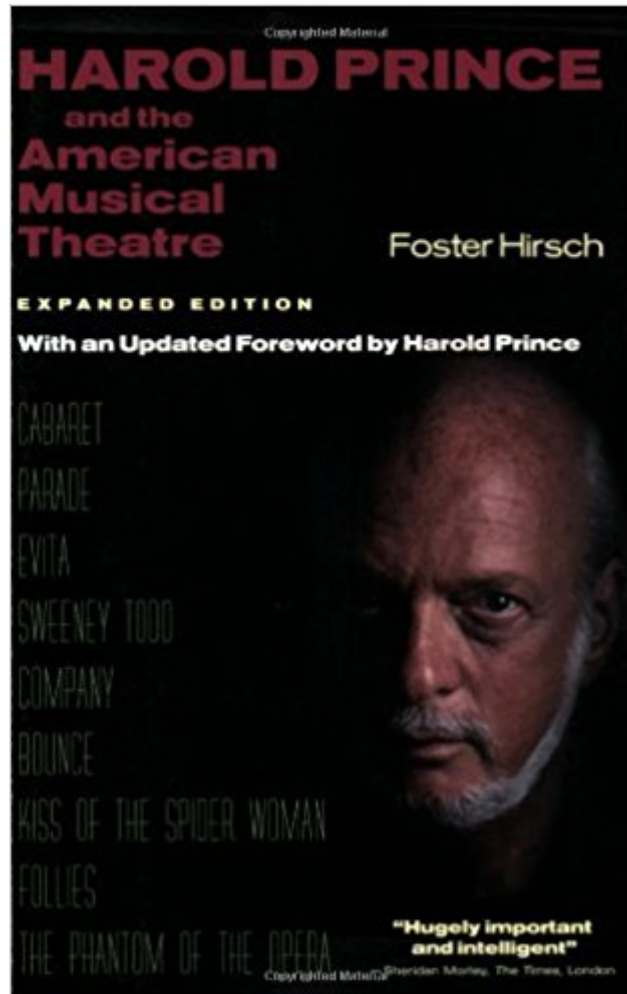




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Harold Prince And The American Musical Theatre: Expanded Edition



Synopsis

(Applause Books). Here is a complete look at the outstanding career of Harold Prince, the most honored and influential producer/director in the history of postwar American musical theatre. Prince was a producer of *The Pajama Game*, *Damn Yankees*, *Fiddler on the Roof* and *West Side Story* ; producer and director of *Cabaret* ; and was involved in a series of landmark collaborations with composer/lyricist Stephen Sondheim, including *Company*, *Follies*, *A Little Night Music* and *Sweeney Todd* . He directed Andrew Lloyd Webber's *Evita* and *The Phantom of the Opera* . His work has helped significantly to alter the musical, with convention-challenging subject matter, music, staging and design. It's no wonder he's won more Tony Awards than anyone else: 20 and counting. Foster Hirsch has updated the 1989 edition of this book to include Prince's more recent work on *Kiss of the Spider Woman*, *Parade* and the award-winning revival of *Show Boat* . He most notably gives an account of the creation and fortunes of *Bounce* , the 2003 musical that reunited Prince and Sondheim for the first time in 20 years. Prince gave Hirsch privileged, behind-the-scenes info during *Bounce*'s pre-production process that makes for riveting reading. Prince's career is followed through both the victories and the disappointments. The book is illustrated with numerous rare photos of Prince's work, making it a must for any theatre fan! "Hirsch's book is marvelous, containing some of the best analysis of major musicals I've ever come across." Ken Mandelbaum, Theater Week

Book Information

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Customer Reviews

"Hugely important and intelligent" - Sheridan Morley, The Times"

Foster Hirsch, professor of film at Brooklyn College, has updated the original edition of this book adding new interviews with Prince. He analyses Prince's more recent works, inc. Kiss of the Spider Woman, Parade, and the award-winning revival of Show Boat. He provides a riveting account of the creation and fortunes of Bounce, the 2003 musical that reunited Prince and Sondheim for the first time in twenty years.

I'm putting together an original Australian musical. This book is one of two that am I using as a combination reference source and collaborator. It is an excellent prompt for everything that can go wrong and might, if you're lucky, go right. The other book is The Rise and Fall of the Broadway Musical by Mark N. Grant.

Excellent -- love the theater, love stories about the history.

For the very serious Broadway theatre person. Wonderful detail and commentary.

This is not a biography. It is, rather, a detailed exploration of Harold Prince's process, his methods, from his beginnings in the 1950s with 'The Pajama Game,' on through his string of musicals with Stephen Sondheim. the two revivals of Bernstein's 'Candide,' his work with Andrew Lloyd Webber and, in this newly expanded version of a book originally published in 1989, the latest work by Prince, another Sondheim musical, 'Bounce,' the story of the Mizner brothers who were responsible for the real estate boom in Florida. What makes this such an interesting read is that Prince is amazingly candid about his work, and this includes telling us what he believes went wrong with various of his less-successful ventures, and how even the successes might have been made better. We get inside his mind and come to admire his utter honesty and his immense creativity. Author Foster Hirsch, a professor who is an expert on American musical theater, writes in a neatly crafted style which makes the book un-put-downable. This is a must-read for anyone who is interested in the Broadway musical, particularly of the last fifty years. Scott Morrison

Fans of producer/director Harold Price, who was a giant in musical theatre circles, will relish an expanded edition of the classic coverage which even includes an updated foreword by Prince himself. Prince's works are wide-ranging, from his direction of Andrew Lloyd Webber's "Evita" to his productions of "Fiddler on the Roof" and "West Side Story". Various chapters cover Prince's more

recent work as well, adding insights and numerous rare photos which make Harold Prince And The American Musical Theatre a 'must' for discriminating audiences.

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