In fourteen years of collaboration beginning in 1957, composer Jerry Bock and lyricist Sheldon Harnick wrote seven Broadway musicals together: The Body Beautiful (opened in 1958), Fiorello! (1959), Tenderloin (1960), She Loves Me (1963), Fiddler on the Roof (1964), The Apple Tree (1966), and The Rothschilds (1970). This book presents a thorough examination of each of these shows, along with a survey of the many other smaller projects Bock and Harnick undertook as a team. It also discusses the work they did separately, before they met in the 1950s and after they went their separate ways in the early 1970s. Drawing from extensive archives of drafts, manuscripts, and lyric sheets, and new personal interviews and communications with the songwriters and many of their collaborators, the book explores the history and reception of each show and its place in the public consciousness. It documents myriad details of each show’s songs, explaining their dramatic impact and artistic vitality. Placing the work of Bock and Harnick in its historical context—within a pivotal era in the history of musical theater—the book demonstrates that they were expert craftsmen, who came to master the integration of music with drama.

Jerry Bock

Steven Suskin

This chapter examines the work of Jerry Bock. It opens with an extended commentary of his career, and moves on to giving details on productions, with data and song information. Bock grew up in Flushing, New York,
where his father was a salesman. He began playing the piano at nine and was soon writing songs, culminating in his 1945 high school musical Big Dreams, a fundraiser for a Navy hospital ship. In the fall of 1945 he went to the University of Wisconsin in Madison as a music major.

Curtains
Nat Segaloff

in Arthur Penn: American Director

Arthur Penn was sought for by every producer as he had been able to create one Broadway hit after another during the 1960s. Not only was he offered a large number of plays, some would turn to him for advice in the context of the theater community. After Two for the Seesaw, Penn was found to have taken an interest in doing a musical about Fiorello LaGuardia and showed his research to Robert Griffith and Harold Prince who both acted as producers. After which, Penn suggested that Arnold Schulman should write the book. However, he also began to write lyrics; he was unaware that that job was already tasked by Jerry Bock and Sheldon Harnick. Although Penn and Schulman backed out, Fiorello! persisted to be a big hit. Despite the fact that some of Penn's works flopped, Broadway found a way to bury its mistakes.