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FACULTAD DE FILOLOGÍA

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GRADO EN ESTUDIOS INGLESES

Trabajo de Fin de Grado

Stephen Sondheim's *Company* (1970):  
Deconstructing Traditional Conventions  
in the American Musical

Autor: Ethan Goñi García

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Salamanca, Julio 2016



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This thesis is submitted for the degree of English Studies

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Vº Bº

Signature

## ABSTRACT [EN]

This paper is an attempt to analyze Stephen Sondheim's work in an insightful and thought provoking manner in order to reveal the uniqueness of his theatrical works. In the same way academic courses on Arthur Miller, Tennessee Williams or William Shakespeare continue to be taught, Sondheim's intellectual, ironic and thoughtful lyrical work demands an absolute need for his oeuvre to be given the same literary attention it deserves, as is the case with other more well-known dramatists. As Sondheim's contributions to musical theatre have so far received little academic attention, this paper will examine how Sondheim's first work as both lyricist and composer for the musical *Company* (1970) problematizes both conventions of genre (of musical theatre) and gender, marking a shift from the traditional representation of relationships in American musicals, and reveals Sondheim's ability to redefine the heteronormative structure of the American musical theatre. Furthermore, this paper presents an original theme, as critics have only focused on the feminine characters of Sondheim's oeuvre, missing the complex portrayal of male characters. In this manner *Company* presents his main character, Robert, as a passive yet ambiguous man, whose sexuality is never clarified. Hence, in this paper I will only defend Robert's ambiguity regardless of his sexual orientation, which dismantles (heterosexual) gender stereotypes, defying the expectations of what an American musical play ought to be and forces audiences to dismantle what *Company* has to say about relationships and sexual identity.

KEY WORDS: American Musical Theatre, Stephen Sondheim, *Company*, Gender, Masculinity, Queer, Ambiguity, Heterosexual, Homosexual, Heteronormative, Concept Musical.

## ABSTRACT [ES]

Este ensayo pretende analizar la obra de Stephen Sondheim de manera profunda para revelar la singularidad de su obra teatral. De la misma forma que a día de hoy aún se siguen estudiando a dramaturgos como Arthur Miller, Tennessee Williams o William Shakespeare, el trabajo intelectual e irónico de las composiciones de Sondheim requieren recibir la misma atención literaria con las que se analiza a dramaturgos más reconocidos. Debido a que la contribución de Sondheim al teatro musical ha recibido muy poca atención académica, este ensayo es original en lo que trata de examinar el primer trabajo como compositor para la música y letra de *Company* (1970). *Company* muestra una distorsión de las convenciones del género teatral y el género sexual, desviándose de las más tradicional representaciones de la relaciones amorosas y sexuales en el teatro musical americano, rechazando la estructura heteronormativa del musical americano. A pesar que los críticos se han centrado exclusivamente en analizar a los personajes femeninos de Sondheim, el protagonista de *Company* no deja de ser interesante por la ambigüedad sexual que representa. Por tanto, en este ensayo defenderé la ambigüedad de Robert, sin definir su orientación sexual para justificar cómo la obra desafía las expectativas de cómo se supone que ha de ser una obra musical y el personaje que la protagoniza, obligando a los espectadores a explorar el significado de todo lo que *Company* tiene que decir sobre las relaciones personales y la identidad sexual.

**PALABRAS CLAVE:** Teatro Musical Americano, Stephen Sondheim, *Company*, Género, Masculinidad, Ambigüedad, Heterosexual, Homosexual, Heteronormativa, Musical Conceptual.

## ACKNOWLEDGMENTS

This paper represents a satisfying culmination of an ambition of mine to make people aware of Stephen Sondheim's musical and theatrical work. I was 14 years old when I became aware of Sondheim's name and I have enjoyed and studied with passion his work ever since.

First of all, I would like to thank my tutor, Professor Olga Barrios, for encouraging and guiding me to do something different and original that I could be proud of, letting me use my own reason and voice to give shape to a paper I have infected with passion. Her extraordinary lessons and insightful comments have been as worthy as her willingness to listen to me. My most heartfelt thanks to Javier, for letting me (inexplicably) stage these years a Sondheim musical at home, with morning, afternoon and night sessions despite his contempt towards musicals. I thank him for making me come through and make me feel aware of being alive.

To my mother for being the one who introduced me to the marvelous world of arts, and for educating me to become a person of my own and not just a reflection of other's behavior, thinking and ambitions. Thanks to my cousin Oskia for listening every time I have sung to her. To my friend Oskia, whose enthusiasm in reading this paper has crowded me with love. And finally thanks to Asier, the *company* who has been there from the very beginning.

