

## Stephen Sondheim A Life

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.

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

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.

A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century. They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

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

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.

*Queen of Bebop* brilliantly chronicles the life of jazz singer Sarah Vaughan, one of the most influential and innovative musicians of the twentieth century and a pioneer of women's and civil rights. Sarah Vaughan, a pivotal figure in the formation of bebop, influenced a broad array of singers who followed in her wake, yet the breadth and depth of her impact—not just as an artist, but also as an African-American woman—remain overlooked. Drawing from a wealth of sources as well as on exclusive interviews with Vaughan's friends and former colleagues, *Queen of Bebop* unravels the many myths and misunderstandings that have surrounded Vaughan while offering insights into this notoriously private woman, her creative process, and, ultimately, her genius. Hayes deftly traces the influence that Vaughan's singing had on the perception and appreciation of vocalists—not to mention women—in jazz. She reveals how, in the late 1940s and early 1950s, Vaughan helped desegregate American airwaves, opening doors for future African-American artists seeking mainstream success, while also setting the stage for the civil rights activism of the 1960s and 1970s. She follows Vaughan from her hometown of Newark, New Jersey, and her first performances at the Apollo, to the Waldorf Astoria and on to the world stage, breathing life into a thrilling time in American music nearly lost to us today. Equal parts biography, criticism, and good old-fashioned American success story, *Queen of Bebop* is the definitive biography of a hugely influential artist. This absorbing and sensitive treatment of a singular personality updates and corrects the historical record on Vaughan and elevates her status as a jazz great.

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.

An unforgettable collection of poems recommended by famous people.

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

*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 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.

In the early 1970s, the quiet Ohio village of New Burlington was abandoned to allow construction of a dam.

The widely admired biographer of Bernard Berenson ("A triumph"—*Washington Post*; "A perfect riot"—Michael Holroyd; "Astonishing"—*London Sunday Times*) and of Kenneth Clark ("Splendid, enthralling"—*The Wall Street Journal*) gives us now a complete and complex portrait of an American titan, Frank Lloyd Wright. Meryle Secrest shows us Frank Lloyd Wright in full scale—the brilliant, outrageous, fascinating man; the giant who changed modern architecture; the standard-bearer for the new, quintessentially American vision, the artist who never, during a seventy-year career, abandoned his principles of design; the radical, the Bohemian—the visionary who was one of the central figures of the twentieth-century American culture, society and politics. Meryle Secrest is the first biographer to have full access to the Frank Lloyd Wright Archives. Her life of the architect, more than five years' work and illustrated with 121 photographs, is a stunning feat of biographical narrative, sustained analysis and compassionate insight. With her extraordinary grasp of the man and his art, she gives us Frank Lloyd Wright close up—a creature of boundless energy and indomitable appetite for experience, a man whose limitless belief in his own rightness carried him through bankruptcy, arrest, fire, divorce, and years of social

ostracism. A riveting portrait of a genius.

One of The New Yorker's favorite nonfiction book of 2019 | A New York Times Book Review Editors' Choice Named one of Vogue's "17 Books We Can't Wait to Read This Fall" "Compulsively readable . . . ravenously consuming . . . manna from heaven . . . If ever someone knew how to put a genuinely irresistible book together, it's Jacobs in Still Here." —Jeff Simon, The Buffalo News Still Here is the first full telling of Elaine Stritch's life. Rollicking but intimate, it tracks one of Broadway's great personalities from her upbringing in Detroit during the Great Depression to her fateful move to New York City, where she studied alongside Marlon Brando, Bea Arthur, and Harry Belafonte. We accompany Elaine through her jagged rise to fame, to Hollywood and London, and across her later years, when she enjoyed a stunning renaissance, punctuated by a turn on the popular television show 30 Rock. We explore the influential—and often fraught—collaborations she developed with Noël Coward, Tennessee Williams, and above all Stephen Sondheim, as well as her courageous yet flawed attempts to control a serious drinking problem. And we see the entertainer triumphing over personal turmoil with the development of her Tony Award-winning one-woman show, Elaine Stritch at Liberty, which established her as an emblem of spiky independence and Manhattan life for an entirely new generation of admirers. In Still Here, Alexandra Jacobs conveys the full force of Stritch's sardonic wit and brassy charm while acknowledging her many dark complexities. Following years of meticulous research and interviews, this is a portrait of a powerful, vulnerable, honest, and humorous figure who continues to reverberate in the public consciousness.

