

Sondheim Company Script

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.

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere. In the third volume of his series *The Great Songwriters*, an eminent musicologist focuses on the seminal contributions of two giants of the modern musical theater--Stephen Sondheim and Andrew Lloyd-Webber--to the development of a new form of musical, capturing such creative milestones as *Company*, *Sweeney Todd*, *Sunday in the Park*, *Jesus Christ Superstar*, *Cats*, and *The Phantom of the Opera*.

A portrait of the composer-lyricist draws on personal interviews with Sondheim to describe his troubled childhood, early struggles, rise to the pinnacle of Broadway musical theater, collaboration with Hal Prince, and original theatrical works.

In this book, Dan Dietz examines in detail every musical that opened on Broadway during the 2000s, including *Avenue Q*, *Billy Elliott*, *The Full Monty*, *In the Heights*, *Jersey Boys*, *Mary Poppins*, *Next to Normal*, *The Producers*, *Rock of Ages*, *Spamalot*, *Spring Awakening*, *The 25th Annual Putnam County Spelling Bee*, *Urinetown*, and *Xanadu*.

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.

(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*

"A brave and breathtaking musical."--*The New York Times*

EVERYTHING WAS POSSIBLE: THE BIRTH OF THE MUSICAL FOLLIES

Sweeney Todd is a barber who dispatches his victims by pulling a lever as they sit in his barber chair. His victims fall backward down a revolving trapdoor into the basement of his shop, generally causing them to break their necks or skulls. In case they are alive, Todd goes to the basement and "'polishes them off'" (slitting their throats with his straight razor). After Todd has robbed his dead victims of their goods, Mrs. Lovett, his partner in crime, assists him in disposing of the bodies by baking their flesh into meat pies and selling them to the unsuspecting customers of her pie shop. All the horror stories in this nice collection are written by unknown authors.

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.

(Applause Libretto Library). Book by Burt Shevelove and Larry Gelbart Introduction by Larry Gelbart "This brazenly retro Broadway musical, inspired by Plautus, is as timeless as comedy itself." Vincent Canby, *The New York Times* "The most urbane and literate musical comedy text ever conceived." John Simon, *New York magazine*

Interwoven with such classics as *Cinderella*, *Jack and the Beanstalk*, and *Little Red Ridinghood*, is the story of the baker and his wife, whose longing for a child is thwarted by a mischievous witch who lives next door.

THE STORY: Based on a story in *The Weekly World News*, *BAT BOY: THE MUSICAL* is a musical comedy/horror show about a half boy/half bat creature who is discovered in a cave near Hope Falls, West Virginia. For lack of a better solution, the local sheriff

The first in-depth look at the work and career of one of the most important figures in the history of musical theater.

(Vocal Selections). Seven vocal selections from the only collaboration between Richard Rodgers and Stephen Sondheim. Songs include: *Do I Hear a Waltz?* * *Here We Are Again* * *Moon in My Window* * *Someone like You* * *Stay* * *Take the Moment* * *Thank You So Much*.

Musical.

(Applause Books). It is hard to believe that over 25 years have passed since *A Chorus Line* first electrified a New York audience. The memories of the show's birth in 1975, not to mention those of its 15-year-life and poignant death, remain incandescent and not just because nothing so exciting has happened to the American musical since. For a generation of theater people and theatergoers, *A Chorus Line* was and is the touchstone that defines the glittering promise, more often realized in legend than in reality, of the Broadway way. This impressive book contains the complete book and lyrics of one of the longest running shows in Broadway history with a preface by Samuel Freedman, an introduction by Frank Rich and lots of photos from the stage production.

Company A Musical Comedy Theatre Communications Group

Giving each of Stephen Sondheim's musicals its own chapter, Ethan Mordden applies fresh insights and analysis to consider Sondheim's place in modern art, addressing the newcomer and the aficionado alike.

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

The *New York Times* called Stephen Sondheim "the greatest and perhaps best known artist in the American musical theater," while two months earlier, the same paper referred to his contemporary, Andrew Lloyd-Webber as "the most commercially successful composer in history." Whatever their individual achievements might be, it is agreed by most critics that these two colossi have dominated world musical theater for the last quarter century and hold the key to the direction the musical stage will take in the future. Here in the third volume of Stephen Citron's distinguished series *The Great Songwriters*--in depth studies that illuminated the musical contributions, careers, and lives of Noel Coward and