Though presumptuous, I would like to thank Stephen Sondheim for giving me the words when I was looking for my voice when I was 14 years old.

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## INTRODUCTION

The American musical theatre is considered an unsophisticated art, and concomitantly, Stephen Sondheim's literary value as lyricist has not received the seriousness it deserves. Despite the dearth of inquiry to read Sondheim seriously, Sondheim's unsentimental mind remodeled the American musical theatre by engaging treatment of provocative cultural and social issues. The study of his female characters has found a place among feminist scholars like Stacy Ellen Wolf. However, the role of male characters in Sondheim's musicals is the road not taken by critics, notwithstanding Sondheim's contribution to present outsiders and gay characters narratively significant, such as Robert in *Company* (1970), the pointillist artist Georges Seurat in *Sunday in the Park with George* (1984), or the group of individuals who killed Presidents of the United States in *Assassins* (1990).

Sondheim's first musical as both a composer and a lyricist for a libretto penned by George Furth<sup>1</sup>, *Company* (1970), features the character of Robert, an eternal bachelor who arrives at a birthday party thrown for him by married couples. As an alienated character, Robert does not fit into the heteronormative portrayal of gender traditionally represented on musicals. In this paper I will show how in *Company* Sondheim and Furth disrupt audience expectations twice. On the one hand, the fracture structure, Brechtian songs commenting on the action and ambiguous ending defy the conventions of American musical theatre. On the other hand, Robert's ambiguous sexuality defies conventions of gender, subverting the audience's expectations towards the heterosexual form of the American musical. Hence, by following Sondheim's axiom of content dictating form, I will first explore certain aspects of

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<sup>1</sup> Through the years, Sondheim has collaborated with many playwrights, producers and directors, but all the shows that he has contributed to have been targeted as Sondheim's shows, and therefore I will refer as so in this paper.

*Company* that reveal how Sondheim deviates from the traditional heteronormative structure of the musicals. Then, I will argue that Sondheim deviates from the traditional portrayal of restrictive gender binaries by showing the character of Robert as sexually ambiguous, presenting analysis of lyrics and dialogue as evidence.

## 1. REMODELING THE CONVENTIONS OF TRADITIONAL AMERICAN MUSICAL THEATRE

In this section, I will demonstrate that Stephen Sondheim's musical *Company* (1970) departed markedly from traditional American musical theatre in terms of its structure, theme, music and characters. Firstly, I will analyze the different categories of the American musical and identify *Company*'s structural and thematic elements. Next, I will discuss the songs from the show in order to highlight their uniqueness in terms of their music, lyrics and choreography. Lastly, I will explain how *Company* presents a controversial ending, which challenges the usual perception of the finale of American musical theatre.

### 1.1 TRADITIONAL AMERICAN MUSICAL THEATRE

Until World War II, musical theatre was comprised of two kinds of performances, i.e., musical comedies and revues. While musical comedies focused on the talents of performers, using famous songs and dances to stop the diegesis, revues gave predominance to spectacular, glamorous songs and dances. Florenz Ziegfeld's *The Ziegfeld Follies* (1907-1931) was an epitome of such escapist entertainment. The key to distinguish each subgenre of musical theatre depends on the predominance given to specific theatrical elements: plot, dance, music, character or structure. However, as Ethan Mordden addresses, it is important to note that earlier forms of American musical theatre such as vaudeville, minstrelsy and revues



are no longer in operation, and what is being staged nowadays are the integrated musical, concept musical<sup>2</sup>, or the musical comedy (*Anything Goes* 98).

Taking the discussion forward, according to Stacy Wolf, integrated musicals were born because “artists of the 1950s aimed for an interdependence between the speech and song”, which is composer Richard Rodgers and playwright Oscar Hammerstein’s most important contribution to the genre (“Queer Conventions” 7). Oscar Hammerstein’s first successful show to intertwine all the elements of a musical in unison occurred when he wrote both the book and the lyrics for *Oklahoma!* in 1943. As Meryle Secrest argues in her biography *Stephen Sondheim: A Life, Oklahoma!* presented for the first time the notion that “songs should not be inserted at arbitrary intervals, but seamlessly intertwined so that everything . . . worked to further the plot and give it dramatic force” (53). The audience, having accepted the fact that characters burst into singing, were still aware of the realist underpinnings of the performance.

