

Sunday In The Park With George Script

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Sunday in the Park with George Hal Leonard Corporation

(Applause Libretto Library). This 1995 Pulitzer Prize-winning musical was inspired by the painting A Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat. A complex work revolving around a fictionalized Seurat immersed in single-minded concentration while painting the masterpiece, the production has evolved into a meditation on art, emotional connection, and community. This publication contains the entire script of the musical. " Sunday is itself a modernist creation, perhaps the first truly modernist work of musical theatre that Broadway has produced ... a watershed event that demands nothing less than a retrospective, even revisionist, look at the development of the serious Broadway musical." Frank Rich, The New York Times Magazine

Putting It Together

How Stephen Sondheim and I Created "Sunday in the Park with George" Farrar, Straus and Giroux

A behind-the-scenes look at the making of the iconic musical Sunday in the Park with George Putting It Together chronicles the two-year odyssey of creating the iconic Broadway musical Sunday in the Park with George. In 1982, James Lapine, at the beginning of his career as a playwright and director, met Stephen Sondheim, nineteen years his senior and already a legendary Broadway composer and lyricist. Shortly thereafter, the two decided to write a musical inspired by Georges Seurat’s nineteenth-century painting A Sunday Afternoon on the Island of La Grande Jatte. Through conversations between Lapine and Sondheim, as well as most of the production team, and with a treasure trove of personal photographs, sketches, script notes, and sheet music, the two Broadway icons lift the curtain on their beloved musical. Putting It Together is a deeply personal remembrance of their collaboration and friend - ship and the highs and lows of that journey, one that resulted in the beloved Pulitzer Prize-winning classic.

Passion

A Musical Theatre Communications Grou

Offers the complete libretto to the Tony Award-winning Broadway musical

Sunday in the Park with Boys

"A poetic account of self-discovery and self-loathing"--Amazon.com.

Look, I Made a Hat

Collected Lyrics (1981-2011), With Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany

Alfred a Knopf Incorporated

Picking up where he left off in "Finishing the Hat", Sondheim richly annotates his lyrics with personal and theatre history, discussions of his collaborations, and exacting, charming dissections of his work -- both the successes and the failures.

Twelve Dreams Dramatists Play Service, Inc.

THE STORY: Inspired by an actual case history denoted by Carl Jung, the play traces the story of a little New England girl, Emma, who makes a booklet of her dreams which she gives to her psychiatrist father, Charles Hatrick, for Christmas. Still nu

The Stephen Sondheim Encyclopedia Rowman & Littlefield

The Stephen Sondheim Encyclopedia is the first reference volume devoted to the works of this prolific composer and lyricist. The encyclopedia’s entries provide readers with detailed information about Sondheim’s work and key figures in his career, including his apprenticeship, his early work with Leonard Bernstein, and his work on television.

The World Only Spins Forward

The Ascent of Angels in America Bloomsbury Publishing USA

"Marvelous . . . A vital book about how to make political art that offers lasting solace in times of great trouble, and wisdom to audiences in the years that follow."- Washington Post NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR A STONEWALL BOOK AWARDS HONOR BOOK The oral history of Angels in America, as told by the artists who created it and the audiences forever changed by it--a moving account of the AIDS era, essential queer history, and an exuberant backstage tale. When Tony Kushner's Angels in America hit Broadway in 1993, it won the Pulitzer Prize, swept the Tonys, launched a score of major careers, and changed the way gay lives were represented in popular culture. Mike Nichols's 2003 HBO adaptation starring Meryl Streep, Al Pacino, and Mary-Louise Parker was itself a tour de force, winning Golden Globes and eleven Emmys, and introducing the play to an even wider public. This generation-defining classic continues to shock, move, and inspire viewers worldwide. Now, on the 25th anniversary of that Broadway premiere, Isaac Butler and Dan Kois offer the definitive account of Angels in America in the most fitting way possible: through oral history, the vibrant conversation and debate of actors (including Streep, Parker, Nathan Lane, and Jeffrey Wright), directors, producers, crew, and Kushner himself. Their intimate storytelling reveals the on- and offstage turmoil of the play's birth--a hard-won miracle beset by artistic roadblocks, technical disasters, and disputes both legal and creative. And historians and critics help to situate the play in the arc of American culture, from the staunch activism of the AIDS crisis through civil rights triumphs to our current era, whose politics are a dark echo of the Reagan '80s. Expanded from a popular Slate cover story and built from nearly 250 interviews, The World Only Spins Forward is both a rollicking theater saga and an uplifting testament to one of the great works of American art of the past century, from its gritty San Francisco premiere to its starry, much-anticipated Broadway revival in 2018.

