

Harold Prince

and the American Musical Theatre



WITH FOREWORDS BY HAROLD PRINCE AND STEPHEN SONNHEIM

— Foster Hirsch —

Harold Prince And The American Musical Theatre



Harold Prince

Harold Prince And The American Musical Theatre:

Harold Prince and the American Musical Theater Foster Hirsch, 1989-04-06 A complete look at the career of one of Broadway's most influential producer-directors. The elements of Prince's signature: his convention-challenging subject matter and use of music; the revitalizing theatricality of his production designs are discussed in detail. Illustrated with photos from the hit shows which show his innovative concepts in decor and stage movement.

Harold Prince Carol Ilson, 2000 The story of Prince's career is inseparable from the history of the American musical theatre for the past 40 years. In-depth accounts of musicals *Fiddler on the Roof*, *West Side Story*, *Cabaret*, *Company* and *Sweeney Todd* will be of interest to any musical theatre buff.

American Theatre: Creating the "new Musical" Armin Geraths, Daniel Brunet, Miguel Angel Esquivel Rios, 2006 This volume is a contribution to the aesthetics of the new musical which has developed into a high art form over the last thirty years. The decisive breakthrough occurred with Bernstein's *West Side Story* in 1957. It was the producer of this show, Harold Prince, whose subsequent epoch-making directorial and conceptual work created the basis on which the individual work of Kander and Sondheim and Lloyd Webber reached a unified level of the highest quality. The new musical and its creator, Harold Prince, were the subjects of a symposium held at the Neuköllner Oper in Berlin a few days after the World Premiere of *Bounce* in the presence of the Broadway Master Contributors. Contributors were academics and theatre practitioners offering a double perspective modeled on the outstanding example of the collaboration set by Foster Hirsch and Harold Prince.

Contradictions Harold Prince, 1974 Hal Prince's career in the American theatre as of 1974 has encompassed every aspect of producing and directing. Having served his apprenticeship with George Abbott, he co-produced in 1954 with Robert Griffith and Frederick Brisson the hit musical *The Pajama Game*. He went on to produce with Robert Griffith and Frederick Brisson *Damn Yankees* and *New Girl in Town*. In 1957 he produced with Robert Griffith and Roger L. Stevens *West Side Story* and two years later with Robert Griffith the Pulitzer Prize-winning *Fiorello*. In addition, he produced *Take Her She's Mine*, *A Funny Thing Happened on the Way to the Forum* and the record-breaking *Fiddler on the Roof*. He worked in the dual capacity of director and producer on *She Loves Me*, *Cabaret*, *Zorba the Company*, *Follies*, *A Little Night Music* and most recently *Candide*. He also directed one film, *Something for Everyone*. In telling the story of his career, Hal Prince deals self-critically with his experience in the theatre and gives his candid opinions on such varied subjects as the harm a star can do to a show, the single-mindedness of unions, the choice of the right theatre, the power of the critic, good and bad, and most important, the director as producer.

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A History of the American Musical Theatre Nathan Hurwitz, 2024-12-24 From the diverse proto-musicals of the mid-1800s through the revues of the 1920s, the true musicals of the 1940s, the politicization of the 1960s, the mega-musicals of the 1980s and the explosive jukebox musicals of the 2010s and 2020s, every era in American musical theatre reflected a unique set of socio-cultural factors. This new edition has been brought up to date to include musicals from the last ten years, reflecting on the impact of Covid-19 and the state of the contemporary

musical theatre industry Author Nathan Hurwitz uses these factors to explain the output of each decade in turn showing how the most popular productions spoke directly to the audiences of the time He explores the function of musical theatre as commerce tying each big success to the social and economic realities in which it flourished This textbook guides students from the earliest spectacles and minstrel shows to contemporary musicals such as *Hadestown* *Six* and *Back to the Future* It traces the trends of this most commercial of art forms from the perspective of its audiences explaining how staying in touch with writers and producers strove to stay in touch with these changing moods Each chapter deals with a specific decade introducing the main players the key productions and the major developments in musical theatre during that period This new edition has been updated to include the 2010s and 2020s including the impact of Covid 19 on the American Musical Theatre industry and new features such as end of chapter questions for class discussions Ideal for undergraduate students of Musical Theatre this is the most comprehensive and accessible guide to the history of the American Musical from the mid 1800s to the present day

Stage It with Music Thomas S. Hirschak, 1993-06-30 The book succeeds due to its comprehensiveness and useful cross referencing There is a wealth of information here Library Journal

A History of the American Musical Theatre Nathan Hurwitz, 2014-06-27 From the diverse proto theatres of the mid 1800s through the revues of the 20s the true musicals of the 40s the politicisation of the 60s and the mega musicals of the 80s every era in American musical theatre reflected a unique set of socio cultural factors Nathan Hurwitz uses these factors to explain the output of each decade in turn showing how the most popular productions spoke directly to the audiences of the time He explores the function of musical theatre as commerce tying each big success to the social and economic realities in which it flourished This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as *Avenue Q* and *Spiderman* It traces the trends of this most commercial of art forms from the perspective of its audiences explaining how staying in touch with writers and producers strove to stay in touch with these changing moods Each chapter deals with a specific decade introducing the main players the key productions and the major developments in musical theatre during that period

