

MERRILY WE ROLL ALONG SCRIPT

MERRILY WE ROLL ALONG SCRIPT IS A TOPIC OF FASCINATION FOR THEATRE ENTHUSIASTS, PERFORMERS, AND ANYONE INTERESTED IN THE EVOLUTION OF BROADWAY MUSICALS. THIS COMPREHENSIVE GUIDE DELVES INTO THE ORIGINS, STRUCTURE, AND LEGACY OF THE MERRILY WE ROLL ALONG SCRIPT, WHICH HAS BECOME A CULT CLASSIC IN THE WORLD OF MUSICAL THEATRE. READERS WILL DISCOVER THE HISTORICAL CONTEXT BEHIND THE SCRIPT, ITS AUTHORS, AND UNIQUE STORYTELLING TECHNIQUES. THE ARTICLE EXPLORES THE PLOT, MAJOR CHARACTERS, AND THE PIVOTAL MUSICAL NUMBERS THAT HAVE CEMENTED THIS SHOW'S PLACE IN THEATRICAL HISTORY. WHETHER YOU ARE SEARCHING FOR INSIGHTS ON STAGING, PERFORMANCE RIGHTS, OR THE IMPACT OF THE MERRILY WE ROLL ALONG SCRIPT ON MODERN THEATRE, THIS DETAILED RESOURCE PROVIDES AUTHORITATIVE INFORMATION. CONTINUE READING TO GAIN A DEEPER APPRECIATION OF HOW THIS INFLUENTIAL WORK HAS INSPIRED GENERATIONS ON AND OFF THE STAGE.

- BACKGROUND AND ORIGINS OF MERRILY WE ROLL ALONG SCRIPT
- PLOT STRUCTURE AND UNIQUE STORYTELLING TECHNIQUES
- MAJOR CHARACTERS AND CAST BREAKDOWN
- KEY MUSICAL NUMBERS IN THE SCRIPT
- SCRIPT STRUCTURE AND NOTABLE SCENES
- PERFORMANCE, LICENSING, AND AVAILABILITY
- LEGACY AND INFLUENCE OF MERRILY WE ROLL ALONG SCRIPT

BACKGROUND AND ORIGINS OF MERRILY WE ROLL ALONG SCRIPT

THE MERRILY WE ROLL ALONG SCRIPT ORIGINATED AS A GROUNDBREAKING ADAPTATION OF THE 1934 PLAY BY GEORGE S. KAUFMAN AND MOSS HART. THE MUSICAL VERSION, WITH A BOOK BY GEORGE FURTH AND MUSIC AND LYRICS BY STEPHEN SONDHEIM, PREMIERED ON BROADWAY IN 1981. DESPITE ITS INITIAL COMMERCIAL CHALLENGES, THE SCRIPT HAS SINCE EARNED RECOGNITION FOR ITS AMBITIOUS STRUCTURE AND EMOTIONAL DEPTH. THE COLLABORATION BETWEEN FURTH AND SONDHEIM BROUGHT A FRESH, INNOVATIVE TAKE TO THE ORIGINAL STORY, FOCUSING ON THE COMPLEXITIES OF FRIENDSHIP AND AMBITION IN THE WORLD OF ENTERTAINMENT. THIS MUSICAL SCRIPT IS NOTABLE FOR ITS REVERSE CHRONOLOGICAL STORYTELLING, A BOLD CHOICE THAT CONTINUES TO INTRIGUE PERFORMERS AND AUDIENCES ALIKE.

OVER THE YEARS, THE MERRILY WE ROLL ALONG SCRIPT HAS UNDERGONE SEVERAL REVISIONS. EACH PRODUCTION, FROM THE ORIGINAL BROADWAY STAGING TO SUBSEQUENT REVIVALS IN LONDON AND NEW YORK, HAS CONTRIBUTED TO THE SCRIPT'S DEVELOPMENT. THE COMBINATION OF SONDHEIM'S INTRICATE LYRICS AND FURTH'S SHARP DIALOGUE MAKES THE SCRIPT A RICH STUDY MATERIAL FOR ACTORS, DIRECTORS, AND THEATRE SCHOLARS.

PLOT STRUCTURE AND UNIQUE STORYTELLING TECHNIQUES

REVERSE CHRONOLOGY

ONE OF THE DEFINING FEATURES OF THE MERRILY WE ROLL ALONG SCRIPT IS ITS REVERSE CHRONOLOGICAL STRUCTURE. THE STORY UNFOLDS BACKWARD, BEGINNING IN THE LATE 1970S AND MOVING STEPWISE TO THE LATE 1950S. THIS INNOVATIVE APPROACH ALLOWS THE AUDIENCE TO WITNESS THE UNRAVELING OF FRIENDSHIPS AND DREAMS, UNDERSTANDING THE CAUSES AS THE NARRATIVE REGRESSES IN TIME. THE REVERSE STORYTELLING TECHNIQUE ADDS A LAYER OF POIGNANCY, AS VIEWERS

ANTICIPATE THE CHARACTERS' YOUTHFUL IDEALISM EVEN AS THEY BEGIN WITH THEIR DISILLUSIONED ADULT SELVES.