Sondheim: Lyrics Everyman's Library

"A selection of lyrics from the musicals of the award-winning Stephen Sondheim, in the Everyman's Library Pocket Poets series"--

How Sondheim Found His Sound University of Michigan Press

“ Steve Swayne’ s How Sondheim Found His Sound is a fascinating treatment and remarkable analysis of America’ s greatest playwright in song. His marvelous text goes a long way toward placing Stephen Sondheim among the towering artists of the late twentieth century!” — Cornel West, Princeton University “ Sondheim’ s career and music have never been so skillfully dissected, examined, and put in context. With its focus on his work as composer, this book is surprising and welcome.” — Theodore S. Chapin, President and Executive Director, The Rodgers and Hammerstein Organization “ . . . an intriguing ‘ biography’ of the songwriter’ s style. . . . Swayne is to be congratulated for taking the study of this unique composer/lyricist into hitherto unnavigated waters.” — Stage Directions “ The research is voluminous, as are the artistry and perceptiveness. Swayne has lived richly within the world of Sondheim’ s music.” — Richard Crawford, author of America’ s Musical Life: A History “ Amid the ever-more-crowded bookshelf of writings on Sondheim, Swayne’ s analysis of Sondheim’ s development as a composer stands up as a unique and worthy study. . . . For the Sondheim aficionados, there are new ideas and new information, and for others, Swayne’ s How Sondheim Found His Sound will provide an intriguing introduction into the mind of arguably the greatest and most influential living Broadway composer.” — talkinbroadway.com “ What a fascinating book, full of insights large and small. An impressive analysis and summary of Sondheim’ s many sources of inspiration. All fans of the composer and lovers of Broadway in general will treasure and frequently refer to Swayne’ s work.” — Tom Riis, Joseph Negler Professor of Musicology and Director of the American Music Research Center, University of Colorado Stephen Sondheim has made it clear that he considers himself a “ playwright in song.” How he arrived at this unique appellation is the subject of How Sondheim Found His Sound— an absorbing study of the multitudinous influences on Sondheim’ s work. Taking Sondheim’ s own comments and music as a starting point, author Steve Swayne offers a biography of the artist’ s style, pulling aside the curtain on Sondheim’ s creative universe to reveal the many influences— from classical music to theater to film— that have established Sondheim as one of the greatest dramatic composers of the twentieth century.

Stephen Sondheim

A Life Vintage

In the first full-scale life of the most important composer-lyricist at work in musical theatre today, Meryle Secrest, the biographer of Frank Lloyd

