To Broadway with Love
Philip Lambert

This chapter follows the careers of Bock and Harnick through the early 1960s, when they collaborated with writer Joseph Masteroff and director Harold Prince on an adaptation of Ernst Lubitsch’s film The Shop Around the Corner. The resulting Broadway musical, She Loves Me, was a box office failure but a critical success, recognized for the warmth and ingenuity of its songs and its artful integration of music and drama. The show has grown in stature, especially among the theatrical community, since the 1963 premiere and was revived on Broadway in 1993. Bock and Harnick also wrote seven songs during this period for To Broadway With Love, a musical extravaganza produced at the 1964 World’s Fair.

Sally Bowles and Berlin
Keith Garebian

This chapter explains how Christopher Isherwood came to write his Berlin stories, the source of his Sally Bowles novella that became the basis for John van Druten's play I Am a Camera (1951) and then Joe Masteroff's libretto for the musical. The chapter supplies a detailed reading of the theme of reality and unreality that is central to Sally Bowles's story; it also draws comparisons and contrasts between the fictional Sally Bowles and her real-life counterpart, Jean Ross. Moreover, it analyzes the flaws—mainly distortions in characterization and politics—in van Druten's play.
and the 1956 British film adaptation of it, and it shows how Harold Prince became interested in creating the musical.

**Curtain of Light, Tilted Mirror**  
Keith Garebian  
in *The Making of Cabaret*  
Published in print: 2011 Published Online: May 2011  
Item type: chapter

Because of an epiphany he experienced in Moscow's Taganka Theater, Harold Prince was able to find his central metaphor that was appropriate not only to German society in the Third Reich but to America in the sixties as well. This chapter explains how Prince was able to achieve the physical look of his musical through the lighting design of Jean Rosenthal and the set design of Boris Aronson. Rosenthal's clever lighting demarcated two worlds: the real world (the cabaret scenes and the book scenes), and the limbo area (the mind). The Emcee's material was divided between scenes in the cabaret and metaphorical numbers representing changes in the German mind. Aronson extended Prince's central metaphor by a mirror tilted over the stage to reflect both the performers and the audience. This was the greatest visual coup because it forced audiences to interrogate their own relationship to the play's political and moral significance.

**Prince of Broadway**  
Keith Garebian  
in *The Making of Cabaret*  
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This chapter details Harold Prince's main motive for undertaking the show: the degenerative sociopolitical climate of Berlin in the thirties and the moral questions this provoked even in a contemporary audience. The chapter traces the gradual evolution of the Joe Masteroff libretto, showing radical differences in the three versions (second, rehearsal, final) that are found in the New York Public Library for the Performing Arts. The differences extend to the music, characterization, dramatic incidents, and expressionistic devices, with an ever-increasing focus on private lives shaken by events in the public world. Taking up the final
version, the chapter analyzes the musical's structure, and it ends with Harold Prince's struggle to find the central metaphor for the show.

Rehearsals and Boston
Keith Garebian

in The Making of Cabaret

Harold Prince wanted to shake up facile assumptions about fascism and guilt, and he quickly scored a coup in rehearsals by drawing a parallel between the racial unrest and persecution of black Americans at the time and the street gang thuggery of Nazi Germany. Prince achieved a symbolic edge after breaking down barriers between musical stylization and realistic drama. This chapter explores Prince's rehearsal methods that sought to elicit spontaneity and authenticity. It presents specific examples of the director's use of rigorous textual analysis and his attention to practical matters, such as the shape and color of a prop, the beats and tempi of speech and song, the spatial relationships between decor and actors, subtext, and the total stage picture. Actors' concerns, as well as those of choreographer Ron Field and composers John Kander and Fred Ebb, are highlighted, as are problems with the musical's structure, leading to a radical change before the Boston opening and that city's critical reception.

Queenie’s Laugh
Todd Decker

in Show Boat: Performing Race in an American Musical

The gap between text and performance in the embodiment of racial stereotypes is considered by close analysis of three key female roles—Queenie, Julie, Kim—as remade in the decades after the Civil Rights Movement. “Hot” and “dignified” approaches to Queenie are compared. New vocal approaches to Julie as sung by mixed-race performers Cleo Laine and Lonette McKee are described in context with larger changes in Broadway singing. Efforts by choreographers such as Susan Stroman to use Kim's act two dance number to make an argument about race
and popular culture are assessed. Productions discussed in this chapter include the 1971 London production, a 1989 production televised nationally on PBS, and the 1994 Broadway revival directed by Harold Prince.