THEMATIC DEPTH

THE SCRIPT EXPLORES THEMES SUCH AS THE COST OF SUCCESS, THE VALUE OF FRIENDSHIP, AND THE BITTERSWEET NATURE OF TIME. BY MOVING BACKWARD THROUGH THE CHARACTERS' LIVES, THE SCRIPT EMPHASIZES HOW CHOICES AND COMPROMISES ACCUMULATE, ULTIMATELY SHAPING DESTINIES. THE MERRILY WE ROLL ALONG SCRIPT USES THIS STRUCTURE TO HIGHLIGHT THE LOSS OF INNOCENCE AND THE ENDURING HOPE THAT ACCOMPANIES AMBITION.

MAJOR CHARACTERS AND CAST BREAKDOWN

THE MERRILY WE ROLL ALONG SCRIPT FEATURES A CORE GROUP OF CHARACTERS WHOSE INTERTWINED LIVES FORM THE HEART OF THE NARRATIVE. EACH CHARACTER IS CRAFTED WITH DEPTH, PROVIDING AMPLE OPPORTUNITIES FOR ACTORS TO EXPLORE EMOTIONAL COMPLEXITY.

- **FRANKLIN SHEPARD** – A TALENTED COMPOSER WHOSE JOURNEY FROM IDEALISM TO AMBITION DRIVES THE PLOT. FRANKLIN'S RELATIONSHIPS FORM THE EMOTIONAL CORE OF THE SCRIPT.
- **CHARLEY KRINGAS** – FRANKLIN'S LYRICIST AND BEST FRIEND, KNOWN FOR HIS INTEGRITY AND WIT. CHARLEY'S STEADFASTNESS CONTRASTS WITH FRANKLIN'S EVOLVING AMBITIONS.
- **MARY FLYNN** – A NOVELIST AND THEATRE CRITIC, MARY PROVIDES BOTH HUMOR AND HEART. HER UNREQUITED FEELINGS FOR FRANKLIN ADD EMOTIONAL RESONANCE.
- **GUSSIE CARNEGIE** – A CHARISMATIC ACTRESS WHOSE AMBITIONS AND CHOICES IMPACT THE GROUP'S DYNAMICS.
- **JOE JOSEPHSON** – A PRODUCER WHOSE PROFESSIONAL AND PERSONAL TIES ADD COMPLEXITY TO THE GROUP.
- **BETH SPENCER** – FRANKLIN'S FIRST WIFE, REPRESENTING THE INNOCENCE AND HOPE OF EARLIER YEARS.

THESE CHARACTERS, SUPPORTED BY AN ENSEMBLE CAST, BRING THE SCRIPT'S INTRICATE THEMES TO LIFE. THE INTERPLAY BETWEEN PERSONAL ASPIRATIONS AND COLLECTIVE DREAMS IS CENTRAL TO THE MERRILY WE ROLL ALONG SCRIPT.

KEY MUSICAL NUMBERS IN THE SCRIPT

THE MUSICAL NUMBERS IN THE MERRILY WE ROLL ALONG SCRIPT ARE INTEGRAL TO BOTH CHARACTER DEVELOPMENT AND STORYTELLING. SONDHEIM'S LYRICS AND MELODIES ENHANCE THE EMOTIONAL IMPACT OF EACH SCENE, PROVIDING INSIGHT INTO THE CHARACTERS' MOTIVATIONS AND RELATIONSHIPS.

- **MERRILY WE ROLL ALONG** – THE TITLE NUMBER, RECURRING THROUGHOUT THE SCRIPT, ENCAPSULATES THE JOURNEY OF THE MAIN CHARACTERS.
- **OLD FRIENDS** – A REFLECTION ON THE ENDURING AND SOMETIMES PAINFUL NATURE OF FRIENDSHIP.
- **NOT A DAY GOES BY** – AN EMOTIONALLY CHARGED BALLAD EXPRESSING LONGING AND REGRET.
- **FRANKLIN SHEPARD, INC.** – A SATIRICAL PIECE HIGHLIGHTING THE COMMERCIALIZATION OF ART AND FRANKLIN'S

TRANSFORMATION.

- **OUR TIME** – THE CLOSING NUMBER, FILLED WITH HOPE AND OPTIMISM, REPRESENTING THE CHARACTERS AT THE BEGINNING OF THEIR JOURNEY.

EACH SONG IN THE MERRILY WE ROLL ALONG SCRIPT IS CAREFULLY PLACED TO DEEPEN THE NARRATIVE, MAKING THE MUSIC INSEPARABLE FROM THE STORYTELLING. THE MUSICAL NUMBERS ARE FREQUENTLY CITED AS HIGHLIGHTS IN SONDHEIM'S ILLUSTRIOUS CAREER.