Wright and Leonard Bernstein, draws on her extended conversations with Stephen Sondheim as well as on her interviews with his friends, family, collaborators, and lovers to bring us not only the artist--as a master of modernist compositional style--but also the private man. Beginning with his early childhood on New York's prosperous Upper West Side, Secrest describes how Sondheim was taught to play the piano by his father, a successful dress manufacturer and amateur musician. She writes about Sondheim's early ambition to become a concert pianist, about the effect on him of his parents' divorce when he was ten, about his years in military and private schools. She writes about his feelings of loneliness and abandonment, about the refuge he found in the home of Oscar and Dorothy Hammerstein, and his determination to become just like Oscar. Secrest describes the years when Sondheim was struggling to gain a foothold in the theatre, his attempts at scriptwriting (in his early twenties in Rome on the set of Beat the Devil with Bogart and Huston, and later in Hollywood as a co-writer with George Oppenheimer for the TV series Topper), living the Hollywood life. Here is Sondheim's ascent to the peaks of the Broadway musical, from his chance meeting with play- wright Arthur Laurents, which led to his first success--as co-lyricist with Leonard Bernstein on West Side Story--to his collaboration with Laurents on Gypsy, to his first full Broadway score, A Funny Thing Happened on the Way to the Forum. And Secrest writes about his first big success as composer, lyricist, writer in the 1960s with Company, an innovative and sophisticated musical that examined marriage à la mode. It was the start of an almost-twenty-year collaboration with producer and director Hal Prince that resulted in such shows as Follies, Pacific Overtures, Sweeney Todd, and A Little Night Music. We see Sondheim at work with composers, producers, directors, co-writers, actors, the greats of his time and ours, among them Leonard Bernstein, Ethel Merman, Richard Rodgers, Oscar Hammerstein, Jerome Robbins, Zero Mostel, Bernadette Peters, and Lee Remick (with whom it was said he was in love, and she with him), as Secrest vividly re-creates the energy, the passion, the despair, the excitement, the genius, that went into the making of show after Sondheim show. A biography that is sure to become the standard work on Sondheim's life and art.

Getting Away with Murder *Dramatists Play Service Inc*

THE STORY: The esteemed and retired Dr. Conrad Bering has selected, out of countless applicants, several individuals for private as well as Group therapy. It seems this Pulitzer Prize- winning doctor might be writing another book and it further see

Finishing the Hat

Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes *Alfred a Knopf Incorporated*

A treasury of lyrics includes all of the composer's works from "West Side Story" to "Sweeney Todd," and offers a rare glimpse into his creative process and relationships with other legends of the American theater.

Sunday in the park with George

a musical

The Oxford Handbook of Sondheim Studies *Oxford University Press, USA*

The Oxford Handbook of Sondheim Studies offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies. Focusing on broad groups of issues relating to the music and the production of Sondheim works, rather than on biographical questions about the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in musicological, theatrical, and socio-cultural terms. This collection of never-before published essays addresses issues of artistic method and musico-dramaturgical form, while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses (including sociology, history, and feminist and queer theory) establishes his position in a broader cultural context.

This is Our Youth *Dramatists Play Service, Inc.*

THE STORY: In 1982, on Manhattan's Upper West Side, the wealthy, articulate pot-smoking teenagers who were small children in the '60s have emerged as young adults in a country that has just resoundingly rejected everything they were brought up to b

Act One

Dramatists Play Service, Inc.

THE STORY: Growing up in an impoverished family in the Bronx, Moss Hart dreamed of being part of the glamorous world of the theatre. Forced to drop out of school at age thirteen, Hart's famous memoir Act One is a classic Hortatio Alger story that plots Hart's unlikely collaboration with the legendary playwright George S. Kaufman. Tony Award-winning writer and director James Lapine has adapted Act One for the stage, creating a funny, heartbreaking, and suspenseful play that celebrates the making of a playwright and his play Once in a Lifetime. ACT ONE offers great fun to a director to utilize over fifty roles, which can be played by a cast as few as twelve, and in a production that can be done as simply or elaborately as desired.

Merrily we roll along

a new musical comedy : vocal selections

Into the Woods *Theatre Communications Group*

This is the script of the original musical from which the film was adapted, not the film's screenplay.

Sunday in the Park with George

A Musical Curation by Stephen Sondheim (George Seurat)

This analysis serves to reveal the strong interconnectedness between museums and theatre (mentioned only briefly by other scholars) as uniquely demonstrated by Stephen Sondheim's musical, Sunday in the Park with George. Because Sondheim chose George Seurat's museum-housed painting, Sunday on the Island La Grande Jatte, as the foundation for his show, museum practices including labels, titles, ways of seeing, and curatorial authority--to which Seurat's painting has already been subjected--can also be located in Stephen Sondheim's musical. However, in the musical the artist is returned authority over his painting, above museum practice and curator bias. By granting the artist such dominion over the artwork, Sondheim redirects the focus from Seurat's innovative pointillist style (as commonly found in history books) to a focus on the relationship between artist and artwork, allowing for artist and painting to converse.