The Show Makers Lawrence Thelen, 2002-09-11 The Show Makers describes twelve of the most creative and influential directors of contemporary musical theatre Thelen creates lively portraits of theatre people at work James Lapine's early involvement with photography becomes an influence on *Sunday in the Park With George* Harold Prince's early desire to be a playwright is rechannelled into directing *George C Wolfe* speaks of the involvement of black artists with musicals since the last century Jerome Robbins in his final interview discusses collaboration and the role of dance in the musical Thelen's book is part theatre history part interview volume part celebration Richly anecdotal it communicates the passion and joy that motivate our wizards of the stage

American Musical Theatre Steven Porter, 2021-10-14 Split into four parts this book seeks to inform the reader teachers directors and students about American Musical Theatre Part I is a brief history of the American Musical Theatre for it is only in the context of history that the material on which you work can be fully judged and mastered

Part II is a brief discussion of the elements of production Knowing what ought to take place in a well planned show can go a long way toward counteracting what does not take place in a poorly planned one Part III is a brief discussion of how to evaluate the elements of craftsmanship one expects to find in the writing and performing of a musical The knowledge here is indispensable to the performer It is the feel of the plane to the pilot the touch of the key to the pianist It is in fact the very life blood of the art form Finally Part IV provides an opportunity to put into practice what previous study has taught **The**

American Musical and the Performance of Personal Identity Raymond Knapp, 2010-06-21 The American musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project This book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others It also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta movie musicals and operatic musicals Among the musicals discussed are Camelot Candide Chicago Company Evita Gypsy Into the Woods Kiss Me Kate A Little Night Music Man of La Mancha Meet Me in St Louis The Merry Widow Moulin Rouge My Fair Lady Passion The Rocky Horror Picture Show Singin in the Rain Stormy Weather Sweeney Todd and The Wizard of Oz Complementing the author's earlier work The American Musical and the Formation of National Identity this book completes a two volume thematic history of the genre designed for general audiences and specialists alike **Broadway Babies** Ethan Mordden, 1988-06-23 Vividly recreating the unique pleasure of experiencing a song and dance show Broadway Babies spotlights the men and women who made a difference in the development of American musical comedy Mordden's account features such show people as Florenz Ziegfeld Harold Prince Bert Lahr Gwen Verdon Angela Lansbury Victor Herbert Liza Minnelli and Stephen Sondheim and such musicals as Sally Oh Kay Anything Goes Show Boat Oklahoma Follies Chicago and countless others While theatrical historians traditionally have emphasized the role of the authors of musicals Mordden also examines the personal styles of the directors choreographers and producers in order to demonstrate not only what the musical became but what it was The volume includes an extensive discography the first of its kind which offers a virtually self contained history of recorded show music **Stephen**

Sondheim and the Reinvention of the American Musical Robert L. McLaughlin, 2016-08-11 From West Side Story in 1957 to Road Show in 2008 the musicals of Stephen Sondheim 1930 2021 and his collaborators have challenged the conventions of American musical theater and expanded the possibilities of what musical plays can do how they work and what they mean Sondheim's brilliant array of work including such musicals as Company Follies Sweeney Todd Sunday in the Park with George and Into the Woods established him as the preeminent composer lyricist of his if not all time Stephen

Sondheim and the Reinvention of the American Musical places Sondheim's work in two contexts: the exhaustion of the musical play and the postmodernism that by the 1960s deeply influenced all the American arts. Sondheim's musicals are central to the transition from the Rodgers and Hammerstein style musical that had dominated Broadway stages for twenty years to a new postmodern musical. This new style reclaimed many of the self-aware performative techniques of the 1930s musical comedy to develop its themes of the breakdown of narrative knowledge and the fragmentation of identity. In his most recent work Sondheim, who was famously mentored by Oscar Hammerstein II, stretches toward a twenty-first century musical that seeks to break out of the self-referring web of language. Stephen Sondheim and the Reinvention of the American Musical offers close readings of all of Sondheim's musicals and finds in them critiques of the operation of power, questioning of conventional systems of knowledge and explorations of contemporary identity.

The Routledge Companion to Musical Theatre Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty-five chapters from more than fifty dance music and theatre scholars and practitioners, *The Routledge Companion to Musical Theatre* introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship. Investigating the who, what, when, where, why, and how of transnational musical theatre, *The Routledge Companion to Musical Theatre* is a comprehensive guide for those studying the components of musical theatre: its history, practitioners, audiences, and agendas. The Companion expands the study of musical theatre to include the ways we practice and experience musicals, their engagement with technology, and their navigation of international commercial marketplaces. The Companion is the first collection to include global musical theatre in each chapter, reflecting the musical's status as the world's most popular theatrical form. This book brings together practice and scholarship, featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao, Tony Award-winning star Andr  De Shields, and Tony Award-winning director Diane Paulus. This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study.