SCRIPT STRUCTURE AND NOTABLE SCENES

SCENE PROGRESSION

THE STRUCTURE OF THE MERRILY WE ROLL ALONG SCRIPT IS METICULOUSLY CRAFTED FOR MAXIMUM DRAMATIC EFFECT. THE MUSICAL IS DIVIDED INTO TWO ACTS, EACH CONTAINING SEVERAL SCENES THAT MOVE BACKWARD IN TIME. THE SCENES ARE DESIGNED TO REVEAL KEY TURNING POINTS IN THE CHARACTERS' LIVES, GRADUALLY PEELING BACK LAYERS TO UNCOVER THEIR ORIGINAL DREAMS AND MOTIVATIONS.

MEMORABLE SCENES

- **THE OPENING PARTY** – INTRODUCES THE FRACTURED RELATIONSHIPS AND SETS THE TONE FOR THE REVERSE NARRATIVE.
- **CHARLEY'S BREAKDOWN** – A PIVOTAL MOMENT ILLUSTRATING THE STRAIN BETWEEN FRANKLIN AND CHARLEY.
- **BETH'S WEDDING** – A SCENE THAT CAPTURES THE HOPE AND INNOCENCE OF EARLIER YEARS.
- **THE ROOF SCENE** – CONCLUDES THE MUSICAL WITH THE CHARACTERS' YOUTHFUL OPTIMISM, LEAVING A LASTING IMPRESSION.

EACH SCENE IN THE MERRILY WE ROLL ALONG SCRIPT IS CONSTRUCTED TO REVEAL MORE ABOUT THE CHARACTERS AND THEIR JOURNEYS. THE BACKWARD STRUCTURE ENCOURAGES AUDIENCES TO REFLECT ON THE CONSEQUENCES OF CHOICES AND THE PASSAGE OF TIME.

PERFORMANCE, LICENSING, AND AVAILABILITY

THE MERRILY WE ROLL ALONG SCRIPT IS AVAILABLE FOR LICENSING TO THEATRE COMPANIES, SCHOOLS, AND COMMUNITY GROUPS THROUGH AUTHORIZED DISTRIBUTORS. SCRIPTS, SCORES, AND PRODUCTION RIGHTS CAN GENERALLY BE OBTAINED FOR BOTH AMATEUR AND PROFESSIONAL PERFORMANCES. THE MUSICAL HAS BEEN STAGED IN VARIOUS FORMS, INCLUDING FULL-SCALE PRODUCTIONS, CONCERT VERSIONS, AND WORKSHOPS.

FOR THOSE INTERESTED IN STUDYING OR PERFORMING THE MERRILY WE ROLL ALONG SCRIPT, PUBLISHED EDITIONS ARE AVAILABLE FROM MAJOR THEATRICAL PUBLISHERS. THESE VERSIONS OFTEN INCLUDE PRODUCTION NOTES AND REVISIONS FROM NOTABLE REVIVALS. THE SCRIPT'S COMPLEXITY AND EMOTIONAL DEPTH MAKE IT A FAVORITE AMONG DIRECTORS AND ACTORS SEEKING CHALLENGING MATERIAL.

LEGACY AND INFLUENCE OF MERRILY WE ROLL ALONG SCRIPT

SINCE ITS DEBUT, THE MERRILY WE ROLL ALONG SCRIPT HAS LEFT AN INDELIBLE MARK ON MUSICAL THEATRE. DESPITE ITS INITIAL COMMERCIAL STRUGGLES, THE SCRIPT HAS GARNERED A DEVOTED FOLLOWING AND IS FREQUENTLY REVIVED BY PROFESSIONAL AND AMATEUR COMPANIES WORLDWIDE. ITS INNOVATIVE NARRATIVE TECHNIQUES AND EMOTIONALLY RESONANT SCORE HAVE INSPIRED A NEW GENERATION OF WRITERS AND COMPOSERS.

THE SCRIPT'S EXPLORATION OF AMBITION, FRIENDSHIP, AND THE PASSAGE OF TIME CONTINUES TO RESONATE WITH AUDIENCES. ITS INFLUENCE IS EVIDENT IN CONTEMPORARY MUSICALS THAT EXPERIMENT WITH NON-LINEAR STORYTELLING AND COMPLEX CHARACTER DEVELOPMENT. THE ENDURING POPULARITY OF THE MERRILY WE ROLL ALONG SCRIPT UNDERSCORES ITS IMPORTANCE AS A SEMINAL WORK IN THE HISTORY OF AMERICAN MUSICAL THEATRE.

Q: WHO WROTE THE MERRILY WE ROLL ALONG SCRIPT?