Sondheim on Music

Minor Details and Major Decisions *Rowman & Littlefield*

In this collection of interviews conducted by Mark Horowitz of the Library of Congress, musical theatre legend Stephen Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. A postlude features a more recent conversation with Sondheim.

A Study Guide for Steven Sondheim's "Sunday in the Park with George" *Gale, Cengage Learning*

A Study Guide for Steven Sondheim's "Sunday in the Park with George," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Paris and the Musical

The City of Light on Stage and Screen *Routledge*

Paris and the Musical explores how the famous city has been portrayed on stage and screen, investigates why the city has been of such importance to the genre and tracks how it has developed as a trope over the 20th and 21st centuries. From global hits An American in Paris, Gigi, Les Misérables, Moulin Rouge! and The Phantom of the Opera to the less widely-known Bless the Bride, Can-Can, Irma la Douce and Marguerite, the French capital is a central character in an astounding number of Broadway, Hollywood and West End musicals. This collection of 18 essays combines cultural studies, sociology, musicology, art and adaptation theory, and gender studies to examine the envisioning and dramatisation of Paris, and its depiction as a place of romance, hedonism and libertinism or as ‘the capital of the arts’. The interdisciplinary nature of this collection renders it as a fascinating resource for a wide range of courses; it will be especially valuable for students and scholars of Musical Theatre and those interested in Theatre and Film History more generally.

Stephen Sondheim and the Reinvention of the American Musical *Univ. Press of Mississippi*

From West Side Story in 1957 to Road Show in 2008, the musicals of Stephen Sondheim and his collaborators have challenged the conventions of American musical theater and expanded the possibilities of what musical plays can do, how they work, and what they mean. Sondheim's brilliant array of work, including such musicals as Company, Follies, Sweeney Todd, Sunday in the Park with George, and Into the Woods, has established him as the preeminent composer/lyricist of his, if not all, time. Stephen Sondheim and the Reinvention of the American Musical places Sondheim's work in two contexts: the exhaustion of the musical play and the postmodernism that, by the 1960s, deeply influenced all the American arts. Sondheim's musicals are central to the transition from the Rodgers and Hammerstein-style musical that had dominated Broadway stages for twenty years to a new postmodern musical. This new style reclaimed many of the self-aware, performative techniques of the 1930s musical comedy to develop its themes of the breakdown of narrative knowledge and the fragmentation of identity. In his most recent work, Sondheim, who was famously mentored by Oscar Hammerstein II, stretches toward a twenty-first-century musical that seeks to break out of the self-referring web of language. Stephen Sondheim and the Reinvention of the American Musical offers close readings of all of Sondheim's musicals and finds in them critiques of the operation of power, questioning of conventional systems of knowledge, and explorations of contemporary identity.

