

Notes

INTRODUCTION

1. Anthony Tommasini, "They Do Write 'Em Like They Used To," *New York Times*, May 20, 2001.
2. Frank Rich, "The Empire Strikes Back," *New York Times*, March 29, 1987.
3. Richard Maltby Jr., interview with the author on May 7, 2004.
4. Notable exceptions include two books of interviews: Lawrence Thelen's *The Show Makers* (2002) and Jackson R. Bryer and Richard A. Davidson (eds.) *The Art of the American Musical: Conversations with the Creators* (2005), which include interviews with James Lapine and with George C. Wolfe, respectively. Jessica Sternberg's *The Megamusical* (2006) also includes some comments on directors although her primary focus is on the music and, secondarily, the producers.
5. Jessica Sternberg, *The Megamusical*, 5.
6. *Ibid.*, 1, 5.
7. Aaron Frankel, *Writing the Broadway Musical*, 1–4.
8. Martin Gottfried, *More Broadway Musicals—Since 1980*, 28.
9. William Goldman, *The Season*, 285–298.
10. One study that does focus on directors is Lawrence Thelen's *The Show Makers*.
11. Later, Gertrude Lawrence would also exert an influence on the musical play: it was at her instigation that Rodgers and Hammerstein wrote *The King and I* as a vehicle for her talents.
12. For further background on this era in British musicals see Sheridan Morley, *Spread a Little Happiness*, 15–58.
13. For analysis of the central role of musical theatre in American culture see Ann Douglas, *Terrible Honesty—Mongrel Manhattan in the 1920s*, David Walsh and Len Platt, *Musical Theater and American Culture*, and John Bush Jones, *Our Musicals, Ourselves: A Social History of the American Musical Theater*.
14. John Degen, "Musical Theatre since World War II," in Don B. Wilmeth and Christopher Bigsby (eds.) *The Cambridge History of American Theatre*, 440–441.
15. Todd Gitlin, *The Sixties: Years of Hope, Days of Rage*, 16.
16. Savran, *A Queer Sort of Materialism*, 3.
17. *Ibid.*

18. Michael Kantor and Laurence Maslon, *Broadway: The American Musical*, 246–247.
19. Initially called “The Toast of the Town,” the title was changed in 1955.
20. For further discussion see John Bush Jones, *Our Musicals, Ourselves*, 123–201.
21. Len Platt, *Musical Comedy on the West End Stage*, 128–129.
22. Richard Eyre and Nicholas Wright, *Changing Stages: A View of British Theatre in the Twentieth Century*, 134.
23. John Snelson, “‘We Said We Wouldn’t Look Back’: British Musical Theatre, 1935–1960,” in William A. Everett and Paul R. Laird (eds.) *The Cambridge Companion to the Musical*, 108–112.
24. *Ibid.*, 107.
25. Noel Coward, quoted in Morley, 157.
26. Aronson, “American Theatre in Context: 1945–Present,” in Don B. Wilmeth and Christopher Bigsby (eds.) *The Cambridge History of American Theatre*, 100.

1. HAROLD PRINCE IN CONTEXT

1. Goldman, *The Season*, 285–298.
2. Gitlin, *The Sixties*, 144–145.
3. These are the dates in which the theatres went professional. For further discussion see Berkowitz, *New Broadways*, 57–60.
4. Aronson, “American Theatre in Context: 1945–Present,” in Don B. Wilmeth and Christopher Bigsby (eds.) *The Cambridge Companion to American Theatre*, 143.
5. Berkowitz, 117–118.
6. Barbara Means Fraser, “The Dream Shattered: America’s Seventies Musicals,” *Journal of American Culture*, 31.
7. Harold Prince, *Contradictions: Notes on Twenty-Six Years in the Theatre*, 68.
8. Martin Gottfried, *A Theater Divided*.
9. Max Wilk, *OK! The Story of Oklahoma!*, 222.
10. Wilella Waldorf, “Two on the Aisle,” *New York Evening Post*, April 1, 1943.
11. Stephen Sondheim and George Furth, *Company*, 116.
12. Stephen Sondheim in an interview at Lincoln Center, June 2, 1975. Quoted in Foster Hirsch, *Harold Prince and the American Musical Theatre*, 21.
13. Prince, *Contradictions*, 37.
14. *Ibid.*, 125–126.
15. Ipson, *Harold Prince: A Director’s Journey*, 11.
16. Mark Steyn, “The Man Who Gets Everyone Dancing,” *Daily Telegraph*, July 10, 1996.
17. Prince, *Contradictions*, 2.
18. “From Follies to Phantom,” A & E Cable TV Network. Quoted in Ipson, *Harold Prince*, 11.

