Assassins Sondheim Script

Assassins Sondheim Script | b4834e215845c0f7fc0c513ea3ecc285

Sweet Smell of Success
Company
Follies
Stephen Sondheim
Anyone Can Whistle
Company
American Buffalo
The Sondheim Review
Our Musicals, Ourselves
Her Again
Humble Boy
Merrily We Roll Along
From Assassins to West Side Story
I Am a Camera
A Funny Thing Happened on the Way to the Forum
Everything Was Possible
Right Or Wrong, God Judge Me
Aristophanes in Performance, 421 BC-AD 2007
Jelly's Last Jam
The Cambridge Companion to the Musical
Ever After
Getting Away with Murder
Assassins
Sunday in the Park with George
A Little Night Music
Company: The Complete Revised Book and Lyrics
Assassins
Passion
The Almost Unknown Stephen Sondheim
The Musical of Musicals
Look, I Made a Hat
Sondheim and Lloyd-Webber
A Chorus Line
Sondheim on Music
Road Show
The Stephen Sondheim Encyclopedia
The Assassination of Katie Hopkins
The Preparation and Performance of the Role of Leon Czolgosz in Assassins
Sondheim: Lyrics
Into the Woods (movie tie-in edition)
Polaroid Stories

2m, 2f / Musical / Unit Set
The Musical of Musicals (The Musical!) is a musical about musicals! In this hilarious satire of musical theatre, one story becomes five delightful musicals, each written in the distinctive style of a different master of the form, from Rodgers and Hammerstein to Stephen Sondheim. The basic plot: June is an ingénue who can't pay the rent and is threatened by her evil landlord. Will the handsome leading man come to the rescue? The variations are: a Rodgers & Hammerstein
In this smart and practical guide, Scott Miller looks at twenty musicals from a director’s point of view. A smart, satirical musical by Chris Bush and Matt Winkworth about truth, celebrity and public outrage.
A portrait of a woman, an era, and a profession: the first thoroughly researched biography of Meryl Streep—the “Iron Lady” of acting, nominated for nineteen Oscars and winner of three—that explores her beginnings as a young woman of the 1970s grappling with love, feminism, and her astonishing talent. In 1975 Meryl Streep, a promising young graduate of the Yale School of Drama, was finding her place in the New York theater scene. Burning with talent and ambition, she was like dozens of aspiring actors of the time—a twenty-something beauty who rode her bike everywhere, kept a diary, napped before performances, and stayed out late “talking about acting with actors in actors’ bars.” Yet Meryl stood apart from her peers. In her first season in New York, she won attention-getting parts in back-to-back Broadway plays, a Tony Award nomination, and two roles in Shakespeare in the Park productions. Even then, people said, “Her. Again.” Her Again is an intimate look at the artistic coming-of-age of the greatest actress of her generation, from the homecoming float at her suburban New Jersey high school, through her early days on the stage at Vassar College and the Yale School of Drama during its golden years, to her star-making roles in The Deer Hunter, Manhattan, and Kramer vs. Kramer. New Yorker contributor Michael Schulman brings into focus Meryl's heady rise to stardom on the New York stage; her passionate, tragically short-lived love affair with fellow actor John Cazale; her marriage to sculptor Don Gummer; and her evolution as a young woman of the 1970s wrestling with changing ideas of feminism, marriage, love, and sacrifice. Featuring eight pages of black-and-white photos, this captivating story of the making of one of the most revered artistic careers of our time reveals a gifted young woman coming into her extraordinary talents at a time of immense transformation, offering a rare glimpse into the life of the actress long before she became an icon.
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.
EVERYTHING WAS POSSIBLE: THE BIRTH OF THE MUSICAL FOLLIES
An award-winning new play that has been called "a brilliant latter-day variant on Elsinore in an English country garden blitze by bees" (Sheridan Morley, The Spectator) All is not well in the Humble hive. Thirty-five-year-old Felix Humble is a Cambridge astrophysicist in search of a unified field theory, but after the sudden death of his father, James, a teacher and amateur beekeeper, he is forced to return to the family home in the English countryside. Once there he and his demanding mother, Flora, a glamorous former showgirl who resents having spent the last thirty years in suburban exile, attempt to reconcile themselves to James's death and to each other, plumbing the depths of their anger as well as their love. The emotional turmoil increases exponentially with the arrival of George, Flora's longtime lover, and his daughter Rosie, Felix's former girlfriend, as Felix is forced to acknowledge that his search for unity must include his own chaotic home life. A play concerned with beekeeping and astrophysics, imbued with heartbreak and wit, larger questions of the universe and smaller questions of family dynamics, Humble Boy has been called "a feast: a serious, moving, cerebral feast" (The Sunday Times).
Harold Prince, in association with Ruth Mitchell, presents Dean Jones, Barbara Barrie, George Coe, John Cunningham, Teri Ralston, Charles Kimbrough, Donna McKechnie, Charles Braswell, Susan...
Browning, Steve Elmore, Beth Howland, Pamela Myers, Merle Louise, and Elaine Stritch, in "Company," a musical comedy, music and lyrics by Stephen Sondheim, book by George Furth, sets and projections designed by Boris Aronson, costumes by D.D. Ryan, lighting by Robert Ornbo, musical direction by Harold Hastings, orchestrations by Jonathan Tunick, dance music arrangements by Wally Harper, musical numbers staged by Michael Bennett, production directed by Harold Prince."A selection of lyrics from the musicals of the award-winning Stephen Sondheim, in the Everyman's Library Pocket Poets series"--(Applause Libretto Library). 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 lengend 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.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." American Buffalo, which won both the Drama Critics Circle Award for the best American play and the Obie Award, is considered a classic of the American theater. Newsweek acclaimed Mamet as the "hot young American playwright . . . someone to watch." The New York Times exclaimed in admiration: "The man can write!" Other critics called the play "a sizzler," "super," and "dynamite." Now from Gregory Mosher, the producer of the original stage production, comes a stunning screen adaptation, directed by Michael Corrente and starring Dustin Hoffman, Dennis Franz, and Sean Nelson. A classic tragedy, American Buffalo is the story of three men struggling in the pursuit of their distorted vision of the American Dream. By turns touching and cynical, poignant and violent, American Buffalo is a piercing story of how people can be corrupted into betraying their ideals and those they love.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.A detailed show-by-show history of the last quarter century in American musical theater that attempts to explain how the storied Broadway tradition went so very wrong in many cases. Stephen Sondheim's first new work in over a decade.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 sees 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'
Access Free Assassins Sondheim Script

