

Sunday In The Park With George Vocal Score

"A ... story about a woman caught between many truths. An interpreter has come to The Hague to escape New York and work at the International Court. A woman of many languages and identities, she is looking for a place to finally call home. She's drawn into simmering personal dramas: her lover, Adriaan, is separated from his wife but still entangled in his marriage. Her friend Jana witnesses a seemingly random act of violence, a crime the interpreter becomes increasingly obsessed with as she befriends the victim's sister. And she's pulled into explosive political fires: her work interpreting for a former president accused of war crimes becomes precarious as their relationship is unbound by shifting language and meaning. This woman is the voice in the ear of many, but what command does that give her, and how vulnerable does that leave her? Her coolly impassioned views on power, love, and violence, are tested, both in her personal intimacies and in her role at the Court. She is soon pushed to the precipice, where betrayal and heartbreak threaten to overwhelm her; it is her drive towards truth, and love, that throws into stark relief what she wants from her life"--

The Stephen Sondheim Encyclopedia is the first

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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.

Musical Music and Lyrics by William Finn. Book by William Finn and James Lapine. A seamless pairing of March of the Falsettos and Falsettoland,

acclaimed off Broadway musicals written nearly a decade apart, Falsettos won 1992 Tony Awards for best book and musical score. It is the jaunty tale of Marvin who leaves his wife and young son to live with another man. His ex wife marries his psychiatrist, and Marvin ends up alone. Two years later, Marvin is reunited with his lover on the e

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

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.

The Dramatic Story that Captivated a Generation
With this new edition, the classic best-selling autobiography by the late playwright Moss Hart

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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* is filled with all the wonder, drama, and heartbreak that surrounded Broadway in the 1920s and the years before World War II.

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.

'Ladies and Gentlemen...I have to state that Mrs Lovett's pies are made of human flesh!' This shocking announcement provides the stunning dénouement to a narrative first published over a period of four months in the winter of 1846-7. The revelation marked only the beginning, however, of the notorious career of Sweeney Todd, soon known to legend as the 'Demon Barber' of London's Fleet Street. The story of Todd's entrepreneurial

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partnership with neighbouring pie-maker Margery Lovett - at once inconceivably unpalatable and undeniably compelling - has subsequently provided the substance for a seemingly endless series of successful dramatic adaptations, popular songs and ballads, novellas, radio plays, graphic novels, ballets, films, and musicals. Both gleeful and ghoulish, the original tale of Sweeney Todd, first published under the title *The String of Pearls*, is an early classic of British horror writing. It combines the story of Todd's grisly method of robbing and dispatching his victims with a romantic sub-plot involving deception, disguise, and detective work, set against the backdrop of London's dark and unsavoury streets. This edition provides an authoritative text of the first version of the story ever to be published, as well as a lively introduction to its history and reputation.

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

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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.

Four-time Edgar Award-winning author Lawrence Sanders' definitive essay collection on the art of writing fiction For ten years, crime novelist Lawrence Sanders funneled his wealth of writing expertise into a monthly column for Writer's Digest. Collected here for the first time are those pieces illuminating the tricks of the authorial trade, from creating vibrant characters and generating seamless plots, to conquering writer's block and experimenting with self-publishing. Filled with wit and insight, The Liar's Bible is a must-read for experts, amateurs, and anyone interested in learning to craft great fiction from one of the field's modern masters. This ebook features an illustrated biography of Lawrence Sanders, including rare

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photos and never-before-seen documents from the author's personal collection.

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.

This revolutionary, award-winning play by a lauded playwright and poet is a fearless portrayal of the experiences of women of color—"extraordinary and wonderful...that anyone can relate to" (The New York Times) and continues to move and resonate with readers today more than ever. From its inception in California in 1974 to its highly acclaimed critical success at Joseph Papp's Public Theater and on Broadway, the Obie Award-winning *When the Rainbow Is Enuf* has excited, inspired, and transformed audiences all over the country.

Passionate and fearless, Shange's words reveal what it is to be of color and female in the twentieth century. First published in 1975 when it was praised by The New Yorker for "encompassing...every feeling and experience a woman has ever had," *When the Rainbow Is Enuf* will be read and performed for generations to come. Here is the complete text, with stage directions, of a groundbreaking dramatic prose poem written in vivid and powerful language that resonates with unusual beauty in its fierce message to the world.

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

It's Bobbie's thirty-fifth birthday party, and all her friends

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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.

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: It's the summer of 1942...America is at war; men line up by the thousands to join the army; and on a tiny island off the coast of Maine, three fifteen-year-

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old boys begin a summer they will never forget. Hermie, Osgy and Benjie are accusto

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

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

(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*
Sondheim & Co is the complete, behind-the-scenes story of the making of Stephen Sondheim's musicals. Written with the full co-operation of Sondheim himself, it examines each of Sondheim's masterpieces - including *West Side Story*, *Gypsy*, *A*

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Funny Thing Happened on the Way to the Forum, Company, Follies, A Little Night Music, Sweeney Todd, Sunday in the Park with George and Into the Woods - as well as the other Sondheim productions on Broadway, Off-Broadway, in repertory, as revivals, as opera, on film, and on television. this account is based on hundreds of hours of interviews with Sondheim and his associates.

