

Playbill for The Piano Lesson

Extracted on Mar-28-2024 07:41:11

The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.

The Smithsonian Institution (the "Smithsonian") provides the content on this website (transcription.si.edu), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the following terms.

- If sharing the material in personal and educational contexts, please cite the National Museum of African
 American History and Culture as source of the content and the project title as provided at the top of the
 document. Include the accession number or collection name; when possible, link to the National Museum of
 African American History and Culture website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact National Museum of African American History and Culture or transcribe@si.edu

For more information on this project and related material, contact the National Museum of African American History and Culture. See this project and other collections in the Smithsonian Transcription Center.

[[image]]
Martha Swope
Michael Bennett's A Chorus Line examined and celebrated the life of the B'way gypsy

MICHAEL BENNETT

A kid in love with Broadway, Bennett danced in shows for Kidd and Gennaro, but his motivation to create his own dances could not be contained for long, and he assisted with some of the steps for the shows in which he performed. His first official assignment was assisting Ron Field in 1962 with the short-lived Nowhere To Go But Up. Bennett had his share of early flops, but his work always stood out, and he was nominated for a Tony for each show on which he worked (he eventually won seven).

With Promises, Promises (1968), Bennet had his first hit, and, like Fosses, used stylized movement to heighten what was still a conventional, book-oriented musical. In the Katharine Hepburn musical Coco, Bennett began developing the fluid, cinematic style that would become his trademark. The show featured little actual dancing, but Bennett made the show's series of fashion parades into elegant dance series, and assumed some of the directional duties during perviews.

Harold Prince, Who has more Tony Awards than anyone else, had established himself as one of the major director of musicals by the late sixties, but, unlike Robbins, Kidd, Fosse, Champion, Layton or Field, he was not also a choreographer. He was soon calling on the services of Bennett, first in the landmark 1970 musical Company and then in the 1971 Follies, which Bennett choreographed and codirected (with Price).

Bennett assumed control of an entire musical production for the first time when he took over the ailing Seesaw (1973) on the road and completely revamped it, bringing in a solidly professional musical. But the out-of-town chaos he witnessed on Seesaw demonstrated to him that the standard way of developing musicals - rehearsals, out-of-town tryout, previews and opening - was no longer efficient. He wanted to return to a period of his life when he was just one of the kids, not responsible for every aspect of the show. A Chorus Line (1975), longest-running show in B'way history, was the result. ->

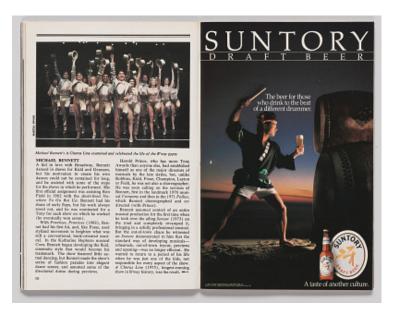
SUNTORY DRAFT BEER

The beer for those who drink to the beat of different drummer.

SUNTORY DRAFT BEER

@ 1990 SUNTORY INTERNATIONAL CORP NEW YORK, NY. SOLE U.S. DISTR. ASSOCIATED IMPORTERS, FARMINGTON HILLS, MI.

A taste of another culture



Playbill for The Piano Lesson Transcribed and Reviewed by Digital Volunteers Extracted Mar-28-2024 07:41:11



Smithsonian Institution

National Museum of African American History and Culture

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: https://transcription.si.edu
On Facebook: https://www.facebook.com/SmithsonianTranscriptionCenter

On Twitter: @TranscribeSI

Connect with the Smithsonian Smithsonian Institution: www.si.edu

On Facebook: https://www.facebook.com/Smithsonian

On Twitter: @smithsonian