A New York Times Bestseller For almost a century, Americans have been losing their hearts and losing their minds in an insatiable love affair with the American musical. It often begins in childhood in a darkened theater, grows into something more serious for high school actors, and reaches its passionate zenith when it comes time for love, marriage, and children, who will start the cycle all over again. Americans love musicals. Americans invented musicals. Americans perfected musicals. But what, exactly, is a musical? In The Secret Life of the American Musical, Jack Viertel takes them apart, puts them back together, sings their praises, marvels at their unflagging inventiveness, and occasionally despairs over their more embarrassing shortcomings. In the process, he invites us to fall in love all over again by showing us how musicals happen, what makes them work, how they captivate audiences, and how one landmark show leads to the next—by design or by accident, by emulation or by rebellion—from Oklahoma! to Hamilton and onward. Structured like a musical, The Secret Life of the American Musical begins with an overture and concludes with a curtain call, with stops in between for "I Want" songs, "conditional" love songs, production numbers, star turns, and finales. The ultimate insider, Viertel has spent three decades on Broadway, working on dozens of shows old and new as a conceiver, producer, dramaturg, and general creative force; he has his own unique way of looking at the process and at the people who collaborate to make musicals a reality. He shows us patterns in the architecture of classic shows and charts the inevitable evolution that has taken place in musical theater as America itself has evolved socially and politically. The Secret Life of the American Musical makes you feel as though you've been there in the rehearsal room, in the front row of the theater, and in the working offices of theater owners and producers as they pursue their own love affair with that rare and elusive beast—the Broadway hit.

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 global view of the insect groups that are of major significance to worldwide agriculture in its widest sense. It is intended for use as a college text and presupposes a basic knowledge of entomology. All the main insect groups and many of the important genera are illustrated with hundreds of black-and-white photographs and line drawings.

" 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's first new work in over a decade.

This biography covers Leonard Bernstein's life from his childhood growing up in a Hassidic family in Massachusetts through to the start to his career and his success in both classical music and musical theatre. Bernstein the family man is also featured - the father to his three children and husband to Felicia Montealegre, and the generous mentor, the temperamental artist, the hypochondriac, the politician and the businessman.

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.

Stephen Sondheim A Life Vintage

SECRETS OF A LIFE ON STAGE...AND OFF is the story of Ed Dixon's remarkable 42 year career on Broadway. He was worked with everyone from Busby Berkeley to Ruby Keeler to Leonard Bernstein, to Ann-Margret to Kevin Spacey to Tony Danza to Kathie Lee Gifford to Stephen Sondheim and everyone in between. At the halfway mark of his very long stage career Mr. Dixon suffered a devastating drug addiction which nearly killed him and left him homeless. He then went on to rebuild his life and career and have even greater successes in his life and profession. A truly remarkable saga of success,

devastation and redemption covering more than four decades. If you have any interest in what goes on behind the scenes in the theater, you must read this book. ED DIXON has been featured in Broadway's Anything Goes, Mary Poppins, Sunday in the Park with George, How the Grinch Stole Christmas, Gore Vidal's The Best Man, The Iceman Cometh, The Scarlet Pimpernel, Cyrano, the Musical, Les Miserables, The Three Musketeers, King of Schnorrers, Leonard Bernstein's Mass, and No, No, Nanette. He has toured America with Ann-Margret in The Best Little Whorehouse in Texas, with Ben Vereen in Pippin, and as Maxin Sunset Boulevard for which he was nominated for a Joseph Jefferson Award and won a Helen Hayes Award. Ed is the author/composer of Shylock, Richard Cory, Fanny Hill, Whodunit... the Musical, and Cloak and Dagger. His writing has garnered a Drama Desk Nomination, a Dramalogue Award, two Dean's List Awards, a Leon Rabin Award, the NYMF Festival Prize and Audience Award as well as a Steinberg Grant.

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 playwright 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.

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

From Square One is Dean Olsher's captivating and in-depth exploration of the cultural history, psychology, and even metaphysics of crosswords -- their promise of a world without chaos and uncertainty. It is often repeated that more than 50 million Americans do crossword puzzles on a regular basis. Skeptical of that claim, Dean Olsher does his own research and finds that the number is nearly dead-on. Filled with lively, original reporting, From Square One disputes the widely held belief that solving crosswords helps prevent Alzheimer's; in fact, the drive to fill in empty spaces is more likely a mental illness than a cure. While "puzzle addiction" is usually meant as a lighthearted metaphor, the term contains more than a nugget of truth. Olsher looks into the origins and traditions of this popular pastime, which made its debut in a New York newspaper in 1913. Or did it? Along the way, he takes readers inside the making of a crossword. He also revives the quest of musical-theater legend and puzzle constructor Stephen Sondheim to find an American audience for a British crossword style that demands a love of verbal playfulness over knowledge of arcane trivia. Informative, engaging, and often surprising, From Square One is a unique and enjoyable read for puzzlers and nonpuzzlers alike.