Moving on to the concept musical, the social upheaval in the midst of the American civil rights movement or the gay liberation movement in the late 1960s led to the feeling that Broadway musicals could not be “carefree” anymore (Novick 39). In consonance with Julius Novick, John Bush Jones asserts that the concept musical was a direct result of the 1960s society, where the lack of a central plot and a non-linear narrative mirrored the fracture of contemporary society (qtd. in M. Young 16). Similarly, Christine Margaret Young describes the concept musical as the one which “possesses non-linear structure. . . [where] situations [are] unified by theme, and [employ] the characters and songs to comment on the specific thematic issue(s)” (27).

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<sup>2</sup> The concept musical is a non-linear structured musical that embodies a theme, using the songs to comment further on that theme. In a Brechtian way, the concept musical’s goal is to encourage theatregoers to engage them in exploring and interpreting ambivalent themes presented in the text.

Both critics Margaret Young and Miranda Lundskaer-Nielsen have not only recognized *Company* as the first true concept musical but have also claimed that *Company*, with its central theme on marriage, “captured very precisely the sense of confusion and possibility of an era in which the institution of marriage and the rules of sexual relationships were being challenged” (Lundskaer-Nielsen 105). Hence, *Company* brought a new perspective to the musical theater canon in Broadway with its haphazard situations, thereby ending the traditional form of American musical theatre that Richard Rodgers and Oscar Hammerstein had established with the creation of the integrated musical.

### 1.2 SONDHEIM’S AGE: NOT A HUMMABLE MELODY

The title song “Company” of the musical foresees the disorderly series of events as indicated by the rhythm and melody of the messages left on Robert’s, the main character’s answering machine on his birthday. In the musical, Robert is a man psychologically afraid of committing himself to anyone. Each scene portrays Robert visiting his friends: Harry and Sarah, Susan and Peter, Jenny and David, Amy and Paul, and Joanne and Larry. In addition to his friends, three females are added to Robert’s company: April, Marta and Kathy. But these friends are not just Robert’s *company*, as they are also the theatrical company<sup>3</sup>, substituting dancing or singing ensemble from earlier musicals (Gordon 44). Moreover, it can be claimed that instead of an exaggerated theatrical form, *Company* presents people as real life people, and the songs and dialogue scenes occur in a realistic manner.

While songs in the integrated musical provide emotional development, the concept musicals use songs to enlighten aspects of the thematic issue. Therefore, one finds that the

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<sup>3</sup> Interestingly, in John Doyle’s 2006 Broadway revival of the show, the cast themselves provided the orchestral accompaniment.

characters of *Company* sing “in a Brechtian way as comment and counterpoint”<sup>4</sup> (qtd. in M. Young 37). In line with this, Stephen Schiff describes in his article “Deconstructing Sondheim” that rather than expressing emotions, Sondheim uses songs to hide them, thereby bringing subtext to the musical stage for the first time (85). By subtext Schiff refers to the contradictions between what characters think they are singing and what they are actually singing. This allows for “investigat[ing] the particular intricate maze of emotional sensibility of which the character is constituted” (Gordon 11). On account of the attention that needs to be paid in order to understand the lyrics, the songs seem *unhummable* the first time the listener hears them because through melody, rhyme and through lyrics the songs reveal the contradicted character’s feelings.

Elaborating further on the topic, Ethan Mordden has described *Company* as a concept musical where “characters can step out of the show to comment to the audience, or slip into a scene in which they are not *actually* present” (*On Sondheim* 25). In contrast to the integrated musical, the characters who are outside the scene in *Company* address the audience and sing providing comments on other character’s situations.

### 1.3 DISRUPTING THE HETERONORMATIVE STRUCTURE OF AMERICAN MUSICALS

According to Stacy Wolf, the most significant convention of musical theatre is to present a love story developed through musical numbers because “[the] celebration of heterosexuality is the *raison d’être* of the musical” (*A Problem Like Maria* 30). The male lead reasserts his heterosexuality by marrying the female lead, thereby reinforcing traditional

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<sup>4</sup> The disjuncture of songs interrupting the story and the artists singing directly to the audience is linked to Brechtian *Verfremdungseffekt*, or distancing effect. By disrupting the fourth wall, spectators are prevented from empathetic emotions. This distancing leads audiences to react intellectually (rather than emotionally) to what they are watching, thus engaging them in multiple diverse responses.

gender norms. Sondheim, who grew up as a closeted gay man, always felt like an outsider to all those heterosexual romances that informed Hammerstein's musicals. Hence, in *Company*, Sondheim went beyond the predominance of heterosexual love in musical theatre.