The Cambridge Companion to the Musical *Cambridge University Press*

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

Sunday in the Park with George

Music and Lyrics by Stephen Sondheim, Book by James Lapine

Sunday in the park with George

a musical

Sunday in the Park with George

A Musical

The Dawn of Everything

A New History of Humanity *Farrar, Straus and Giroux*

A dramatically new understanding of human history, challenging our most fundamental assumptions about social evolution—from the development of agriculture and cities to the origins of the state, democracy, and inequality—and revealing new possibilities for human emancipation. For generations, our remote ancestors have been cast as primitive and childlike—either free and equal innocents, or thuggish and warlike. Civilization, we are told, could be achieved only by sacrificing those original freedoms or, alternatively, by taming our baser instincts. David Graeber and David Wengrow show how such theories first emerged in the eighteenth century as a conservative reaction to powerful critiques of European society posed by Indigenous observers and intellectuals. Revisiting this encounter has startling implications for how we make sense of human history today, including the origins of farming, property, cities, democracy, slavery, and civilization itself. Drawing on pathbreaking research in archaeology and anthropology, the authors show how history becomes a far more interesting place once we learn to throw off our conceptual shackles and perceive what’s really there. If humans did not spend 95 percent of their evolutionary past in tiny bands of hunter-gatherers, what were they doing all that time? If agriculture, and cities, did not mean a plunge into hierarchy and domination, then what kinds of social and economic organization did they lead to? The answers are often unexpected, and suggest that the course of human history may be less set in stone, and more full of playful, hopeful possibilities, than we tend to assume. The Dawn of Everything fundamentally transforms our understanding of the human past and offers a path toward imagining new forms of freedom, new ways of organizing society. This is a monumental book of formidable intellectual range, animated by curiosity, moral vision, and a faith in the power of direct action. Includes Black-and-White Illustrations

Everything Was Possible

The Birth of the Musical Follies *Rowman & Littlefield*

EVERYTHING WAS POSSIBLE: THE BIRTH OF THE MUSICAL FOLLIES

Rubber Balls and Liquor *St. Martin's Press*

Nobody ever reads this part of the book. Somebody at the publishing house explained to me that it's actually called the book flap. That sounded dirty, so I giggled for three hours. But it says in my contract that I have to write something over here in this tiny space, even though I don't think anyone will notice. Some people might open up to the middle of the book and start flipping through pages, but nobody will read this part. In fact, I'll bet anything that you're not reading this part now. And if it turns out that you are . . . well, the guy in the bookstore is probably staring at you, saying, "Stop reading that book!" I guess there's a reason bookstores are going out of business, left and right. Cheap fucks like you think it's okay to stand in the aisles and read to your heart's content. So for the sake of bookstores everywhere, buy this fucking book. I myself don't care. I only care about the poor working man. Oh, and the sanctity of the written word. I care about that, too. And in my case, those written words, of course, include fuck, dick, and pussy.

Company: The Complete Revised Book and Lyrics

It's Bobbie's thirty-fifth birthday party, and all her friends are wondering why she isn't married. Why can't she find the right man, settle down and start a family? A breakthrough on Broadway in 1970, Company is Stephen Sondheim and George Furth's legendary musical comedy about life, love and loneliness, featuring some of Sondheim's most iconic songs including 'Company', 'You Could Drive a Person Crazy', 'The Ladies Who Lunch', 'Side by Side' and 'Being Alive'. The acclaimed West End revival in 2018 was conceived and directed by award-winning director Marianne Elliott and produced by Elliott & Harper Productions. Reimagining the musical by switching the gender of several characters, including the protagonist Bobbie, played by Rosalie Craig, the production also starred Patti LuPone, Mel Giedroyc and Jonathan Bailey. It won the Peter Hepple Award for Best Musical at the 2018 Critics' Circle Theatre Awards. This edition features the complete revised book and lyrics for the production, colour production photographs, and an introduction by Sondheim's biographer David Benedict.

Hat Box

The Collected Lyrics of Stephen Sondheim *Alfred a Knopf Incorporated*

Presents a collection of lyrics from the composer, and offers insights into his creative process, relationships with other legends of American theater,

experiences in the theater, collaborations, and most significant successes and failures.

Sweeney Todd, the Demon Barber of Fleet Street *Hal Leonard Corporation*

Barber Sweeney Todd returns to London seeking revenge for the loss of his wife and daughter by killing customers and dropping to the shop downstairs to be made into meat pies by Mrs. Lovett. Includes sketches and photographs from several productions.