19. Andrea Most, *Making Americans*, 9.
20. Bertolt Brecht, "The Modern Theatre Is the Epic Theatre," in John Willett (ed. and trans.) *Brecht on Theatre: The Development of an Aesthetic*, 37.
21. Prince, *Contradictions*, 144.
22. "Side by Side by Side," *American Theatre* (19, no. 6, 2002) 69.
23. Sondheim and Furth, *Company*, 32.
24. *Ibid.*, 48.
25. Craig Zadan, *Sondheim & Co.*, 152–153.

2. FROM *CABARET* TO *SWEENEY TODD*: MUSICAL DRAMA ON BROADWAY

1. Kander, Ebb, and Laurence, *Colored Lights*, 60–61.
2. Prince, *Contradictions*, 137.
3. *Ibid.*, 68.
4. *Ibid.*, 7.
5. Kander, Ebb, and Laurence, *Colored Lights*, 60–63.
6. Joe Masteroff, John Kander, and Fred Ebb, *Cabaret: The Illustrated Book and Lyrics*, 19.
7. Alexander Gershkovich (trans. Micael Yurieff), *The Theater of Yuri Lyubimov*, 57.
8. *Ibid.*, 58.
9. Prince, *Contradictions*, 129–130.
10. *Ibid.*, 128.
11. *Ibid.*, 126.
12. Kander, Ebb, and Laurence, *Colored Lights*, 63.
13. See Ilson, *Harold Prince*, 130.
14. Gottfried, *Broadway Musicals*, 127.
15. Ilson, *Harold Prince*, 159.
16. Stanley Kauffman, "Company," *The New Republic*, May 23, 1970.
17. Prince, *Contradictions*, 73–74.
18. Brendan Behan, *The Hostage*, 170.
19. Stanley Kauffman, *Saturday Review*, November 24, 1979.
20. See Ilson, *Harold Prince*, 272.
21. Joan Goodman and Mike Bygrave, "Presenting the Che and Eva Show," *The Observer*, June 11, 1978.
22. Michael Coveney, *Cats on a Chandelier: The Andrew Lloyd Webber Story*, 80.
23. *Daily Telegraph*, June 23, 1978.
24. Coveney, *Cats on a Chandelier*, 81.
25. Goodman and Mike Bygrave, "Presenting the Che and Eva Show."
26. *Ibid.*
27. Walter Kerr, "'Evita,' a Musical Peron," *New York Times*, September 26, 1979.
28. See Hirsch, *Harold Prince and the American Musical Theatre*, 159.

29. Ilson, *Harold Prince*, 267; Hirsch, *Harold Prince and the American Musical Theater*, 165–166.
30. Dudley Andrew, “Echoes of Art: The Distant Sounds of Orson Welles,” 173.
31. Hirsch, *Harold Prince and the American Musical Theater*, 166.
32. Joseph McBride, *Orson Welles*, 35.
33. James Naremore, *The Magic World of Orson Welles*, 63.
34. Hirsch, *Harold Prince and the American Musical Theater*, 120.
35. Ibid.
36. The English translations of these titles are from Richard J. Hand and Michael Wilson, *Grand-Guignol: The French Theatre of Horror*.
37. Richard Eder, “Introducing Sweeney Todd,” *New York Times*, March 2, 1979.
38. T.E.Kalem, “Razor’s Edge: Sweeney Todd,” *Time*, March 12, 1979.
39. Brecht, “The Modern Theatre Is the Epic Theatre,” 36.
40. Bill Zakieriasen, “Sweeney Returns Opera to Its Roots,” *Daily News*, June 4, 1979.

3. CULTURAL BARRICADES: READING THE WEST END MUSICALS

1. Aronson, “American Theatre in Context: 1945–Present,” in Don B. Wilmeth and Christopher Bigsby (ed.) *The Cambridge History of American Theatre*, 138.
2. Savran, *A Queer Sort of Materialism: Recontextualizing American Theater*, 51.
3. Clive Barnes, “Come on Along and Listen to the Lullaby of High-Tech,” *Sunday Times*, December 18, 1986.
4. Laurence Maslon, “A Changing Theatre: Broadway to the Regions—Broadway,” in Don B. Wilmeth and Christopher Bigsby (eds.) *The Cambridge History of American Theatre*, 191.
5. The other two are the Shubert and the Nederlander organizations.
6. Jack Viertel, interview with the author on April 5, 2004.
7. Howard Kissell, “Viet Numb!” *Daily News*, April 12, 1991.
8. Edwin Wilson, *Wall Street Journal*, April 12, 1991.
9. Clive Barnes, “Smashing!” *New York Post*, March 13, 1987.
10. Michael Feingold, “Heat-Seeking Bomb,” *Village Voice*, April 23, 1991.
11. Rosenberg and Harburg, *The Broadway Musical: Collaboration in Commerce and Art*, 7.
12. Singer, *Ever After: The Last Years of Musical Theater and Beyond*, 45.
13. Jones, *Our Musicals, Ourselves*, 322–324. Jones’s justification for not classifying *Les Misérables* under his umbrella term “technomusical” is that the set “elegantly serves the visual requirements of the musical as one of many collaborating elements that together communicate a plot and characters of engaging and moving complexity.”
14. Ibid., 325.