Apprenticeship
Kevin Winkler
in Big Deal: Bob Fosse and Dance in the American Musical
Published in print: 2018 Published Online: March 2018
Item type: chapter

This chapter describes Bob Fosse’s first four Broadway shows, which he worked on with George Abbott or Jerome Robbins, both of whom proved important mentors to the young choreographer. This high-level apprenticeship served as a foundation for every Fosse show that followed. With The Pajama Game, his distinctive style was already fully developed as exemplified in “Steam Heat.” Damn Yankees introduced Fosse to Gwen Verdon, a former Jack Cole dancer whose performance of Fosse’s choreography for “Whatever Lola Wants” proved indelible and led to a professional and personal association that would last the rest of their lives. On New Girl in Town, a musicalization of Eugene O’Neill’s Anna Christie, Fosse fought with Abbott and producer Harold Prince over his “Red Light Ballet,” which they deemed censorable. The clash led Fosse to sever his ties with both men and determine that he would follow Robbins’s example and direct his next show.

Cabaret Ambience
Keith Garebian
in The Making of Cabaret
Published in print: 2011 Published Online: May 2011
DOI: 10.1093/acprof:oso/9780199732494.003.0004
Item type: chapter

This chapter begins with a survey of the history and development of European cabaret (specifically in France and Germany) in order to show that serious artists learned from cabaret even as they developed it. The chapter then focuses on the creation of the show’s ambience, noting that this ambience frequently ran counter to the tone and impulse of the real cabaret world in Europe of the thirties. Although John Kander and Fred Ebb did not explicitly exploit the political and social wit of German
cabaret or the wide scope of the form, they did reproduce the role of the Emcee. The show's look was completed by Patricia Zipprodt's costumes, which were divided into the presentational and metaphorical, on the one hand, and the realistic and the mundane, on the other hand. The chapter examines the limits placed on Harold Prince's concept by the sociology and politics (including the scope of eminent performing satirists) of America in the sixties.

Curtains
Nat Segaloff

in Arthur Penn: American Director

Published in print: 2011 Published Online: September 2011
Publisher: University Press of Kentucky
DOI: 10.5810/kentucky/9780813129761.003.0017

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.

Candide
Howard Pollack

in The Ballad of John Latouche: An American Lyricist's Life and Work

Published in print: 2017 Published Online: November 2017
Publisher: Oxford University Press
DOI: 10.1093/oso/9780190458294.003.0021

This chapter represents the most thorough and accurate study to date of Leonard Bernstein's Candide, including its long, torturous history both before and after its 1956 premiere. It pays special attention to how the show’s books and lyrics evolved over the year, including contributions of Latouche, Lillian Hellman, Dorothy Parker, Richard Wilbur, Stephen Sondheim, Hugh Wheeler, and others, and studies its many productions.
under the supervision of such directors and adaptors as Hal Prince, Jonathan Miller, and John Caird. It also surveys its critical reception over the years.

Willkommen
Kevin Winkler

in Big Deal: Bob Fosse and Dance in the American Musical
Published in print: 2018 Published Online: March 2018
Item type: chapter

This chapter describes the international success of Bob Fosse’s film version of Cabaret in 1972, which kicked off the busiest, most productive decade of his career. The mood of the decade was reflected in both his life and his work. Fosse’s film jettisoned most of Cabaret’s score for numbers performed only onstage, thus refining the show’s use of performance to comment on dramatic reality. The hyperactive camerawork he was criticized for in Sweet Charity was refined and focused. Cabaret found parallels between the chaos and national crisis of identity in pre-Nazi Germany and contemporary anxieties over the continuing Vietnam War. Liza with a Z, starring Liza Minnelli and filmed by multiple cameras before a live audience in a Broadway theater, brought the kinetic energy of a live performance to this musical concert for television.

Ten Years of Performing and Writing
Andy Propst

in They Made Us Happy: Betty Comden & Adolph Green's Musicals & Movies
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Item type: chapter

Betty Comden and Adolph Green moved into their 60s and early 70s and found that they had become right for character roles in films. During the late 1970s and the 1980s they appeared in movies such as Garbo Talks, Simon, and I Want to Go Home. Comden also appeared off-Broadway in Wendy Wasserstein’s Isn’t It Romantic? They’d not given up on writing for the stage, and in 1982 one of their most ambitious shows—A Doll’s Life—opened on Broadway. Unfortunately, the Harold Prince–directed show got a critical drubbing and played fewer than ten performances. They also provided the script for a stage version of Singin’
in the Rain, directed and choreographed by Twyla Tharp. It was also coolly received by critics, and after it shuttered the team reworked it, and that production enjoyed a healthy national tour.

Returning (Artistically) to the 1930s

Andy Propst

in They Made Us Happy: Betty Comden & Adolph Green's Musicals & Movies

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Item type: chapter

Betty Comden and Adolph Green found themselves in the early and mid-1970s returning to their earliest days artistically, when they formed the Revuers. They penned lyrics for a pair of songs heard in one revue, Straws in the Wind, and wrote the book for a second, By Bernstein. Their collaborator on the former was composer Cy Coleman, and with him they continued their 1930s-inspired artistry with their next show, On the Twentieth Century, which was a musical version of Ben Hecht and Charles MacArthur’s hit 1932 farce, Twentieth Century.