

Contents

Acknowledgments	IX
Deutschsprachige Zusammenfassung: Der Broadway Belt – Die Musicaldiva und ihre Beltstimme aus technischen, ethnischen und feministischen Perspektiven.....	XI
1 Introduction	1
2 Belting – About Singing Style, Sound and Vocal Technique	17
2.1 The Origins of Belting.....	19
2.1.1 Conglomerate Entertainment and Class Separation.....	22
2.1.2 From Broadway to Bowery ... and Back	29
2.1.3 Minstrelsy, Barbershop Groups, and African-American Traditions	33
2.1.4 “Coon” Songs, Ragtime, and Vaudeville Belters	38
2.1.5 African-American Coon Shouters, Blues, and Jazz	46
2.2 The Belt Sound.....	52
2.2.1 The Sound of a Voice.....	53
2.2.2 The Loudness of the Singing Voice	54
2.2.3 Pitch and Vocal Beauty – “Good” and “Bad” Singing.....	59
2.2.4 Timbre – Sound Quality in Belting and Classical Singing.....	63
2.3 Belting – Nature’s Gift and Vocal Technique	75
2.3.1 Voice Research and Belting Technique.....	77
2.3.2 Voice Teachers’ Approach to Belting.....	79
2.3.3 Belting and Vocal Technique – How to Avoid <i>Bel Canto</i> Sound.....	83
2.3.4 Belt Voice Timbre, Vocal Beauty, and Vocal Technique.....	87
2.3.5 Belting and Amplification	90
2.4 The Broadway Belt – A Singer, an Actress, a Dancer	103
2.4.1 Belting and Acting	106
2.4.2 The Triple Threat.....	114
3 The Broadway Belt – Star, Diva, and Hard-Working Woman	127
3.1 The Actor’s Personage – The Broadway Belt Behind the Role	134

3.1.1	The Brass(y) Lady.....	136
3.1.2	The Versatile Actress, the Right Type, and a Total Identification.....	144
3.1.3	The Dancing Broadway Belt and Her Hard-Knock Life.....	153
3.1.4	The Broadway Belt after 1980.....	155
3.2	The Star and Her Vehicle.....	159
3.2.1	The Broadway Belt, the Musicals and the Creatives.....	161
3.2.2	John Kander and Fred Ebb – The Songwriting Team for the Triple Threat.....	164
3.2.3	Jerry Herman, Composer and Lyricist – The Creator of Show Tunes.....	169
3.2.4	Jule Styne – The Composer for Belting Stars.....	173
3.2.5	Stephen Sondheim – Concept Musical versus Megamusicals.....	176
3.3	Divas and Diva Roles – A Mutual Agreement.....	193
3.3.1	Diva Roles.....	194
3.3.2	Diva Types.....	201
3.4	Belting and Feminism – Belting Out and Speaking Up.....	209
3.4.1	Feminist Broadway Belters and Feminist Roles.....	212
3.4.2	African-American Belters in Broadway Musical Theatre.....	230
4	Gypsy’s Rose and Rose Hovick – A Case Study.....	245
4.1	Rose – A Feminist in Changing Times.....	247
4.1.1	Ethel Merman – The Working-Class Idol.....	250
4.1.2	Angela Lansbury – The Dame with the Feminine Touch.....	254
4.1.3	Tyne Daly – Younger, Sexier and Nicer.....	259
4.1.4	Bernadette Peters – Just Too Sensitive.....	263
4.1.5	Patti LuPone – The Fearless Feminist.....	268
4.2	Portraying Rose – The Diva Musical in the Need of a Diva.....	275
4.3	Acting in Gypsy: Between Femininity and Motherhood.....	294
4.3.1	Mama Rose – Too Much of a Mother.....	298
4.3.2	Madame Rose – A Woman True to Herself.....	311
4.4	“Rose’s Turn” – The Belter’s Turn.....	318
4.4.1	Section One – Setting the Primary Tone.....	328
4.4.2	Section Two – Getting Into the Spotlight.....	329
4.4.3	Section Three – What Makes Rose Special.....	331

4.4.4 Section Four: Future Possibilities and Desperation.....	334
4.4.5 Section Five – What Did Rose Get?.....	336
4.4.6 Section Six – Rose’s Dream.....	337
4.4.7 Section Seven – When is it Rose’s Turn?.....	340
4.4.8 Section Eight – This Time for ... the Audience.....	343
5 Conclusion.....	355
6 Bibliography.....	383