15. Clive Barnes, "A Stunning Evita Seduces with Its Gloss," *New York Post*, September 26, 1979.
16. Ilson, *Harold Prince*, 271.
17. *Ibid.*, 270.
18. Clive Barnes, "Smashing!" *New York Post*, March 13, 2004.
19. Swain, "Operatic Conventions and the American Musical," in DiGaetani and Sirefman (eds.) *Opera and the Golden West*, 300.
20. Jack Viertel, interview with the author on April 5, 2004.
21. Steve Race, quoted in Coveney, *Cats on a Chandelier*, 203.
22. Brooks Atkinson, quoted in Alan Woll, *Black Musical Theatre: From Coontown to Dreamgirls*, 171. In fact, Porgy and Bess went on to receive productions in both theatres and opera houses, as did Prince-Sondheim collaborations *Sweeney Todd* and *A Little Night Music*.
23. Coveney, *Cats on a Chandelier*, 202–203.
24. *Ibid.*, 202.
25. Bernard Levin, "The Cracked Mirror of Our Times," *Sunday Times*, July 30, 1978.
26. While the original leading man of *South Pacific* was opera singer Ezio Pinza, the rest of the cast was drawn from the Broadway world, including leading lady Mary Martin.
27. Saunders, quoted in John Story, "'Expecting Rain?' Opera as Popular Culture," in Jim Collins (ed.) *High Pop: Making Culture into Popular Entertainment*, 42.
28. Frank Rich, "'Miss Saigon' Arrives from the Old School," *New York Times*, April 12, 1991.
29. Frank Rich, "'Misérables,' Musical Version Opens on Broadway," *New York Times*, March 13, 1987.
30. Frank Rich, *New York Times*, April 12, 1991.
31. Robert Cushman, "Missing Link between Coward and Lloyd Webber," *The Telegraph*, May 1, 1999.
32. Michael Billington, "The Case for Irony in the Soul," *The Guardian*, December 5, 1983.
33. David Leveaux, interview with the author on June 20, 2003.

4. BEYOND THE LOGOS: WEST END MUSICAL DRAMA

1. Richard Maltby Jr., interview with the author on May 7, 2004.
2. Michael Billington, *Les Misérables*, October 10, 1985.
3. Trevor Nunn, "A Popular Front Steals the Show," *The Guardian*, October 4, 1986.
4. *Ibid.*
5. Frank Rich, "'Misérables,' Musical Version Opens on Broadway," *New York Times*, March 13, 1987.

6. John Caird, interview with the author on January 9, 2003.
7. A musical term referring to using only five tones—usually the first, second, third, fifth, and sixth tones of a diatonic scale.
8. Prece and Everett, “The Megamusical and Beyond: The Creation, Internationalization and Impact of a Genre,” in William A. Everett and Paul R. Laird (eds.) *The Cambridge Companion to the Musical*, 247–248.
9. For a detailed account of the development process, see Edward Behr, *Les Misérables: History in the Making*.
10. *Ibid.*, 67.
11. Robert Cushman, “The Naked and the Bed,” *The Observer*, October 3, 1976.
12. John Caird, interview with the author on January 9, 2003.
13. *Ibid.*
14. *Ibid.*
15. Behr, *Les Misérables*, 98.
16. *Ibid.*
17. Morley, *Spread a Little Happiness*, 106.
18. Richard Maltby, Jr., interview with the author on May 7, 2004.
19. *Ibid.*
20. Edward Behr and Mark Steyn, *The Story of Miss Saigon*, 136.
21. Richard Maltby, Jr., interview with the author on May 7, 2004.
22. Behr and Steyn, *The Story of Miss Saigon*, 130.
23. Richard Maltby, Jr., interview with the author on May 7, 2004.
24. *Ibid.*
25. Behr and Steyn, *The Story of Miss Saigon*, 137.
26. *Ibid.*
27. *Ibid.*
28. *Ibid.*, 133–136.
29. Alain Boublil and Claude-Michel Schönberg, *Miss Saigon: Easy Piano Solo/Vocal Album*, 65–66.
30. Bertolt Brecht, “The Rise and Fall of the City of Mahagonny,” 233.
31. Behr and Steyn, *The Story of Miss Saigon*, 150.
32. Boublil and Schönberg, *Miss Saigon*, 64.