The most disputed idea concerning *Company* is regarding the show's ambiguous message for or against marriage. Since the main purpose of the concept musical is to encourage the audience to draw their own conclusions, *Company* avoids the superficiality and simplicity of romantic heterosexual love. Marriage is not represented as a happily ever after scenario, which Rodgers and Hammerstein were professing in *Oklahoma!* or *The Sound of Music* (1959). As married men of *Company* sing in "Sorry-Grateful":

You're always sorry / You're always grateful

You're always wondering what might have been / Then she walks in

And still you're sorry / And still you're grateful

And still you wonder and still you doubt / And she goes out. (Sondheim and Furth 35)

In contrast to the simplicity of heterosexual love relationships in traditional American musicals, the aforementioned lyrics reveal the complexity of marriage. By the end of the play, "marriage is still the same smothering relationship[,] [which is] full of regret, unsolved antagonism, and annihilating resentments" (Secret 201). Thus, the aesthetic ending in which marriage becomes the only way to be happy and fully experience life is destabilized in *Company*.

In summary, with its structure, theme and songs, Sondheim's *Company* defied the conventions of previous musicals. In the following chapter, I will demonstrate that Robert, an effeminate man with emotional depth, is constructed as a feminine character in the show to represent its queerness, thereby defying conventions of gender.

## 2. DEFYING GENDER: THE QUEER ANGLE IN *COMPANY*

In this chapter, I will discuss the complexities of gender that challenge traditional norms in the character of Robert. In order to do so, I will comment on various concepts of masculinity to show how Robert deviates from the masculine mystique. Next, I will provide points to show how Robert's sexuality is never explicit. Finally, I will focus on certain songs from the show to demonstrate that Robert defies stereotypical notions of gender.

### 2.1 UNDERSTANDING THE CONCEPT OF THE MASCULINE MYSTIQUE

Since marriage was considered the main goal for men who wanted a wife to take care of them, “in 1970, men over thirty who ha[d] not married, who [took] pride in their appearance, and who live[d] grandly and without real responsibility, [had to] be queer” (Stoddart 418). Thus, single heterosexual men felt compelled to prove their heterosexuality in other ways. As Emily M. Eisenbrey points out, “the belief that boys must endure hardships to become men” reinforces the social point of view that masculinity is associated with certain activities and behavior (5). Furthermore, this proposition represents a follow-up to the Western philosophy of binary dualism in which femininity is constructed in opposition to masculinity.

According to Robert Brannon, men are meant to be tough, aggressive, assertive, confident, and in order to be so, men must avoid all feminine characteristics. In opposition, the cult for true womanhood includes weakness, dependence and emotional temperament (Brannon 4). Keeping this idea in mind, one can claim that the character of Robert challenges these gender binaries because he does not reject the feminine side in himself. This is evident in the first song “Company” where the men sing: “Bobby boy, you know how I hate the opera” (Sondheim and Furth 18). The opera, which is considered a feminine interest because

of its overtly emotive nature, is rejected by Robert's male friends, who must prove their heterosexuality by being married and by disliking the opera. Contrary to his heteronormative friends, Robert's interest in the opera makes Robert more feminine. Furthermore, certain female characters, especially Joanne, are shown to be more masculine than him as conveyed through their aggressive and tough demeanor, traits that are usually considered masculine. In this manner, *Company* "present[s] such gendered contradictions" as the character of Robert, who despite of being biologically male, disrupts the audience's expectations towards masculinity (Wolf 2014, 378).

Therefore, based on traditional understanding of gender roles and behavior, Robert's dependence on his friends and his emotions make him an emotionally feminine character. Hence, by understanding Robert in opposition to the supposedly homogeneous, heterosexual environment he lives in, we can assert that he is a queered representation of a masculine male character in American musicals, as he blurs the line between the biological category of sex and the constructed category of sex.

## 2.2 THE QUEER SUBTEXT TO CONSTRUCT A SEXUALLY AMBIGUOUS CHARACTER

The term *queer* emerged from the need to "oppose heteronormative logics and the binary dualism of male/female, masculine/feminine and homosexual/heterosexual" (Wolf, *A Problem Like Maria* 23). Despite Robert's representation as a queered male character, many critics like William Goldman rejects the ambiguity of Robert's sexuality in order to illustrate gay activists need to find a gay character in the American musical stage: "I remember seeing *Company* five times and I loved it, and I had a huge, fucking problem, which was that the main character's gay but they don't talk about it" (qtd. in Secret 371). Notwithstanding Sondheim's insistence on Robert's heterosexuality, the criticism waged against Robert's

heterosexuality resides on his decision to remain single and having feminine traits. Perhaps Sondheim's defense of Robert's heterosexuality stems from Sondheim's perception of his own homosexuality as simply one more trait of his personality: "I'm just another ordinary neurotic fellow . . . it included homosexuality, but . . . it was about not being open to let somebody else into my life" (qtd. in *Secret* 230). Regardless of Sondheim's attempted portrayal of Robert as nothing but a straight playboy, the 1995 production of *Company* saw a revision of its source material with the reinstatement of a scene cut from the 1970s original script, which provides more ambiguity to Robert's sexuality. In that scene, Peter discusses Robert's sexuality:

PETER: Robert, did you ever have a homosexual experience?