A: THE MERRILY WE ROLL ALONG SCRIPT WAS WRITTEN BY GEORGE FURTH, WITH MUSIC AND LYRICS BY STEPHEN SONDHEIM. IT IS BASED ON THE ORIGINAL 1934 PLAY BY GEORGE S. KAUFMAN AND MOSS HART.

Q: WHAT MAKES THE MERRILY WE ROLL ALONG SCRIPT UNIQUE?

A: THE SCRIPT IS KNOWN FOR ITS REVERSE CHRONOLOGICAL STORYTELLING, WHICH PRESENTS EVENTS BACKWARD IN TIME, ALLOWING AUDIENCES TO DISCOVER THE CAUSES BEHIND THE CHARACTERS' FATES AS THE NARRATIVE UNFOLDS.

Q: WHAT ARE THE MAIN THEMES IN THE MERRILY WE ROLL ALONG SCRIPT?

A: MAJOR THEMES INCLUDE THE COST OF AMBITION, THE EVOLUTION OF FRIENDSHIP, LOST INNOCENCE, AND THE PASSAGE OF TIME. THE SCRIPT EXPLORES HOW CHOICES SHAPE THE CHARACTERS' LIVES AND RELATIONSHIPS.

Q: WHICH CHARACTERS ARE CENTRAL TO THE MERRILY WE ROLL ALONG SCRIPT?

A: THE CENTRAL CHARACTERS ARE FRANKLIN SHEPARD, CHARLEY KRINGAS, AND MARY FLYNN. OTHER IMPORTANT ROLES INCLUDE GUSSIE CARNEGIE, JOE JOSEPHSON, AND BETH SPENCER.

Q: HOW CAN SOMEONE OBTAIN THE MERRILY WE ROLL ALONG SCRIPT FOR PERFORMANCE?

A: THE SCRIPT AND PERFORMANCE RIGHTS CAN BE OBTAINED FROM LICENSED THEATRICAL PUBLISHERS, WHICH OFFER OPTIONS FOR BOTH AMATEUR AND PROFESSIONAL PRODUCTIONS.

Q: WHAT ARE SOME OF THE MOST FAMOUS SONGS FROM THE MERRILY WE ROLL ALONG SCRIPT?

A: NOTABLE SONGS INCLUDE "MERRILY WE ROLL ALONG," "OLD FRIENDS," "NOT A DAY GOES BY," "FRANKLIN SHEPARD, INC.," AND "OUR TIME."

Q: HAS THE MERRILY WE ROLL ALONG SCRIPT BEEN REVISED SINCE ITS ORIGINAL PRODUCTION?

A: YES, THE SCRIPT HAS UNDERGONE SEVERAL REVISIONS IN SUBSEQUENT REVIVALS AND PRODUCTIONS TO IMPROVE CLARITY, PACING, AND CHARACTER DEVELOPMENT.

Q: WHY DID THE ORIGINAL BROADWAY PRODUCTION OF MERRILY WE ROLL ALONG STRUGGLE?

A: THE ORIGINAL PRODUCTION FACED CHALLENGES DUE TO ITS UNCONVENTIONAL STRUCTURE, COMPLEX NARRATIVE, AND CASTING OF YOUNG ACTORS, WHICH INITIALLY CONFUSED SOME AUDIENCES AND CRITICS.

Q: WHAT IMPACT HAS THE MERRILY WE ROLL ALONG SCRIPT HAD ON MUSICAL THEATRE?

A: THE SCRIPT'S INNOVATIVE STRUCTURE AND EMOTIONAL DEPTH HAVE INFLUENCED MANY CONTEMPORARY MUSICALS, ENCOURAGING EXPERIMENTATION WITH NARRATIVE FORM AND CHARACTER-DRIVEN STORYTELLING.

Q: IS THE MERRILY WE ROLL ALONG SCRIPT SUITABLE FOR SCHOOL OR COMMUNITY THEATRE?

A: YES, THE SCRIPT IS POPULAR WITH EDUCATIONAL AND COMMUNITY GROUPS, OFFERING RICH MATERIAL FOR ACTORS AND DIRECTORS INTERESTED IN EXPLORING COMPLEX THEMES AND UNIQUE STORYTELLING TECHNIQUES.

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Merrily We Roll Along Script: A Complete Guide to the Classic Play

Are you searching for the elusive "Merrily We Roll Along" script? Perhaps you're a theatre enthusiast planning a production, a student researching the play's unique structure, or simply a curious individual eager to delve into Sondheim's captivating reverse-chronological narrative. Whatever your reason, you've come to the right place. This comprehensive guide provides insights into the availability, structure, and enduring appeal of Stephen Sondheim and George Furth's challenging but rewarding musical. We'll explore where to find the script, discuss its unique storytelling approach, and offer valuable context for understanding this complex and fascinating piece of theatrical history.