5. NEW HORIZONS: NONPROFIT MUSICAL DRAMA

1. Prece and Everett, “The Megamusical and Beyond: The Creation, Internationalization and Impact of a Genre,” in William A. Everett and Paul R. Laird (eds.) *The Cambridge Companion to the Musical*, 265.
2. Steven Samuels, “Courage and Conviction,” *American Theatre* (14, no. 4, 1997) 18.
3. Jaan Whitehead, “To Have and Have Not,” *American Theatre* (18, no. 3, 2001) 25–26.

4. *Variety*, January 11, 1984 quoted in Rosenberg and Harburg, *The Broadway Musical*, 60.
5. Jack Viertel, interview with the author on April 5, 2004.
6. Bordman, *American Musical Theatre: A Chronicle*, 665.
7. The Billy Rose Theatre Collection, New York Public Library for the Performing Arts.
8. Ira Weitzman, interview with the author on July 30, 2003.
9. Hausam (ed.) *The New American Musical: An Anthology from the End of the Century*, xix.
10. James Lapine, interview with the author on September 23, 2003.
11. *Ibid.*
12. The first show, *In Trousers*, was produced earlier at Playwrights Horizons but, while functioning as a prequel to the other two shows, it is the latter two that made it to Broadway and that are usually referred to as the *Falsettos* musicals.
13. Ira Weitzman, interview with the author on July 30, 2003.
14. *Ibid.*
15. *Ibid.*
16. Lawrence Thelen's *The Show Makers* does include an interview with Lapine that makes reference to *Falsettos* in a more general discussion of his work.
17. William Finn, interview with the author on May 29, 2003.
18. Jones, *Our Musicals, Ourselves*, 336. Finn comment taken from his interview with the author on May 29, 2003.
19. Ira Weitzman, interview with the author on July 30, 2003.
20. *Ibid.*
21. Michael Feingold, "Changing Tenor," *Village Voice*, July 10, 1990.
22. Lyrics quoted from the liner notes of the original cast album.
23. James Lapine, interview with the author on September 23, 2003.
24. William Finn, interview with the author on May 29, 2003.
25. *Ibid.*
26. Ira Weitzman, interview with the author on July 30, 2003.
27. *Ibid.*
28. Frank Rich, "A Musical Theatre Breakthrough," *New York Times*, October 21, 1984.
29. James Lapine, interview with the author on September 23, 2003.
30. Stephen Sondheim in "Side by Side by Side," 68.

6. NONPROFIT DIRECTORS IN THE 1990s

1. Alex Witchel, "The Man Who Would Be Papp," *New York Times Magazine*, November 8, 1998.
2. Ed Morales, "Theatre and the Wolfe," *American Theatre* (11, no. 10, 1994) 20.
3. Marty Bell, *Broadway Stories: A Backstage Journey through Musical Theatre*, 49–50.

4. Morales, "Theatre and the Wolfe," 17.
5. As reprinted in the liner notes of the original cast album. Book and lyrics by Tom Eyen, music by Henry Krieger.
6. The production premiered in 1993 in Toronto and came to Broadway in 1994 via the West End.
7. George C. Wolfe, *The Colored Museum*, 24.
8. *Ibid.*, 25.
9. *Ibid.*, 30.
10. *Ibid.*, 31.
11. *Ibid.*, 32.
12. *Jelly's Last Jam*: book by Wolfe, lyrics by Susan Birkenhead, and music by Jelly Roll Morton. *Bring in Da Noise. Bring in Da Funk*: book by Reg E. Gaines, lyrics by Ann Duquesnay, Wolfe, and Reg E. Gaines, and music by Ann Duquesnay, Daryl Waters, and Zane Mark.
13. Margo Lion, interview with the author on April 2, 2004.
14. *Ibid.*
15. *Ibid.*
16. *Ibid.*
17. Rex Reed, *New York Observer*, May 4, 1992.
18. John Heilpern, *New York Observer*, May 4, 1992.
19. Frank Rich, *New York Times*, April 27, 1992.
20. Lyrics taken from the liner notes of the original cast album.
21. Margo Lion, interview with the author on April 2, 2004.
22. John Heilpern, "Breathtaking *Jelly's Last Jam* Is a Breakthrough Musical," *New York Observer*, May 4, 1992.
23. Frank Rich, *New York Times*, April 27, 1992.
24. Lyrics quoted from the liner notes of the original cast album.
25. *Ibid.*
26. Adam Guettel, interview with the author on April 9, 2003.
27. *Ibid.*
28. Tina Landau quoted in "When Is a Musical Not a Musical" in the Public Theater program of the subsequent Landau-Guettel collaboration, *Saturn Returns*, in 1998.
29. Quotation taken from John Guare's essay in the liner notes of the original cast album.
30. Adam Guettel, interview with the author on April 9, 2003.
31. *Ibid.*

7. RETHINKING REVIVALS

1. Amy S. Green, *The Revisionist Stage: American Directors Reinvent the Classics*, xi.
2. *Ibid.*, 15.
3. Ted Chapin, *Everything Was Possible: The Birth of the Musical Follies*, 315.