ROBERT: Well, yes, actually, yes, I have. (Sondheim and Furth 102)

The scene ends with Robert rebuffing Peter's proposition of having an affair together. According to Wolf, this scene "works dramaturgically to prove Robert's decisive heterosexuality" (2014, 375). However, I do not agree entirely with Wolf's perception because Robert is equally resistive to Peter's advances as he is with Joanne's interest in him in Act 2 Scene 4:

JOANNE: You are a terribly attractive man. The kind of man most women want  
but never seem to get. I'll take care of you.

ROBERT: But who I'll take care of? (Sondheim and Furth 110-111)

Therefore, Robert's rejection of Joanne's proposal demonstrates that the previous scene involving Peter and Robert is not reinforcement of his heterosexuality, but of his ambiguity. Discussing this scene, Scott. F Stoddart argues that it provides a queer angle to the show: "[A]dding Peter to the mix of potential seducers makes the ending of the show . . . much more cynical[.] Robert will commit to someone on his own terms –and not out of

desperation” (419). Hence, it can be claimed that audiences keep labeling him as either gay or heterosexual, because they need to define him for they do not understand his behavior.

### 2.3 REVERSING STEREOTYPICAL NOTIONS OF GENDER THROUGH SONGS

*Company* is a show in which we can consider Robert’s character construction as one that is identified with the feminine in opposition to other characters. For this purpose, the song in Act 1 titled “Have I Got a Girl for You?” must be discussed. In this song, which is sung by Robert married friends –Larry, Peter, Paul, David and Harry, the husbands unveil their sexual fantasies and refer to women as girls, relegating them to a childish position, thereby highlighting their virginal quality that the husband wishes to conquer. As a response and in contrast to the aforementioned song, the audience is presented with another song titled “Someone is Waiting”. In this song, the concept of the male gaze that objectifies women is challenged, and the societal demand from men to sexualize women produces a conflict in Robert. In fact, in his first solo, Robert enumerates a series of qualities he seeks in a woman that have nothing to do with sexual characteristics, thereby sustaining Robert’s personality as “a flirt but never a threat” (Sondheim and Furth 83). Unlike the husbands’ song, Robert believes that someone, regardless of that person’s sex but with feminine qualities, is waiting for him somewhere.

Robert finally articulates his readiness for some intimacy in his life in the Eleven O’clock Number<sup>5</sup> of the show, “Being Alive”. The song is the final expression of Robert to break free from his inhibitions: “Make me confused / Mock me with praise / Let me be used”

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<sup>5</sup> This is a term for the song in which the main character has a revelation, thereby providing the climactic moment of the show. The term was coined because musicals used to start at 8:30 PM and had to end around 11:00 PM.



(Sondheim and Furth 116). According to Western culture, the terms “confused”, “mock” and “used” are contradictory to what are considered strong masculine traits, since the idea that men can be controlled invariably makes men more similar to women, which is unacceptable and detrimental to the manly image that men are supposed to uphold. In this sense, *Company* is in line with Queer Theory showing masculine and feminine traits in Robert’s personality, as he relinquishes control over himself and accepts less freedom by committing to someone.

Robert breaks with society’s expectations as he is expected to be either a masculine heterosexual for being the main character of an American musical, or a gay man for being a single man with feminine qualities. As Kay Young explains in “Sondheim’s Unmusicaling of Marriage”, “if *Company* suggests that to ‘be alive’ is to be in the company of others, it never wholly decides what form that company should take” (81). By the end of the play, Robert is alone in his apartment, taking a moment before blowing out the candles on his birthday, making a wish that may come true with unexpected consequences, challenging traditional, inhibiting gender stereotypes and the demand of heteronormative behavior in the American musical.