Understanding the Uniqueness of the "Merrily We Roll Along" Script

The "Merrily We Roll Along" script immediately distinguishes itself through its unconventional structure. Unlike most musicals that progress chronologically, this masterpiece unfolds in reverse. We begin with the disillusioned Franklin Shepard in 1976 and trace his life backward to his hopeful beginnings in 1957. This reverse chronology offers a unique perspective, highlighting the choices that shaped Shepard's life and the gradual erosion of his ideals. The script masterfully employs flashbacks and interwoven narratives to reveal the complexities of his relationships and career.

The Challenges of the Reverse Chronology

The reverse chronological structure presents both creative opportunities and significant challenges for performers and directors. The emotional arc is inverted, requiring actors to portray aging and disillusionment before showcasing youthful optimism. The pacing requires careful consideration to ensure that the audience remains engaged despite the backward movement through time. The script demands a nuanced understanding of character development, revealing the consequences of choices through a retrospective lens.

Thematic Exploration in the Script

The "Merrily We Roll Along" script delves into profound themes relevant to all ages: the sacrifices we make for ambition, the compromises we accept in the pursuit of success, and the erosion of idealism over time. It explores the complexities of friendship, love, and the pursuit of artistic integrity against the backdrop of the changing American cultural landscape. The script's exploration of these themes resonates deeply with audiences, even decades after its initial conception.

Where to Find the "Merrily We Roll Along" Script

Unfortunately, obtaining a readily available, legally accessible full script of "Merrily We Roll Along" proves difficult. The rights are strictly controlled, and public distribution of the full script is generally not permitted. This is a common practice for many musicals to protect the integrity of productions and the rights of the creators.

Potential Avenues for Accessing the Script:

Professional Theatre Companies: If you're involved in a theatrical production, contact a licensed theatrical agent or publisher specializing in musical theatre. They can guide you through the official licensing process.

Libraries and Archives: Some university libraries or specialized theatrical archives might possess copies for research purposes, though direct borrowing for performances is unlikely.

Researching Published Excerpts: While the complete script is unavailable publicly, you might find published excerpts or analyses of specific scenes in academic articles or books on Sondheim's work.

Analyzing Key Scenes and Characters

The "Merrily We Roll Along" script is filled with iconic scenes and unforgettable characters. Analyzing specific moments in the script is crucial to understanding the overall narrative arc. The

deteriorating relationship between Franklin and Mary is a pivotal element, reflecting the disintegration of their ideals and aspirations. The character of Charley, Franklin's best friend, serves as a counterpoint, representing a different approach to success and fulfillment. Exploring these dynamics through the script is essential to grasping its thematic depth.

The Enduring Legacy of "Merrily We Roll Along"

Despite its production challenges, "Merrily We Roll Along" holds a significant place in the history of musical theatre. Its unique structure, profound themes, and Sondheim's masterful score continue to inspire and challenge audiences and artists alike. While the script remains elusive to casual access, the legacy of the musical endures, ensuring its continued relevance in the theatrical landscape. Its exploration of the complexities of ambition and the price of success remain powerfully resonant, contributing to its continued study and appreciation.

Conclusion:

Finding the complete "Merrily We Roll Along" script requires navigating official channels. However, understanding its unique structure, thematic depth, and enduring impact enhances appreciation for this challenging and rewarding musical. While access is restricted, the legacy and influence of the script remain undeniably significant.

FAQs:

1. Is there a freely available online version of the "Merrily We Roll Along" script? No, obtaining a legal, complete copy online is currently not possible due to copyright restrictions.
2. Can I use excerpts from the script for educational purposes? Using limited excerpts for academic research or educational purposes might be permissible, but always seek clarification through proper channels.
3. Are there any recordings of the musical available? Yes, there are recordings of various productions available, allowing you to experience the story and music.
4. What makes the reverse chronology so effective in this musical? The reverse chronology dramatically highlights the consequences of Franklin's choices, creating a powerful and poignant narrative.
5. Why is obtaining the "Merrily We Roll Along" script so difficult? Copyright protection and the need to control productions through licensing agreements make it unavailable for public download or unauthorized distribution.

merrily we roll along script: *Merrily We Roll Along* Moss Hart, George S. Kaufman, 2019-07-11 *Merrily We Roll Along*, although praised by critics, was a failure on Broadway in 1934 but has since garnered almost cult classic status. It concerns a man who has lost the idealistic values

of his youth. Its innovative structure presents the story in reverse order, with the character regressing from a mournful adult to a young man whose future is filled with promise.

merrily we roll along script: *Merrily We Roll Along* George Furth, 2022-10-25 The much-beloved musical by Stephen Sondheim and George Furth, available again in print for the first time in 20 years. Written over forty years ago, Sondheim and Furth's spirited and affecting *Merrily We Roll Along* boasts an innovative structure that begins in the present and moves backwards in time over 20 years, tracing the personal and professional lives of a successful producer and composer and his two (now estranged) friends. With wit, irony, and a crackling score by Sondheim, *Merrily* poignantly captures the ways success can corrupt youthful ideals, and crumble the foundations of friendship in its wake.