4. Gower Champion died of a heart attack in 1980 followed within a few years by Bob Fosse (another heart attack) and Michael Bennett (AIDS). The Hal Prince-Stephen Sondheim partnership broke up in 1981 following the failure of *Merrily We Roll Along*. Jerome Robbins, while still active as a choreographer, retired from Broadway in the mid-1960s apart from staging revivals of his earlier work.
5. Jonathan Miller, *Subsequent Performances*, 23. Miller attributes the term to Aby Warburg's description of his Warburg Institute as a place where scholars could study "the afterlife of the antique."
6. *Ibid.*, 23.
7. *Ibid.*, 27–28.
8. *Ibid.*, 55.
9. *Ibid.*, 49.
10. Matthew Warchus, interview with the author on May 20, 2003.
11. Jack Viertel, interview with the author on April 5, 2004.
12. Panel discussion at Musical Theatre Works, New York City, May 14, 2002.
13. Todd Haimes, quoted in Charles Isherwood, "The New British Invasion," *The New York Times*, February 27, 2005.
14. Matt Wolf, *Stepping into Freedom: Sam Mendes at the Donmar*, 38.
15. David Leveaux, interview with the author on June 20, 2003.
16. Matthew Warchus, interview with the author on May 20, 2003.
17. Jack Viertel, interview with the author on April 5, 2004.

8. STAGING THE CANON: BRITISH DIRECTORS AND CLASSIC AMERICAN MUSICALS

1. Frank Rich, "You'll Always Walk Alone," *New York Times*, March 31, 1994.
2. David Richards, "A 'Carousel' for the 90's, Full of Grit and Passion," *New York Times*, March 25, 1994.
3. Ismene Brown, "Dancing with Joy," *The Daily Telegraph*, July 10, 1998.
4. *Variety*, March 28, 1994.
5. *National Theatre Platform Papers 4: Designers* (Royal National Theatre, 1993), 15.
6. Frank Rich, "You'll Always Walk Alone," *New York Times*, March 31, 1994.
7. Jane Edwards, *Time Out*, February 16, 1992.
8. Frank Rich, "You'll Always Walk Alone," *New York Times*, March 31, 1994.
9. The production transferred to Broadway in 2002.
10. David Gritten, "The New Pioneer Spirit," *The Daily Telegraph*, July 10, 1998.
11. Andrea Most, *Making Americans*, 101–118.
12. Max Wilk, *OK! The Story of Oklahoma!*, 120.
13. Ismene Brown, "Dancing with Joy," *The Daily Telegraph*, July 10, 1998.
14. *Ibid.*
15. David Gritten, "The New Pioneer Spirit," *The Daily Telegraph*, July 10, 1998.

16. Michael Billington, "Oklahoma!" *The Guardian*, July 16, 1998.
17. Miller, *Subsequent Performances*, 70.
18. Sam Mendes quoted in Matt Wolf, "A London Maverick Arrives for First (and Second) Time," *New York Times*, February 1, 1998.
19. Walter Kerr, review of *Cabaret*, *New York Times*, November, 15, 1987.
20. Ben Brantley, "Desperate Dance at Oblivion's Brink," *New York Times*, March 20, 1998.
21. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning*, quoted in Mervyn Rothstein, "In Three Revivals, the Goose Stepping Is Louder," *New York Times*, March 8, 1998.
22. Mervyn Rothstein, "In Three Revivals, the Goose Stepping Is Louder," *New York Times*, March 8, 1998.
23. Michiko Kakutani, "Culture Zone; Window on the World," *The New York Times Magazine*, April 26, 1998.
24. Stephen Sondheim, quoted in Zadan, *Sondheim & Co.*, 52–53.
25. Jack Viertel, interview with the author on April 5, 2004.
26. Zadan, *Sondheim & Co.*, 167–170.
27. Mark Steyn, review of *Follies*, *The Independent*, July 23, 1987. There was a previous British production of the show at Manchester Library Theatre Company in 1985 but although this was nationally reviewed it was the commercial London production two years later that made a splash as the major British premiere.
28. Clive Barnes, "Revival's a Bit of a Folly," *New York Post*, April 6, 2001.
29. Ben Brantley, "Desperate Dance at Oblivion's Brink," *New York Times*, April 6, 2000.
30. Matthew Warchus, interview with the author on May 20, 2003.
31. *Ibid.*
32. Zadan, *Sondheim & Co.*, 163.
33. Chapin, *Everything Was Possible*, 238.
34. Tommy Tune, *Footnotes*, 97.
35. David Leveaux, interview with the author on June 20, 2003.
36. Frank Rich, "*Nine*, a Musical Based on Fellini's $8\frac{1}{2}$," *New York Times*, May 10, 1982.
37. David Leveaux, interview with the author on June 20, 2003.
38. The Broadway production was based on Leveaux's 1996 production of the show at the Donmar Warehouse in London.
39. David Leveaux, interview with the author on June 20, 2003.
40. *Ibid.*
41. *Ibid.*
42. *Ibid.*