If There Is I Haven't Found It Yet

A Play *Farrar, Straus and Giroux*

Fifteen-year-old Anna is bullied by her classmates for being overweight. Her mother, Fiona, decides to transfer her to the school where she teaches, but that only makes things worse. Anna's father, George, is no help—he's too obsessed with saving the world. Just as Anna gets suspended for head-butting one of her tormenters, her uncle Terry arrives for an unannounced visit. A heartbroken, filthy-mouthed slacker, Terry reaches out to Anna in a way that no one ever has. Their unexpected friendship sends her parents' rocky marriage into a tailspin as the whole family wonders what—or who—really needs saving. Nick Payne's If There Is I Haven't Found It Yet is a brilliantly sad, humorous, and empathetic play about a family stuck somewhere between knowing what the problem is and doing something about it.

March of the Falsettos *Samuel French, Inc.*

March of the Falsettos" is the title song of this act of the show. William Finn planned on calling the show "The Pettiness of Misogyny", but then he decided to go with a less direct and more subtle title, calling it "March of the Falsettos". But what does the title mean? The central theme of the show is the characters lack of maturity (as they also state themselves in this song) and their journey of growing out of their childish behavior. Something that for instance Marvin needs to do to be the father Jason needs. Jason, whose voice hasn't yet changed, sings an octave higher than the other three men throughout the show. This is the only song, that all four men sing in the same register, since Marvin, Medel and Whizzer sing in the falsetto, losing the symbol of manhood - their changed voices. None of these men have grown up yet. All of them are still very self-centered, self-involved and insist on getting whatever they want. The "March of the Falsettos" is their journey from childhood to becoming adults.

Victorians on Broadway

Literature, Adaptation, and the Modern American Musical

Broadway productions of musicals such as The King and I, Oliver!, Sweeney Todd, and Jekyll and Hyde became huge theatrical hits. Remarkably, all were based on one-hundred-year-old British novels or memoirs. What could possibly explain their enormous success? Victorians on Broadway is a wide-ranging interdisciplinary study of live stage musicals from the mid- to late twentieth century adapted from British literature written between 1837 and 1886. Investigating musical dramatizations of works by Charles Dickens, Charlotte Brontë, Christina Rossetti, Robert Louis Stevenson, and others, Sharon Aronofsky Weltman reveals what these musicals teach us about the Victorian books from which they derive and considers their enduring popularity and impact on our modern culture. Providing a front row seat to the hits (as well as the flops), Weltman situates these adaptations within the history of musical theater: the Golden Age of Broadway, the concept musicals of the 1970s and 1980s, and the era of pop mega-musicals, revealing Broadway's debt to melodrama. With an expertise in Victorian literature, Weltman draws on reviews, critical analyses, and interviews with such luminaries as Stephen Sondheim, Polly Pen, Frank Wildhorn, and Rowan Atkinson to understand this popular trend in American theater. Exploring themes of race, religion, gender, and class, Weltman focuses attention on how these theatrical adaptations fit into aesthetic and intellectual movements while demonstrating the complexity of their enduring legacy.

You Can't Take it with You

Comedy in Three Acts *Dramatists Play Service, Inc.*

Presents the 1937 Pulitzer prize-winning drama featuring the Sycamores and the Kirbys.

Act One

An Autobiography *St. Martin's Griffin*

The Dramatic Story that Capitvated a Generation With this new edition, the classic best-selling autobiography by the late playwright Moss Hart returns to print in the thirtieth anniversary of its original publication. Issued in tandem with Kitty, the revealing autobiography of his wife, Kitty Carlisle Hart, Act One, is a landmark memoir that influenced a generation of theatergoers, dramatists, and general book readers everywhere. The book eloquently chronicles Moss Hart's impoverished childhood in the Bronx and Brooklyn and his long, determined struggle to his first theatrical Broadway success, Once in a Lifetime. One of the most celebrated American theater books of the twentieth century and a glorious memorial to a bygone age, Act One if filled with all the wonder, drama, and heartbreak that surrounded Broadway in the 1920s and the years before World War II.

Burn this *Dramatists Play Service, Inc.*

THE STORY: The place is a Manhattan loft shared by Anna, a lithe young dancer-choreographer, and her two gay roommates--her collaborator, Robby, who has just been killed in a freak boating accident, and Larry, a world-weary, caustically funny young