merrily we roll along script: *By the Way, Meet Vera Stark* Lynn Nottage, 2013 A new comedy by the Pulitzer Prize-winning author of *Ruined*.

merrily we roll along script: *Something Clean* Selina Fillinger, 2019 Charlotte has been a mother for nineteen years, a wife for three decades, and a respectable community member her entire life. But when her only child is incarcerated for sexual assault, her once-immaculate world is forever tainted. Selina Fillinger's intimate new drama follows one woman struggling to make sense of her own grief, love, and culpability.

merrily we roll along script: *Look, I Made a Hat* Stephen Sondheim, 2011-11-22 The second volume of Sondheim's collected lyrics is both a remarkable glimpse into the brilliant mind of a legend, and a continuation of the acclaimed and best-selling *Finishing the Hat*. Picking up where he left off in *Finishing the Hat*, Sondheim gives us all the lyrics, along with excluded songs and early drafts, of the Pulitzer Prize-winning *Sunday in the Park with George*, *Into the Woods*, *Assassins* and *Passion*. Here, too, is an in-depth look at the evolution of *Wise Guys*, which subsequently was transformed into *Bounce* and eventually became *Road Show*. Sondheim takes us through his contributions to both television and film, some of which may surprise you, and covers plenty of never-before-seen material from unproduced projects as well. There are abundant anecdotes about his many collaborations, and readers are treated to rare personal material in this volume, as Sondheim includes songs culled from commissions, parodies and personal special occasions—such as a hilarious song for Leonard Bernstein's seventieth birthday. As he did in the previous volume, Sondheim richly annotates his lyrics with invaluable advice on songwriting, discussions of theater history and the state of the industry today, and exacting dissections of his work, both the successes and the failures. Filled with even more behind-the-scenes photographs and illustrations from Sondheim's original manuscripts, *Look, I Made a Hat* is fascinating, devourable and essential reading for any fan of the theater or this great man's work.

merrily we roll along script: *Sondheim and Lloyd-Webber* Stephen Citron, 2001 In the third volume of Citron's distinguished series *The Great Songwriters*, the eminent musicologist has taken on the glorious dual biography of two giants of the modern musical. Includes an exploration of such milestones as Sondheim's lyrics for *West Side Story* and *Gypsy* and Lloyd-Webber's contributions from *Jesus Christ Superstar* to *Whistle Down the Wind*.

merrily we roll along script: *The Oxford Handbook of Sondheim Studies* Robert Gordon, 2014-05-01 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.

merrily we roll along script: Bernhardt/Hamlet Theresa Rebeck, 2019 Mark Twain wrote: "There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses – and then there is Sarah Bernhardt." In 1899, the international stage celebrity set out to tackle her most ambitious role yet: Hamlet. Theresa Rebeck's new play rollicks with high comedy and human drama, set against the lavish Shakespearean production that could make or break Bernhardt's career.

merrily we roll along script: The Complete Book of 1980s Broadway Musicals Dan Dietz, 2016-02-18 For Broadway audiences of the 1980s, the decade was perhaps most notable for the so-called "British invasion." While concept musicals such as *Nine* and Stephen Sondheim's *Sunday in the Park with George* continued to be produced, several London hits came to New York. In addition to shows like *Chess*, *Me and My Girl*, and *Les Miserables*, the decade's most successful composer Andrew Lloyd Webber was also well represented by *Cats*, *The Phantom of the Opera*, *Song & Dance*, and *Starlight Express*. There were also many revivals (such as *Show Boat* and *Gypsy*), surprise hits (*The Pirates of Penzance*), huge hits (*42nd Street*), and notorious flops (*Into the Light*, *Carrie*, and *Annie 2: Miss Hannigan's Revenge*). In *The Complete Book of 1980s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway during the 1980s. 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 Sid Caesar, Barry Manilow, Jackie Mason, and Shirley MacLaine. 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 1980s 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.

merrily we roll along script: Sondheim in Our Time and His William Anthony Sheppard, W. Anthony Sheppard, 2022-02-25 Sondheim in Our Time and His offers a wide-ranging historical investigation of the landmark works and extraordinary career of Stephen Sondheim, a career which has spanned much of the history of American musical theater. Each author uncovers those aspects of biography, collaborative process, and contemporary context that impacted the creation and reception of Sondheim's musicals. In addition, several authors explore in detail how Sondheim's shows have been dramatically revised and adapted over time. Multiple chapters invite the reader to rethink Sondheim's works from a distinctly contemporary critical perspective and to consider how these musicals are being reenvisioned today. Through chapters focused on individual musicals, and others that explore a specific topic as manifested throughout his entire career, plus an afterword by Kristen Anderson-Lopez; by digging deep into the archives and focusing intently on his scores; from interviews with performers, directors, and bookwriters, and close study of live and recorded productions--volume editor W. Anthony Sheppard brings together Sondheim's past with the present, thriving existence of his musicals.