9. THE LEGACY OF THE 1980s AND 90s

1. Barry Singer, *Ever After*, 209. Quotation from William Goldman, "Broadway Says Bye to 'Phantom' Funk," *Variety*, May 28, 2001.

2. This production first played in New York at the Avery Fisher Hall in Japanese. Subsequently, Miyamoto re-created the production for Roundabout Theatre Company in English using American performers.
3. Don Shewey, "Just What Is a Musical? Broadway Has a New Definition," *New York Times*, September 8, 2002.
4. Figures correct as of May 2007 as quoted on the NAMT website.
5. Zelda Fichandler, "The Profit in Nonprofit," *American Theatre* (17, no. 10, 2000) 30–33.
6. Jack Viertel, interview with the author on April 5, 2004.
7. *Ibid.*

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Index

- A Chorus Line*, 19, 33, 46, 76–7, 113, 205
- Abbott, George, 23–4, 198
- Albee, Edward, 15, 26
- Allam, Roger, 64
- Allegro*, 22
- Aronson, Boris, 16, 33–4
- authorship and directors, 113–14, 152, 168–9
- Banderas, Antonio, 172, 178–9
- Barnes, Clive, 43, 46, 47, 48, 49, 134
- Beatles, The, 11, 14, 17, 35–6, 45
- Behan, Brendan, 34
- Bennett, Michael, 4, 7, 23–4, 25, 86, 87, 92, 114, 152
- influence on other artists 90, 137–8, 169, 170
- see also *A Chorus Line* and *Follies*
- Bent*, 80, 130, 166
- Bergen, Polly, 161
- Billington, Michael, 56, 60, 127
- Bishop, Andre, 77, 164, 181, 182, 187
- Björnsson, Maria, 16
- Bogart, Anne, 114
- Boublil, Alain, 60–3 (*Les Misérables*), 66–71 (*Miss Saigon*)
- Brantley, Ben, 130, 134, 176, 177
- Brecht, Bertolt, 7, 13, 70, 84, 99, 113, 114, 144
- Brecht and Prince, 24–5, 31, 34, 38, 43–4
- Brechtian elements in *Les Misérables*, 64, 66
- Bring in Da Noise, Bring in Da Funk*, 91, 94, 97–8, 99–101, 100, 205
- British invasion, 2–4, 8–9, 45–6, 200–2, 206–7
- British musicals
- critical reception of, 2–4, 46–8, 46–9, 50–2, 54–5, 60–1
- origins of, 9, 11–14, 55–7
- Brohn, William, 55, 70
- Brown, Jason Robert, 73, 89
- Cabaret*, 20, 23, 24, 25, 29–33, 55, 199
- Sam Mendes production, 128–33, 131, 174
- Caird, John, 56, 59–66 (*Les Misérables*)
- Carousel*, Nicholas Hytner production of, 118, 121–5, 124, 132–3, 201
- Cats*, 1, 46, 50, 200–1, 207
- Champion, Gower, 7, 23, 113
- Chekhov, Anton, 113, 116, 135, 160, 206
- civil rights movement, 11, 16–17, 19, 30
- classification of musicals, 4–8, 47–54, 180
- musicals and opera, 50–4, 66–9, 111, 113
- Company*, 7, 19, 21–2, 26–7, 33–5, 77, 181