American Musical Theater James Leve, 2016 Oklahoma and the integrated book musical. Musical theater in nineteenth-century America. Broadway at the turn of the century. The teens. The twenties. The thirties. The forties. The fifties. The sixties. The seventies. The eighties. The nineties. The new millennium. Musical theater off Broadway. The black musical. Rock on Broadway. The star.

The A to Z of the Broadway Musical William A. Everett, Paul R. Laird, 2009-09-17 The Broadway musical has greatly influenced American and world culture. Such shows as *Oklahoma* and *Annie Get Your Gun* are as American as apple pie, while the long runs of imports like *Cats*, *The Phantom of the Opera*, and *Les Mis rables* have broken records. Broadway has produced such cultural icons as Ethel Merman, Yul Brynner, and Julie Andrews, and composers and lyricists such as Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and many others have had their melodies sung on its stages. Visionaries like George Abbott, Agnes de Mille, Jerome Robbins, Bob Fosse, Tommy Tune, and

Susan Stroman have brought productions to life through their innovative direction and choreography Since the latter part of the 19th century the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in *The A to Z of the Broadway Musical* Through a chronology an introductory essay a bibliography and 900 dictionary entries on Broadway shows playwrights directors producers designers and actors this handy desk reference offers quick information on the many aspects of the Broadway musical

The American Musical and the Formation of National Identity Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical

Broadway Theatre Andrew Harris, 2013-01-11 Broadway has been the stuff of theatrical legends for generations In this fascinating and affectionate account of a unique theatrical phenomenon Andrew Harris takes an intriguing look at both the reality and the myth behind the heart and soul of American Drama Broadway Theatre explores the aims and achievements of such major figures as Tennessee Williams Eugene O'Neill and David Mamet the processes a play goes through from preliminary draft to opening night the careful balancing between aesthetic ideals and commercial considerations the place of producers reviewers agents and managers and their contribution to the process the relationship between acting styles and writing styles for Broadway plays

Enchanted Evenings Geoffrey Holden Block, 2004 Discusses the great Broadway hits how they were conceived written and performed

Musical Theatre, Realism and Entertainment Millie Taylor, 2016-04-29 What is it about musical theatre that audiences find entertaining What are the features that lead to its ability to stimulate emotional attachment to move and to give pleasure Beginning from the passion musical theatre performances arouse and their ubiquity in London's West End and on Broadway this book explores the ways in which musical theatre reaches out to and involves its audiences It investigates how pleasure is stimulated by vocal musical and spectacular performances Early discussions centre on the construction of the composed text

but then attention is given to performance and audience response Musical theatre contains disruptions and dissonances in its multiple texts it allows gaps for audiences to read playfully This combines with the voluptuous sensations of embodied emotion contagiously and viscerally shared between audience and stage and augmented through the presence of voice and music A number of features are discovered in the construction of musical theatre performance texts that allow them to engage the intense emotional attachment of their audiences and so achieve enormous popularity In doing this the book challenges the conception of musical theatre as only entertainment Entertainment instead becomes a desirable ephemeral and playful concept

Sense of Occasion Harold Prince, 2017-08-01 In this fast moving candid conversational and entertaining memoir Harold Prince the most honored director producer in the history of the American theater looks back over his seventy year and counting career In 1974 Prince released his first book Contradictions Notes on Twenty Six Years in the Theatre Although Contradictions has since attained cult status among producers directors and actors alike Prince in hindsight believes he wasn't ready to publish such a tome at that point in his career in fact doing so was an act of insane arrogance Although he doesn't regret that effort he is at last prepared to conclude it to see where I was right in my assessments and where I was wrong In Sense of Occasion Prince returns to this seminal text invigorating it with fresh insights cultivated through four decades of additional practice Sense of Occasion gives an insider's recollection of the making of such landmark musicals as West Side Story Fiddler on the Roof Cabaret Company Follies Sweeney Todd Evita and Phantom of the Opera with Prince's perceptive comments about his mentor George Abbott and his many celebrated collaborators including Leonard Bernstein Jerome Robbins Stephen Sondheim John Kander Boris Aronson Andrew Lloyd Webber Angela Lansbury Zero Mostel Carol Burnett and Joel Grey As well as detailing his titanic successes that changed the form and content of the American musical theater Prince evenhandedly reflects on the shows that didn't work most memorably and painfully Merrily We Roll Along Throughout he offers insights into the way business is conducted on Broadway drawing sharp contrasts between past and present This thoughtful complete account of one of the most legendary and long lived careers in theater history written by the man who lived it is an essential work of personal and professional recollection

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