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. (Applause Libretto Library). The 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 (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 It's New York, 1952. Welcome to Broadway, the glamour and power capital of the universe. J.J. Hunsecker rules it all with his daily gossip column in the New York Globe, syndicated to sixty million readers across America. J.J. has the goods on everyone, from the president to the latest starlet. And everyone feeds J.J. scandal, from J. Edgar Hoover and Senator Joe McCarthy down to a battalion of hungry press agents who attach their news to a client that J.J. might plug. When a young press agent, Sidney, tries to hitch his wagon to J.J. while keeping secrets about his client's new relationship with J.J.'s sister, he learns that you can become no one if J.J. turns on you. -- Publisher's website. Musical. 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. All of the known writings of John Wilkes Booth are included in this collection. Of this wealth of material, the most important item is a previously unpublished twenty-page manuscript discovered at the Players Club in Manhattan. Written by Booth in 1860 in a form similar to Mark Antony's funeral oration in Julius Caesar, it makes clear that his hatred for Lincoln was formed early and was deeply rooted in his pro-slavery and pro-Southern ideology. Also included in the nearly seventy documents are six love letters to a seventeen-year-old Boston girl, Isabel Sumner, written during the summer of 1864, when Booth was conspiring against Lincoln; several explicit statements of Booth's political convictions; and the diary he kept during his futile twelve-day flight after the assassination. The documents show that Booth, although opinionated and impulsive, was not an isolated madman. Rather, he was a highly successful actor and ladies' man who also was a Confederate agent. Along with many others, he believed that Lincoln was a tyrant whose policies threatened civil liberties. --From publisher's description. Stephen Sondheim and James Lapine's beloved musical masterpiece becomes a major motion picture, starring Meryl Streep and Johnny Depp. 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. 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. First publication of the authorized version. A retired professor of theater arts from Brandeis University serves up the first social history of American musical theater, covering the broad sweep of plays, from "Showboat" to "Urinetown," discussing the impact of this brand of theater on culture and society. (Performing Arts) 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. Offers the complete libretto to the Tony Award-winning Broadway musical Assassins is a musical play with music and lyrics by Stephen Sondheim and book by John Weidman. Assassins was originally produced by Playwrights Horizons, Inc., New York City in 1990. In November 1992, San Diego State University
Access Free Assassins Sondheim Script

produced the play in the Don Powell Theatre under the direction of Professor Paula Kalustian with musical direction by Dr. Terry O'Donnell. The actor appeared in role of Leon F. Czolgosz. The preparation and performance of the role of Czolgosz was a direct result of the synthesis between reality and realism, between fact and truth. When creating a non-fictional character, an actor must attempt to bridge the gap between fact and fiction, and it is this synthesis which brings forth a truthful performance to the stage. The character of Czolgosz, brought to life on stage in Assassins, is not a re-creation of the historical figure, but rather a glimpse into the inner spirit of the man, freed from the constraints of historical fact and opinion. The actor, using the script and score of Assassins as a place of genesis, incorporated historical fact, biographical research, guidance by Kalustian and O'Donnell, and prior acting and musical knowledge to bring the role of Leon F. Czolgosz to the stage. The "Almost Unknown" in the title of this collection refers to the fact that some of the songs, though never before published, have been recorded, and might be known to the most knowledgeable of Sondheim connoisseurs. However, it is safe to say that the songs in this landmark collection are among the least known of Sondheim's creations. This book includes contents by show or film title as well as by song title, an introduction about Sondheim, a preface by the editor, and detailed notes about each work and the show it came from. The piano/vocal editions were all personally approved by Sondheim. Flying to Heaven to demand an end to war, building Cloudcuckooland in the sky, descending to Hades to retrieve a dead tragedian - such were the cosmic missions on which Aristophanes, the father of comedy, sent his heroes of the classical Athenian stage. The wit, intellectual bravura, political clout and sheer imaginative power of Aristophanes' quest dramas have profoundly influenced humorous literature and satire, but this volume, which originated at an international conference held at the Archive of Performances of Greek and Roman Drama at Oxford University in 2004, is the first interdisciplinary study of their seminal contribution to the evolution of comic performance. Interdisciplinary essays by specialists in Classics, Theatre, and Modern Literatures trace the international performance history of Aristophanic comedy, and its implication in aesthetic and political controversies, from antiquity to the twenty-first century. The story encompasses Jonson's satire, Cromwell's Ireland, German classicism, British Imperial India, censorship scandals in France, Greece and South Africa, Brechtian experiments in East Berlin, and musical theatre from Gilbert and Sullivan to Stephen Sondheim. THE STORY: In the words of the Herald-Tribune, the play looks at life in a tawdry Berlin rooming house of 1930 with a stringently photographic eye. For the most part, it concerns itself with the mercurial and irresponsible moods of a girl called S