## CONCLUSION

Audiences that look to American musical theatre reluctantly find in Stephen Sondheim’s *Company* a musical on its own. To read Sondheim’s work with full awareness may be threatening for what Sondheim has to tell about human beings. *Company* defies both conventions of genre and gender in the American musical stage, rejecting the naïve happy endings of American musicals and showing with a glow of thought the dark side of commitment. The show epitomizes with irony the routine rituals that constitute marital bliss, yet it should not be seen as a show against marriage, in the same way that Robert should not

be reduced to simply a heterosexual or a gay character. The show forces audiences to leave the theater thinking on the lack of solution for the dilemma of Robert's insight. Therefore, giving the audience subtext to explore Robert's sexuality, *Company* distorts the heteronormative expectation towards American musicals. Consequently, disrupting the expectations that Robert must either succumb to his entreaties toward women or accepting his homosexuality, Sondheim presents a queer show in terms of form and content.

The queerness in Robert keeps challenging the conventions of genre and gender. If this paper does not assess fully how Sondheim challenge those conventions in *Company*, it is because Sondheim's exploration of unsettled themes forces the audience to use their brain and draw their own conclusions. Thence, many more interpretations are possible, and as the high-quality work of art that *Company* is, this paper invites for more interpretations to explore different perspectives of its male characters, as they have been rarely analyzed. Therefore, Robert's sexuality can be further discussed, but despite the conclusion of his sexuality and even if people dislike musicals, *Company's* ambivalent themes and complex characters will not leave anyone indifferent.

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APPENDIX



Fig. 1, *Company* poster for its Broadway Original run in 1970.

...with Sondheim's opening number "Company" being written after seeing the model  
of Aronson's set of glass and metal with elevators and slides (Figure 6.1).<sup>11</sup>

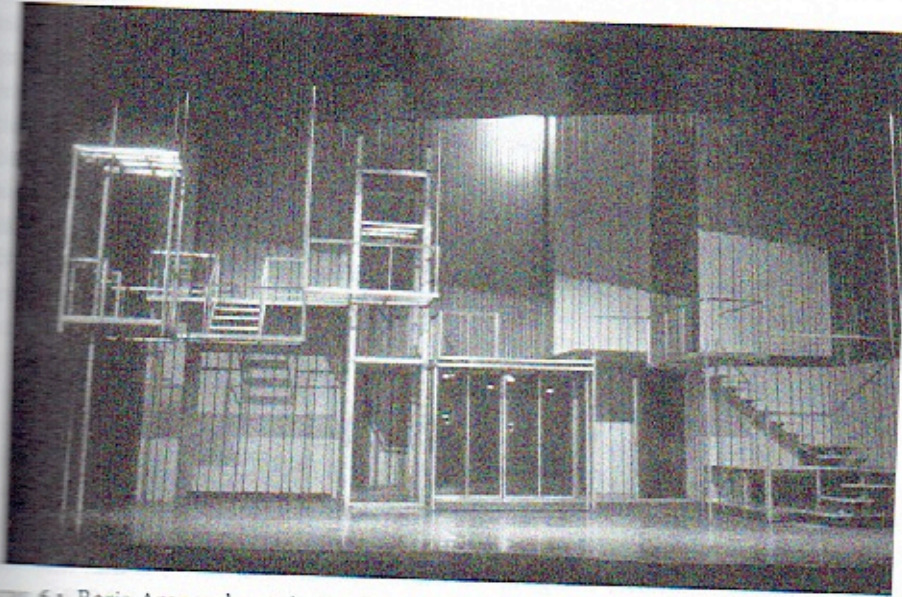


FIGURE 6.1 Boris Aronson's set design for *Company* (1970).

Fig. 2, *Company* (1970) Boris Aronson's set design (Ilson qtd. in Lundskaer Nielsen "The Prince-Sondheim Legacy 99).

