—Zelda Fichandler, Director	127
<i>The Director and the Production</i>	128
Photo Essay: Putting a Production Together	136
<i>The Director's Power and Responsibility</i>	139
The Producer or Manager	139
<i>The Commercial Producer</i>	139
<i>Noncommercial Theaters</i>	141
Completing the Picture: Playwright, Director, and Producer	143
Summary	144
Exploring Theater on the Web	144

Part 3 The Play: Types of Theater **146**



Chapter 7 The Text: Subject, Purpose, and Perspective	149
Subject	150
Focus and Emphasis	150
Purpose	151
Viewpoint	152
<i>What Is Point of View?</i>	152
<i>The Dramatist's Point of View</i>	153
<i>Society's Point of View</i>	154
<i>Viewpoint and Genre</i>	157
Play Synopsis: <i>M. Butterfly</i>	158
Summary	161
Exploring Theater on the Web	161



Chapter 8 Tragedy and Other Serious Drama	163
Tragedy	163
<i>Traditional Tragedy</i>	164
Play Synopsis: King Oedipus	166
<i>Modern Tragedy</i>	168
Heroic Drama	171
Photo Essay: Modern Domestic Drama	172
Bourgeois or Domestic Drama	174
Melodrama	175
Getting Started in Theater—Emily Mann,	
Playwright-Director	176
Summary	179
Exploring Theater on the Web	179
Chapter 9 Comedy and Tragicomedy	181
Comedy	181
<i>Characteristics of Comedy</i>	182
Play Synopsis: The Way of the World	184
<i>Techniques of Comedy</i>	186
<i>Forms of Comedy</i>	189
Photo Essay: Forms of Comedy	190
Tragicomedy	192
<i>What Is Tragicomedy?</i>	193
<i>Modern Tragicomedy</i>	194
Theater of the Absurd	196
<i>Absurdist Plots: Illogicality</i>	196
<i>Absurdist Language: Nonsense and Non Sequitur</i>	198
<i>Absurdist Characters: Existential Beings</i>	198
Summary	200
Exploring Theater on the Web	200
Chapter 10 Musical Theater	203
Background	203
<i>Drama and Music</i>	203
<i>The Appeal of Music and Dance</i>	204
<i>Types of Musical Theater</i>	204
A Brief History of the American Musical	206
<i>Antecedents</i>	206
<i>The 1920s and 1930s: Musical Comedies</i>	207
<i>The 1920s and 1930s: Advances in Musicals</i>	207
<i>Musical Theater of the 1940s and 1950s</i>	209
<i>Musicals from the 1960s through the 1990s</i>	211
Photo Essay: Diverse American Musicals	212
Summary	217
Exploring Theater on the Web	217