GEMIGNANI tells the life story of Paul Gemignani, who is widely considered to be the most successful Broadway music director living today. A frequent collaborator with Stephen Sondheim, Kander and Ebb, Michael Bennett, and the Roundabout Theater Company, Mr. Gemignani is directly entwined with the history of the American Musical Theater itself.

Secrest, biographer of Frank Lloyd Wright, Stephen Sondheim, and Leonard Bernstein, brings her extraordinary skills to this full-scale life of composer Rodgers. She shows for the first time the complexities of his nature, his emotional fault lines, and, most important, the wellsprings of his art.

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

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

A new comedy by the Pulitzer Prize-winning author of Ruined.

**SOME DISCLAIMERS** It is somewhat unusual to begin a book by declaring what it is not, but the topic of police behavior is so complex that it requires the writer to state as early as possible the limits of what he has written here to describe and explain a police officer's experience. In order for the reader to get a clear idea of what areas of police behavior are to be described, it is necessary to delineate those aspects of police behavior that are beyond the scope of this book. First of all, this book is about the psychological effects of police work on policemen: male police officers. Nearly all of the police officers with whom I have worked have been men, so my impressions and opinions are based on the experiences of male police officers. Consequently, descriptions and explanations of the motivations, anxieties, psychological defenses, and resultant behavior of police officers must be limited to policemen. I believe that there are significant differences in the psychological effects of police work on men and women, but this book does not address this issue.

(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

This thorough and practical guide to teaching mathematics for grades K-6 is a perfect combination of a math methods text and resource book for pre-service and in-service elementary school teachers. The text's organization uses the Common Core State Standards as its overarching framework. Over 275 lesson activities reinforce the standards and include many examples of cooperative learning strategies, take-home activities, and activities using technology such as apps. Content chapters first develop a math topic, and then extend the same topic, providing foundational material that can be used throughout the elementary grades. Other useful features highlight misconceptions often held about math operations and concepts, ways to be inclusive of various cultural backgrounds, and key technology resources. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

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

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.

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.

"People like us . . . have different rights, different values than do ordinary people because we have different needs which put us . . . above their moral standards." —Modigliani  
Amedeo ("Beloved of God") Modigliani was considered to be the quintessential bohemian artist, his legend almost as infamous as Van Gogh's. In Modigliani's time, his work was seen as an oddity: contemporary with the Cubists but not part of their movement. His work was a link between such portraitists as Whistler, Sargent, and Toulouse-Lautrec and that of the Art Deco painters of the 1920s as well as the new approaches of Gauguin, Cézanne, and Picasso. Jean Cocteau called Modigliani "our aristocrat" and said, "There was something like a curse on this very noble boy. He was beautiful. Alcohol and misfortune took their toll on him." In this major new biography, Meryle Secrest, one of our most admired biographers—whose work has been called "enthraling" (The Wall Street Journal); "rich in detail, scrupulously researched, and sympathetically written" (The New York Review of Books) —now gives us a fully realized portrait of one of the twentieth century's master painters and sculptors: his upbringing, a Sephardic Jew from an impoverished but genteel Italian family; his going to Paris to make his fortune; his striking good looks ("How beautiful he was, my god how beautiful," said one of his models) . . . his training as an artist . . .and his influences, including the Italian Renaissance, particularly the art of Botticelli; Nietzsche's theories of the artist as Übermensch, divinely endowed, divinely inspired; the monochromatic backgrounds of Van Gogh and Cézanne; the work of the Romanian sculptor Brancusi; and the primitive sculptures of Africa and Oceania with their simplified, masklike triangular faces, elongated silhouettes, puckered lips, low foreheads, and heads on exaggeratedly long necks. We see the ways in which Modigliani's long-kept-secret illness from tuberculosis (it almost killed him as a young man) affected his work and his attitude toward life ; how consumption caused him to embrace fatalism and idealism, creativity and death; and how he used alcohol and opium with laudanum as an antispasmodic to hide the symptoms of the disease and how, because of it, he came to be seen as a dissolute alcoholic. And throughout, we see the Paris that Modigliani lived in, a city in dynamic flux where art was still a noble cause; how Modigliani became part of a life in the streets and a world of art and artists then in a transforming revolution; Monet, Cézanne, Degas, Renoir, et al.—and others more radical—Matisse, Derain, etc., all living within blocks of one another. Secrest's book, written with unprecedented access to letters, diaries, and photographs never before seen, is an extraordinary revelation of a life lived in art . . . Here is Modigliani, the man and the artist, seemingly shy, delicate, a man on a desperate mission, masquerading as an alcoholic, cheating death again and again, and calculating what he had to do in order to go on working and concealing his secret for however much time remained . . .

[Copyright: db94f87192830b72f5caf1603e16570d](https://www.amazon.com/dp/db94f87192830b72f5caf1603e16570d)