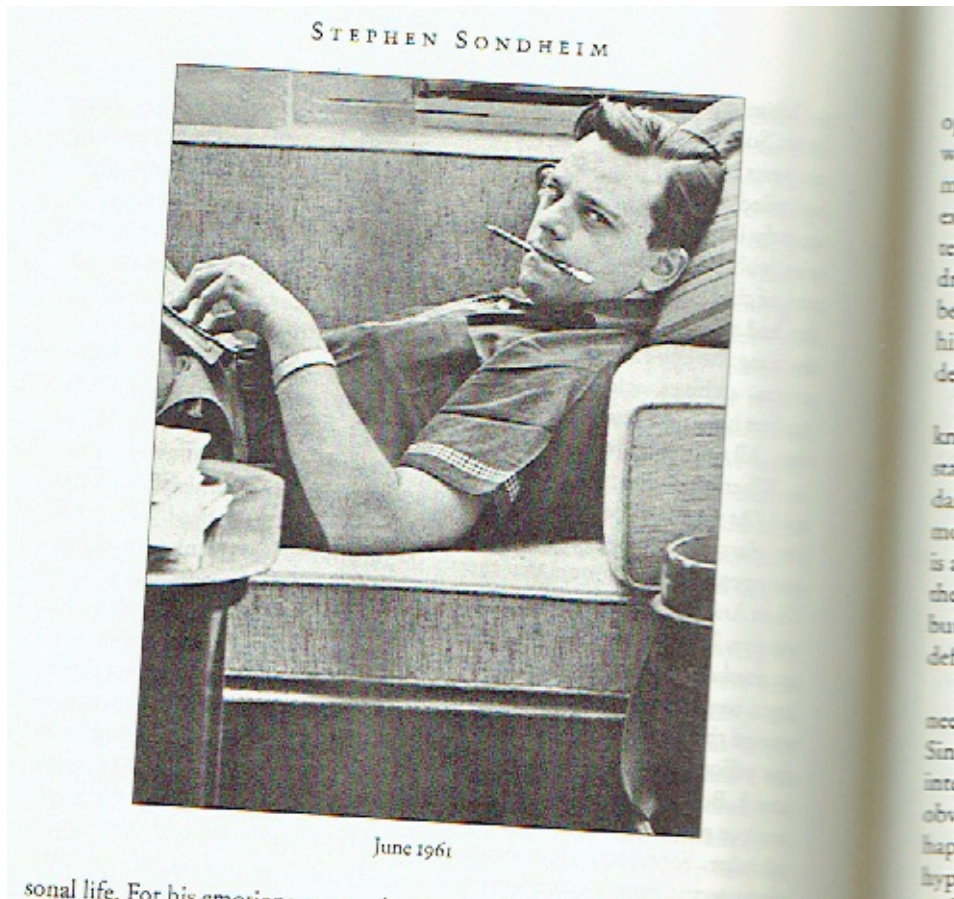
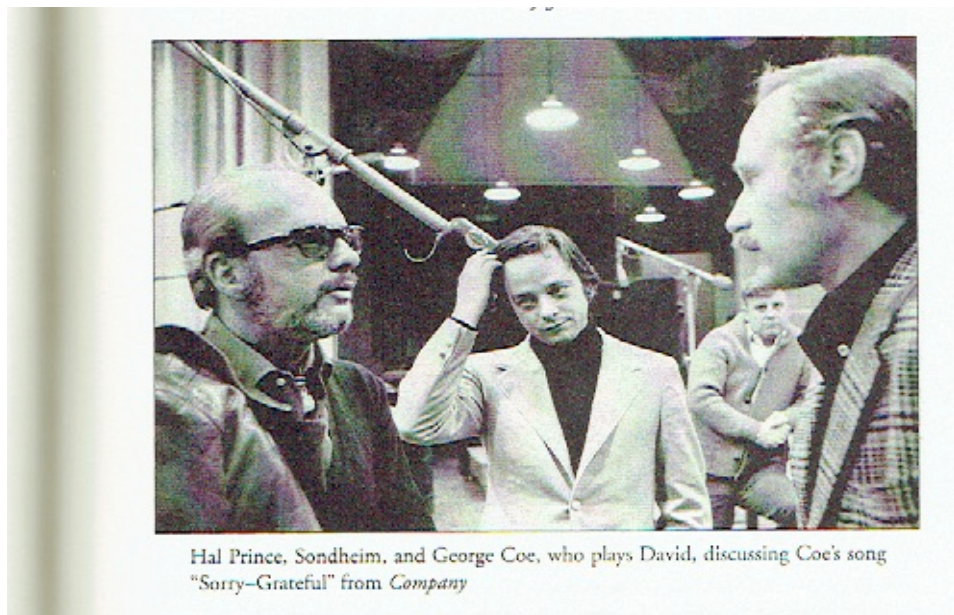


Fig. 3, Stephen Sondheim (Secret, 406)



Hal Prince, Sondheim and George Coe, who plays David, discussing Coe's song "Sorry-Grateful" from *Company* (Secret 193).



Fig. 4, Elaine Stritch, who played Joanne, Dean Jones, Robert, and Barbara Barrie as Sarah from *Company* (1970) (Secret, 199).