Cole Porter (Noel & Cole: *The Sophisticates*), and Oscar Hammerstein 2nd and Alan Jay Lerner, (*The Wordsmiths*)--this eminent musicologist has taken on our two leading contemporary contributors to the lyric stage. His aim has not been to compare or judge one's merits over the other, but to make the reader discover through their works and those of their contemporaries, the changes and path of that glorious artform we call Musical Theater. In his quest, Citron offers unique insight into each artist's working methods, analyzing their scores--including their early works and works-in-progress. As in Citron's previously critically acclaimed books in this series, great significance is given to the impact their youthful training and private lives have had upon their amazing creative output. Beginning with Sondheim's lyrics-only works, *West Side Story*, *Gypsy*, *Do I Hear A Waltz?* through his scores for *Saturday Night*, *Company*, *Anyone Can Whistle*, *Follies*, *Pacific Overtures*, *A Little Night Music*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday In the Park*, *Into the Woods*, *Assassins*, and *Passion*, all these milestones of musical theater have been explored. Lloyd-Webber's musical contribution from his early works, *The Likes of Us* and *Joseph to Jesus Christ Superstar*, *Evita*, *Cats*, *Starlight Express*, *Aspects of Love*, *By Jeeves*, *The Phantom of the Opera*, *Song & Dance*, *Mass*, *Sunset Boulevard* to *Whistle Down the Wind* are also thoroughly analyzed. The works of these two splendid artists are clarified for the casual or professional reader in context with their contemporaries. Complete with a quadruple chronology (Sondheim, Lloyd-Webber, US Theater, British Theater), copious quotations from their works, and many never before published illustrations, the future of the artform that is the crowning achievement of the 20th century is made eminently clear in this book. *Sondheim & Lloyd-Webber* is a must-read for anyone interested in the contemporary theater.

The 1970s was an exciting decade for musical theatre. Besides shows from legends Stephen Sondheim (*Company*, *Follies*, *A Little Night Music*, and *Sweeney Todd*) and Andrew Lloyd Webber (*Jesus Christ Superstar* and *Evita*), old-fashioned musicals (*Annie*) and major revivals (*No, No, Nanette*) became hits. In addition to underappreciated shows like *Over Here!* and cult musicals such as *The Grass Harp* and *Mack and Mabel*, Broadway audiences were entertained by black musicals on the order of *The Wiz* and *Raisin*. In *The Complete Book of 1970s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1970s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Tony Bennett, Lena Horne, Bette Midler, and Gilda Radner. Each entry includes the following information: Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, *The Complete Book of 1970s Broadway Musicals* provides readers with a comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

Stephen Sondheim's first new work in over a decade.

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.

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. Evan, soon to be thirteen, is disturbed by his parents' divorce and dragged from his home in New York City to live with his mother in the Midwest, all while trying to figure out just who he really is.

"A selection of lyrics from the musicals of the award-winning Stephen Sondheim, in the Everyman's Library Pocket Poets series"--*Musical Theater: An Appreciation, Second Edition* offers a history of musical theater from its operating origins to the Broadway shows of today, combined with an in-depth study of the musical styles that paralleled changes on stage. Alyson McLamore teaches readers how to listen to both the words and the music of the stage musical, enabling them to understand how all the components of a show interact to create a compelling experience for audiences. This second edition has been updated with new chapters covering recent developments in the twenty-first century, while insights from recent scholarship on musical theater have been incorporated throughout the text. The musical examples discussed in the text now include detailed listening guides, while a new companion website includes plot summaries and links to audio of the musical examples. From *Don Giovanni* to *Hamilton*, *Musical Theater: An Appreciation* both explores the history of musical theater and develops a deep appreciation of the musical elements at the heart of this unique art form.

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.

"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 uncharted 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.

Musicals have been a major part of American theater for many years, and nowhere have they been more loved and celebrated than Broadway, the theater capital of the world. The music of such composers as Rodgers and Hammerstein, Berlin, the Gershwin brothers, Lerner and Loewe, Steven Sondheim, and Andrew Lloyd Webber continues to run through people's minds, and such productions as *South Pacific*, *Cats*, *My Fair Lady*, *The Phantom of the Opera*, *Guys and Dolls*, *Rent*, and *West Side Story* remain at the top of Broadway's most popular productions. This book is a survey of Broadway musicals all through the 20th century, from the Tin Pan Alley–driven comedy works of the early part of the century, to the integrated musical plays that flourished in the heyday years of midcentury, and to the rock era, concept musicals, and the arrival of British mega-musicals late in the century. It also profiles some of the theater world's leading composers, writers, and directors, considers some of the most unforgettable and forgettable shows, illustrates the elusive fragility of the libretto, explains the compensating nature of production elements, and examines representative shows from every decade. An extensive discography offers a brief critique of more than 300 show cast albums.

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.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Sondheim's breakthrough play.

Stephen Sondheim and James Lapine's beloved musical masterpiece becomes a major motion picture, starring Meryl Streep and Johnny Depp.

As one of the characters in *Assassins* says, "Tolstoy was right, you can't beat the Gods. It's the small things - the warp and woof - that make up the pattern. And how much influence do we have over the small? Now that's a theme for a modern writer." And Nicholas Mosley is this writer. Part political thriller and part love story, *Assassins* explores the "small things" that give shape and meaning to the "big events."

THE STORY: For a battle hardened combat soldier the peacetime Army can hold terrors that make him wish he were back in action again. Take the case of First Lieutenant Stanley Poole, a career Sergeant who earned a battlefield commission, and is now

[Copyright: ee6c268992405d9572d9a586970049be](http://www.leeandco.com)