merrily we roll along script: Art Isn't Easy Joanne Lesley Gordon, 1990 Tracing Sondheim's career from his initial success as lyricist for *West side Story* and *Gypsy* to the opening of *Into the Woods*, [the author] demonstrates that the value of Sondheim's work obviously lies in its seriousness of theme coupled with its disturbing content. - Front flap

merrily we roll along script: Moss Hart Jared Brown, 2006 He's a legend of The Great White Way whose very name is synonymous with the Golden Age of Broadway: Moss Hart. In *Moss Hart: A*

Prince of the Theater, biographer Jared Brown offers a meticulously researched, sensitive look at the life and work of a major American artist. More than just an assessment of Hart's career, this is a personal portrait as well. Despite his enormous success in both theatre and film, Hart spent all of his adult life in psychoanalysis, attempting to come to grips with a crushing depression. He was rumored to be bisexual, and this book examines the evidence for that claim. When he married, in his forties, he and his wife, the actress-singer Kitty Carlisle, were said by Hart's friend and collaborator Alan Jay Lerner to be not only an ideal couple, [but] the ideal couple. This is the first biography to be written with the full cooperation of Hart's family and friends. Author Jared Brown had access to documents (such as Hart's diary) previously unavailable to biographers, and conducted lengthy interviews with Hart's wife and children, as well as with some of the most prominent performers he worked with, such as Julie Andrews, Gregory Peck, Eddie Albert, and Roubert Goulet. This long-awaited biography, featuring dozens of never-before-published photographs, is truly the definitive picture of an extraordinary man and a theatrical giant.--BOOK JACKET.

merrily we roll along script: *Sondheim's Broadway Musicals* Stephen Banfield, 1993 The first in-depth look at the work and career of one of the most important figures in the history of musical theater

merrily we roll along script: Stephen Sondheim Meryle Secrest, 2011-10-04 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.

merrily we roll along script: *Sondheim: Lyrics* Stephen Sondheim, 2020-03-03 A beautiful Pocket Poets hardcover selection of the most memorable and beloved lyrics of Stephen Sondheim. Legendary composer and lyricist Stephen Sondheim made his Broadway debut with *West Side Story* in 1957 at the age of twenty-seven. His remarkable and wide-ranging career has spanned more than six decades since then, and he has accumulated accolades that include eight Tony Awards, an Academy Award, eight Grammy Awards, six Laurence Olivier Awards, a Pulitzer Prize, the Kennedy Center Honors, and a Presidential Medal of Freedom. Sondheim redefined musical theater with his

groundbreaking work, combining words and music in ways that are by turns challenging, moving, witty, profound, and never less than exhilarating. This volume includes a selection of lyrics from across his career, drawn from shows including *West Side Story*, *Gypsy*, *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George*, *Into the Woods*, and more. The result is a delightful pocket-sized treasury of the very best of Sondheim.

merrily we roll along script: Sense of Occasion Harold Prince, 2017-08-01 In this fast-moving, candid, conversational, and entertaining memoir, Harold Prince, the most honored director in the history of the American theater (22 Tony Awards and counting), looks back over his 70-year (and counting!) career. Featuring original material from *Contradictions: Notes on Twenty-Six Years in the Theatre*, Prince provides a fresh, new perspective on his writing from the vantage point of today. *Sense of Occasion* gives an insider's recollection of the making of such landmark musicals as *West Side Story*, *Fiddler on the Roof*, *Cabaret*, *Company*, *Follies*, *Sweeney Todd*, *Evita*, and *Phantom of the Opera*, with Prince's perceptive comments about his mentor George Abbott and his many celebrated collaborators, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, John Kander, Boris Aronson, Andrew Lloyd Webber, Angela Lansbury, Elizabeth Taylor, Zero Mostel, Carol Burnett, and Joel Grey. As well as detailing his titanic successes that changed the form and content of the American musical theater, Prince even-handedly reflects on the shows that didn't work, most memorably and painfully *Merrily We Roll Along*. Throughout, he offers insights into the way business is conducted on Broadway, drawing sharp contrasts between past and present. This thoughtful, complete account of one of the most legendary and long-lived careers in theater history, written by the man who lived it, is an essential work of personal and professional recollection.

merrily we roll along script: Act One Moss Hart, 2014-06-03 *Act One* is the autobiography of Moss Hart, an American playwright and theatre director. Born into impoverished circumstances—his father was often unemployed—Hart left school at age twelve for a series of odd jobs that included being an entertainment director at a Catskills summer resort. Hart's big break came in 1930 with the Broadway hit *Once in a Lifetime*, written with George Kaufman. The two would collaborate again on *You Can't Take It With You* (1936) and *The Man Who Came To Dinner* (1939). *You Can't Take It With You* won the Pulitzer Prize for drama in 1937, and the 1938 film version, directed by Frank Capra, won Oscars for both Best Picture and Best Director. *Act One* was adapted for a 1963 film starring George Hamilton, and for a 2014 stage production starring Tony Shalhoub and Andrea Martin. HarperTorch brings great works of non-fiction and the dramatic arts to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperTorch collection to build your digital library.