- Coward, Noël, 9, 13
 Crowley, Bob, 123–4
 Cumming, Alan, 130, 131, *cover illustration*
- Daniele, Graciela, 78, 190
 De Mille, Agnes, 21, 123, 128
 Dehnert, Amanda, 114
- Ebb, Fred, 30, 31
 Essex, David, 37
Evita, 35–41, 48–9, 52, 61
- Falsettos*, 77, 78, 79–83, 164–7, 182–4, 187–90
 Feingold, Michael, 47, 81
 feminist movement, 16, 18, 19
Fiddler on the Roof, 7, 23, 24, 54–5, 114, 162
 David Leveaux production, 115–16, 168
- Finn, William
 influences, 80–1, 163, 166–7
 interview, 163–8
 see also Falsettos
- Floyd Collins*, 101–6, 106, 153–6, 183, 184
Follies, 19, 24, 25, 26, 27–8, 133–6, 199–200
 Matthew Warchus production, 115, 117, 133–6, 160–2, 200
- Fosse, Bob, 4, 7, 23, 25, 86, 87, 129, 152
 Chicago, 19, 24
 Sweet Charity, 19, 24, 113–14
- Furth, George, 21, 22, 191
 see also Company
- Gabrielle, Josefina, 128
 gay rights movement, 16–17, 19
 gay themes, 18, 19, 80, 103, 166–7, 189
- Glover, Savion, 97, 98, 99, 100
- Goldman, James, 27, 134
 Goldman, William, 7, 142, 200
 Gordon, Ricky Ian, 89, 103
 Grand Guignol, 43
 Greif, Michael, 78, 159–60
 Grey, Joel, 55, 130
 Guettel, Adam, 89, 103
 interview, 152–8
 Light in the Piazza, 157–8
 Myths and Hymns, 156
 see also Floyd Collins
- Hair*, 14, 18, 76, 79
 Hammerstein II, Oscar, 92
 Rodgers and Hammerstein, 7, 8, 20–2, 125, 199
 see also Allegro, Carousel, The King and I, Oklahoma!, South Pacific
- Hansberry, Lorraine, 91, 93
 Hensley, Shuler, 127
 Herman, Jerry, 14
 Hersey, David, 50, 63
 Hines, Gregory, 97, 98, 197
Hostage, The, 34
 Hytner, Nicholas, 67–8
 See also Carousel and Miss Saigon
- In Trousers*, 79–80, 181–2
 interwing theatre, 19–20
- Jackman, Hugh, 127
Jelly's Last Jam, 90–1, 94–8, 196–7
Jesus Christ Superstar, 4, 14, 18, 200
 Jones, Richard, 194
- Kander, John, 30, 31
King and I, The, 7, 11, 114, 166–7, 199
 Krakowski, Jane, 139, 175
- LaChiusa, Michael John, 89
 Landau, Tina, 103–7, 153–6, 183
 Lapine, James, 78–9
 interview, 186–95

- see also Falsettos, Passion, Sunday in the Park with George*
see also revivals, approaches to
 Lee, Eugene, 16, 42
Les Misérables, 7, 33, 50, 51, 57, 59, 60–6, 65, 113, 207
 critical reception, 4–5, 47, 48, 49, 54–5, 60, 61, 62, 66
 original production, 62–6, 113
 Leveaux, David
 Fiddler on the Roof, 115–16, 117, 168
 interview, 168–80
 Nine, 136–40, 169, 172–9
 see also revivals, approaches to
 Lion, Margo, 195
 interview, 195–8
 Jelly's Last Jam, 94–7
 Littlewood, Joan, 34–5, 56
 Lloyd Webber, Andrew, 47, 201, 207
 see also Evita
 Lucas, Craig, 157–8
 LuPone, Patti, 48, 50, 64
 Lyubimov, Yuri Petrovich, 31–3

 MacAnuff, Des, 78
 Macintosh, Cameron, 60, 62, 68, 71, 101, 143, 201, 208
 Macmillan, Kenneth, 123
Madam Butterfly, 55, 66–7, 208
 Maltby Jr., Richard, 3, 55
 interview, 206–10
 Miss Saigon, 66–9
 Mantello, Joe, 147, 148, 171
 Marshall, Kathleen, 136
 Marshall, Rob, 128
 Mendes, Sam, 117, 147, 169, 170, 171
 Cabaret, 128–33, 174
 Minelli, Liza, 129
Miss Saigon, 5, 50, 57, 59, 61, 66–71, 206–9
 critical reception, 3, 47–8, 54–5
 original production, 67–71, 208–9

 Molina, Alfred, 116
 Morris, Anita, 139, 175
 Mostel, Zero, 115–16
 Murnau, Friedrich Wilhelm, 39, 40–1
 music hall, British, 32, 43, 56, 62

 Napier, John, 50, 63–4
 Nelson, Gene, 136
 New York Public Theater, 76–7, 89–90
Nicholas Nickleby, 54, 62, 63, 64
Nine, 136–40, 169, 172–9
 non-profit musicals, American, 73–8, 89, 99, 103, 158
 versus commercial, 74–6, 83–4, 101–2, 144–8, 158, 202–5
 Nunn, Trevor, 50, 56, 147, 169, 170
 Les Misérables, 59–66
 Oklahoma!, 125–8

 O'Brien, Jack, 147–8, 171, 203
 O'Horgan, Tom, 18
 Off Broadway, 17–18, 76, 85, 142
Oklahoma!, 7, 10, 11, 20–2, 126, 128, 199
 Trevor Nunn production, 118, 125–8, 127
 opera, *see* classification of musicals and *Madam Butterfly*
 Osborne, John, 13, 32, 45, 56, 170