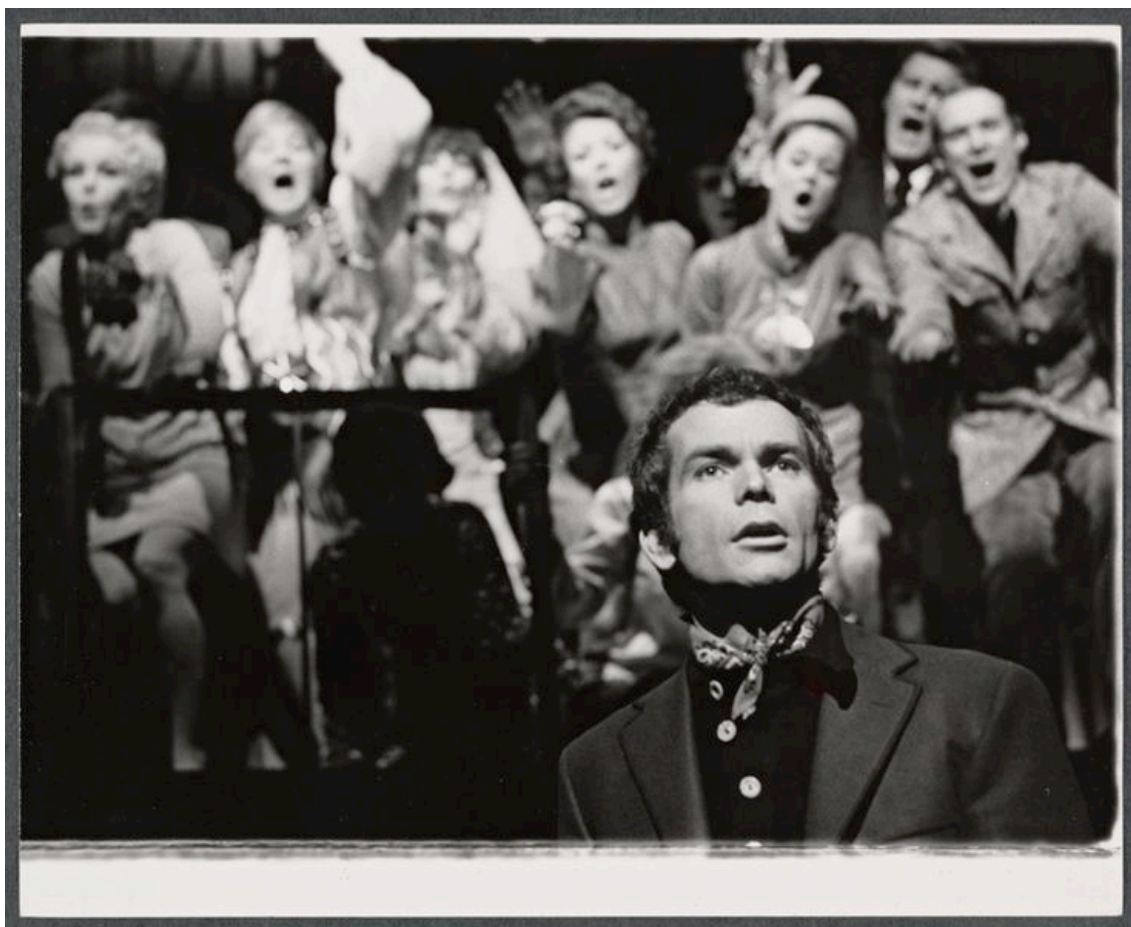


Fig. 5, The Original Broadway Cast from *Company* (1970).





Fig. 6, John Doyle's 2006 Broadway Revival of *Company* starring Raul Esparza. This production is available at YouTube.

Table 1: Musical Numbers of *Company*

Act	Scene	Setting	Number(s)	Character
1	1	Robert's empty apartment	"Company"	Robert and Company
	2	Sarah an Harry's living room	"The Little Things You Do Together"	Joanne and Couples
			"Sorry-Grateful"	Harry, David, Larry
	3	Susan and Peter's terrace	Dialogue only	Robert, Susan and David
	4	Jenny and David's den	"You Could Drive a Person Crazy"	April, Kathy, Marta
			"Have I Got a Girl for You?"	Husbands
			"Someone is Waiting"	Robert
	5	New York City	"Another Hundred People"	Marta
	6	Amy's kitchen	"Getting Married Today"	Amy, Paul, Susan or Jenny and Company
			"Marry Me a Little"	Robert
2	1	Robert's apartment	"Side By Side By Side" / "What Would We Do Without You?"	Robert and Couples
	2	Robert's apartment	"Poor Baby"	Wives
			"Barcelona"	Robert, April
	3	Susan and Peter's terrace	Dialogue only	Susan, Peter, Robert and Marta
	4	A private club	"The Ladies Who Lunch"	Joanne
			"Being Alive"	Robert and Couples
5	Robert's apartment	Dialogue only	Company	