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women's self-determination in relation to other women and waves of feminist history. Structured to emulate the evolving conscience and emerging consciousness of the film's eponymous protagonist, this new volume in the Cinema and Youth Cultures series provides an incisive portrait of a particular American youth subculture struggling to assert its identity between the shock of 9/11 in 2001 and the global financial crisis of 2008. It also sensitively examines tensions between Gerwig and Lady Bird, and between Lady Bird being set in 2002 and made in 2017. Written by an expert on American independent cinema and the dynamics of World Cinema, this volume explores strategies of self-determination that ignite in the friction between mothers and daughters and culminate in considerations of how the film's form and aesthetics lead to reflections on its philosophy and politics. Situating Lady Bird in the genre of youth movies and feminist film practice and culture, this book is ideal for students and researchers looking at wider dialogues and discourses about feminism, philosophy, gender, genre and American independent filmmaking.

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merrily we roll along script: The Happiest Corpse I've Ever Seen Ethan Mordden, 2015-04-07 For Ethan Mordden, the closing night of the hit musical, 42nd St. sounded the death knell of the art form of the Broadway musical. After that, big orchestras, real voices, recognizable books and intelligent lyrics went out the window in favor of cats, helicopters, yodeling Frenchmen, and the roof of the Paris Opera. Mordden takes us through the aftermath of the days of the great Broadway musical. From the long-running Cats to Miss Saigon, Phantom, and Les Misérables, to gems like The Producers, he is unsparing in his look at the remains of the day. Not content to scold the shows' creators, Mordden takes on the critics, too, splashing their bodies across the Great White Way like Sweeney Todd giving a close shave. Once more, it's curtain going up, but Mordden is not applauding.

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merrily we roll along script: Harold Prince and the American Musical Theater Foster Hirsch, 1989-04-06 A complete look at the career of one of Broadway's most influential producer/directors. The elements of Prince's signature--his convention-challenging subject matter and use of music, the revitalizing theatricality of his production designs--are discussed in detail. Illustrated with photos from the hit shows which show his innovative concepts in decor and stage movement.

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Archives (University of Guelph), Stephen Sondheim, 1993

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merrily we roll along script: *Broadway's Prize-winning Musicals* Leo N. Miletich, 1993 This book is the first volume ever to organize Broadway musicals into groups by major musical awards. One will find the answers to such intriguing questions as what critic called *The King and I* a near miss? Did television stars Bea Arthur (*The Golden Girls*) and John Goodman (*Roseanne*) really sing in musicals? What race horse was named for a musical?; and what musical was based on a painting, featured a singing plant, was first an Oscar-winning film? This guide will help you to develop the most complete collection of recordings of unforgettable musicals such as *A Chorus Line*, *Phantom of the Opera*, *Damn Yankees*, *Fiddler on the Roof*, *Annie*, *West Side Story*, *Cabaret*, *Guys and Dolls*, *Evita*, *Kiss Me, Kate*, *The King and I*, *My Fair Lady*, and many more. This book serves as a basic reference work on the musical theater, its history, and its most honored productions.

merrily we roll along script: *GEMIGNANI* Margaret Hall, 2022-05-15 Paul Gemignani is one of the titans of the modern musical theater industry. Serving as musical director for more than forty

Broadway productions since 1971, his collaborations with Stephen Sondheim, Andrew Lloyd Webber, John Kander, Fred Ebb, Hal Prince, Michael Bennett, and Alan Menken have led to countless accolades for his collaborators, but due to the near invisible position of the musical director in the Broadway industry, Gemignani's story is often overlooked. Gemignani seeks to not only bring the reader into the orchestra pit to learn Gemignani's story but also educate the reader as to the crucial role a music director plays in bringing some of the most iconic musicals in Broadway history to life. Born into a second-generation Italian American family during the aftershocks of the Great Depression, Gemignani worked his way up from playing percussion in USO bands to conducting before Leonard Bernstein, all before becoming a pivotal player in the team that brought some of the most successful musicals of the late twentieth century to the stage. *Sweeney Todd*, *Evita*, *Merrily We Roll Along*, *Sunday in the Park with George*, and *Into the Woods* would be quite different without his key contributions, and many of the sonic markers we now associate with the postmodern musical theater can be traced to Gemignani's careful curiosity to expand the bounds of what was possible.

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Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

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merrily we roll along script: *At Play With J* Eugene McDonnell,

merrily we roll along script: *Stephen Sondheim and Andrew Lloyd Webber* Stephen Citron, 2001-09-13 *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.

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