Pacific Overtures, 70, 142, 198
 Paige, Elaine, 48
 Papp, Joseph, 28, 76
 Parks, Suzan-Lori, 90, 91
Passion, 194–5
 Patinkin, Mandy, 48, 53
Phantom of the Opera, The, 3, 47, 51, 57, 143, 201
 Playwrights Horizons, 77, 78, 79–80, 164, 181–2
 see also Falsettos and Sunday in the Park with George
 Porgy and Bess, 51, 198

- Prince, Harold, 15–16, 52, 198
 original productions: *Cabaret*, 29–33, 55; *Company*, 26–7, 33–5; *Evita*, 35–41, 48–9; *Follies*, 27–8; *Sweeney Todd*, 41–4
 social and cultural contexts, 16–19, 26–8
 theatrical influences: George Abbott 23, 24; Bertolt Brecht and Kurt Weill, 24–5, 31, 43–4; Grand Guignol, 43; Joan Littlewood, 34–5; Friedrich Wilhelm Murnau 39, 40–1; Jerome Robbins 23; Rodgers and Hammerstein, 20–2; Taganka Theatre, 31–3; Orson Welles 39–40, 41
- Rabe, David, 15, 26, 27–8, 76
 Renshaw, Christopher, 114
 revivals, approaches to, 109–19
for case studies see Cabaret, Carousel, Fiddler on the Roof, Follies, Nine, Oklahoma!
 Guettel, Adam, 152, 155
 Lapine, James, 190–1
 Leveaux, David, 168–9
 Mendes, Sam, 117
 Viertel, Jack, 118, 205–6
 Warchus, Matthew, 118, 162
- Rice, Tim, *see Evita*
 Rich, Frank, 3, 183
 on *Carousel*, 122, 123, 125
 on *Jelly's Last Jam*, 96, 98
 on *Les Misérables*, 61
 on *Miss Saigon*, 47, 54–5
 on *Nine*, 137
 on *Sunday in the Park with George*, 84
- Robbins, Jerome, 4, 23, 113–16, 168, 190
 as influence on other artists, 23, 90, 198
Fiddler on the Roof, 7, 61, 115–16
West Side Story, 7, 61
- Rodgers, Richard, 9, 51, 104, 153, 201, 207
 Rodgers and Hammerstein, 7, 8, 20–2, 125, 199
see also Carousel, Oklahoma!, Allegro, South Pacific, The King and I
- Roundabout Theatre Company, 117, 160, 162, 172
 Royal National Theatre, 13, 45, 57, 84, 117, 121, 125, 146, 171
 Royal Shakespeare Company, 13, 45, 57, 60, 62, 64, 66, 110
- Schönberg, Claude-Michel, 207–8, 60–63 (*Les Misérables*), 66–71 (*Miss Saigon*)
- Shepard, Sam, 26, 76, 84
 Simon, Neil, 15, 26–7
 Sondheim, Stephen, 26, 46, 70, 163, 193
 as part of tradition, 22, 51, 201
 as experimental artist, 52, 84–5, 185–6; *see also Company, Follies, Pacific Overtures, Passion, Sunday in the Park with George, Sweeney Todd*
South Pacific, 7, 10, 53, 114, 199
Starlight Express, 50, 54, 57
 Stroman, Susan, 8, 92, 126, 128, 148, 185, 203
Sunday in the Park with George, 78, 83–7, 86, 180, 185–6, 191–4
Sweeney Todd, 20, 29, 41–4, 64
- Taymor, Julie, 148, 163
 Tesori, Jeanine, 73, 89
 Thatcher, Margaret, 36–7, 117
 Theatre Royal Stratford East, 34, 42, 146
 touring models, 101–2

- Tune, Tommy, 8, 137–40, 148, 172–3, 203
- Viertel, Jack
 interview, 198–206
see also revivals, approaches to
- Vietnam War, 17, 198, 208
see also *Follies* and *Miss Saigon*
- Warchus, Matthew
Follies, 133–6, 160–2
 interview, 158–63
see also revivals, approaches to
- Weill, Kurt, 10, 31, 43–4, 92, 114
- Weitzman, Ira
 creation of *Falsettos*, 79–82, 181–4
 creation of *Sunday in the Park with George*, 84, 185–6
 influence and influences, 77, 164, 181
 interview, 180–6
- Welles, Orson, 39–40, 41
- West Side Story*, 7, 10, 11, 23, 24, 53, 54, 90
- Wilkinson, Colm, 64
- Williams, Treat, 136
- Wilson, August, 91, 93, 95, 196
- Wolfe, George C., 89–91
Bring in Da Noise, Bring in Da Funk, 99–101
The Colored Museum, 90, 93–4
Jelly's Last Jam, 96–8, 196–7
- Yeston, Maury, 176