By the Tony-award winning authors of Falsettos, here is an energetic, sardonic, often comical musical about a composer during a medical emergency.

Gordon collapses into his lunch and awakes in the hospital surrounded by his maritime-enthusiast lover, his mother, a co-worker, the doctor and the nurses.

Reluctantly, he had been composing a song for a children's television show that features a frog - Mr.

Bungee - and the specter of this large green character and the unfinished work haunts him

throughout his medical ordeal. What was thought to

be a tumor turns out to be something more operable and Gordon recovers, grateful for a chance to compose the songs he yearns to produce.

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

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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.

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

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elaborately as desired.

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

The New York Times best-selling book exploring the counterproductive reactions white people have when their assumptions about race are challenged, and how these reactions maintain racial inequality. In this “vital, necessary, and beautiful book” (Michael Eric Dyson), antiracist educator Robin DiAngelo deftly illuminates the phenomenon of white fragility and “allows us to understand racism as a practice not restricted to ‘bad people’ (Claudia Rankine). Referring to the defensive moves that white people make when challenged racially, white fragility is characterized by emotions such as anger, fear, and guilt, and by behaviors including argumentation and silence. These behaviors, in turn, function to reinstate white racial equilibrium and prevent any meaningful cross-racial dialogue. In this in-depth exploration, DiAngelo examines how white fragility develops, how it protects racial inequality, and what we can do to engage more constructively.

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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

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

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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 friendship and the highs and lows of that journey, one that resulted in the beloved Pulitzer Prize-winning classic.

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.

The musical theatre of Stephen Sondheim probes deeply into the most disturbing issues of contemporary life. By challenging his audience with intricate music, biting wit, and profound themes, he flouts the traditional wisdom of the musical theatre. Tracing Sondheim's career from his initial success as lyricist for "West Side Story" and "Gypsy" to his most recent work - "Into the Woods" and "Assassins" - Joanne Gordon emphasizes not only the disturbing content of Sondheim's work, but his innovative use of form. In shows such as "A Little Night Music", "Sweeney Todd", and "Sunday in the Park with George", Sondheim's music and lyrics are inextricably woven into the fabric of the entire work.

EVERYTHING WAS POSSIBLE: THE BIRTH OF THE MUSICAL FOLLIES

In this collection of interviews conducted by Mark Horowitz of

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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.

Oozing with sophistication and wit, Stephen Sondheim and Hugh Wheeler's *A Little Night Music* (based on Ingmar Bergman's film *Smiles on a Summer Night*) is a passionate story of intertwined love affairs, regret and longing centred on elegant actress Desirée Armfeldt, and her family and flirtations. When Desirée performs in the town of her former lover, old passions rekindle and during a weekend in the country, the entangled romances of four couples are laid bare. With the magic of music on a summer's night, love's joys and complications play out in three-quarter time. Filled with beautiful iconic numbers, including 'Send in the Clowns' and 'A Weekend in the Country', *A Little Night Music* is a romantic musical by one of our greatest living composers. It opened on Broadway at the Shubert Theatre in February 1973 in a production directed by Harold Prince, winning Best Musical at the New York Drama Critics' Circle Awards and the Tony Awards. The musical premiered in the West End at the Adelphi Theatre in April 1975. It has since enjoyed professional productions in the West End, by opera companies, in a 2009 Broadway revival, and elsewhere, and it is a popular choice for regional groups. It was adapted for film in 1977, with Harold Prince directing.

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

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

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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.

Stella would rather be a graceful pig ballerina than what she really is, a dog no one seems to like, but on the night of her ballet recital Stella learns that it is better to be herself.

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

From the incomparable Emmy, Grammy, and Tony Award winner, a powerful and revealing autobiography about race, sexuality, art, and healing It's easy to be yourself when who and what you are is in vogue. But growing up Black and gay in America has never been easy. Before Billy Porter was slaying red carpets and giving an iconic Emmy-winning performance in the celebrated TV show Pose; before he was the groundbreaking Tony and Grammy Award-winning star of Broadway's Kinky Boots; and before he was an acclaimed recording artist, actor, playwright, director, and all-around legend, Porter was a young boy in Pittsburgh who was seen as different, who didn't fit in. At five years old, Porter was sent to therapy to "fix" his effeminacy. He was endlessly bullied at school, sexually abused by his stepfather, and criticized at his church. Porter came of age in a world where

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simply being himself was a constant struggle. Billy Porter's *Unprotected* is the life story of a singular artist and survivor in his own words. It is the story of a boy whose talent and courage opened doors for him, but only a crack. It is the story of a teenager discovering himself, learning his voice and his craft amidst deep trauma. And it is the story of a young man whose unbreakable determination led him through countless hard times to where he is now; a proud icon who refuses to back down or hide. Porter is a multitalented, multifaceted treasure at the top of his game, and *Unprotected* is a resonant, inspirational story of trauma and healing, shot through with his singular voice.

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. 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.

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