

Sweet Charity Script

In the 1960s, the Broadway musical was revolutionized from an entertainment characterized by sentimental standards, such as Camelot and Hello, Dolly!, to one of brilliant and bittersweet masterpieces, such as Cabaret and Fiddler on the Roof. In Open a New Window, Ethan Mordden continues his history of the Broadway musical with the decade that bridged the gap between the romantic, fanciful entertainments of the fifties, such as Call Me, Madam, to the seventies when sophisticated fare, such as A Little Night Music and Follies, was commonplace. Here in brilliant detail is the decade and the people that forever transformed the Broadway musical.

Bob Fosse (1927-1987) is recognized as one of the most significant figures in post-World War II American musical theater. With his first Broadway musical, The Pajama Game in 1954, the "Fosse style" was already fully developed, with its trademark hunched shoulders, turned-in stance, and stuttering, staccato jazz movements. Fosse moved decisively into the role of director with Redhead in 1959 and was a key figure in the rise of the director-choreographer in the Broadway musical. He also became the only star director of musicals of his era--a group that included Jerome Robbins, Gower Champion, Michael Kidd, and Harold Prince--to equal his Broadway success in films. Following his unprecedented triple crown of show business awards in 1973 (an Oscar for Cabaret, Emmy for Liza with a Z, and Tony for Pippin), Fosse assumed complete control of virtually every element of his projects. But when at last he had achieved complete autonomy, his final efforts, the film Star 80 and the musical Big Deal, written and directed by Fosse, were rejected by audiences and critics. A fascinating look at the evolution of Fosse as choreographer and director, Big Deal: Bob Fosse and Dance in the American Musical considers Fosse's career in the context of changes in the Broadway musical theater over four decades. It traces his early dance years and the importance of mentors George Abbott and Jerome Robbins on his work. It examines how each of the important women in his adult life--all dancers--impacted his career and influenced his dance aesthetic. Finally, the book investigates how his evolution as both artist and individual mirrored the social and political climate of his era and allowed him to comfortably ride a wave of cultural changes. 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.

Few jobs in Hollywood are as shrouded in mystery as the role of the producer. What does it take to be a producer, how does one get started, and what on earth does one actually do? In So You Want to Be a Producer Lawrence Turman, the producer of more than forty films, including The Graduate, The River Wild, Short Circuit, and American History X, and Endowed Chair of the famed Peter Stark Producing Program at the University of Southern California, answers these questions and many more. Examining all the nuts and bolts of production, such as raising money and securing permissions, finding a story and developing a script, choosing a director, hiring actors, and marketing your project, So You Want to Be a Producer is a must-have resource packed with insider information and first-hand advice from top Hollywood producers, writers, and directors, offering invaluable help for beginners and professionals alike. Including a comprehensive case study of Turman's film The Graduate, this complete guide to the movie industry's most influential movers and shakers brims with useful tips and contains all the information you need to take your project from idea to the big screen.

Fosse

The Life of Clint Eastwood

Bob Fosse and Dance in the American Musical

A Musical

So You Want to Be a Producer

The Complete Book of 1960s Broadway Musicals

Comedy Characters: 6 male, 6 female Interior Set From America's master of Contemporary Broadway Comedy, here is another revealing comedy behind the scenes

in the entertainment world, this time near the heart of the theatre district. 45 Seconds from Broadway takes place in the legendary "Polish Tea Room" on New York's 47th Street. Here Broadway theatre personalities washed-up and on-the-rise, gather to schmooz even as they lose. This touching valentine to New York From Adelaide in "Guys and Dolls" to Nina in "In the Heights" and Elphaba in "Wicked," female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre--performers, creators, and characters--from the start of the Cold War to the present day, creating a new, feminist history of the genre. The musicals discussed here are among the most beloved in the canon--"West Side Story," "Cabaret," "A Chorus Line," "Phantom of the Opera," and many others--with special emphasis on the blockbuster "Wicked." Along the way, Wolf demonstrates how the musical since the mid-1940s has actually been dominated by women--women onstage, women in the wings, and women offstage as spectators and fans.

THE STORY: Andy and Norman are two earnest young men using their apartment as a publishing office for a protest magazine in San Francisco. Sophie, an Olympic swimmer and all-American girl, moves into another apartment on the same floor. Sophie ma

The pop culture historian and best-selling author of Fifth Avenue, 5 A.M. presents a revealing portrait of the renowned dancer, choreographer, screenwriter and director that traces his numerous reinventions and prodigious professional achievements as well as his romantic relationships and excessive appetites. 40,000 first printing.

Third series

The Life and Times of the Musical Chicago

You Fascinate Me So

The Life And Death Of Bob Fosse

The Studio

Neil Simon

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The casting director for Chicago, Pippin, Becket, Gypsy, The Graduate, the Sound of Music and Jesus Christ Superstar tells you how you can find your dream role! Absolutely everything an actor needs to know to get the part is here: What to do that moment before, how to use humour; create mystery; how to develop a distinct style; and how to evaluate the place, the relationships and the competition. In fact, Audition is a necessary guide to dealing with all the "auditions" we face in life. This is the bible on the subject.

Script of the musical comedy which opened on Broadway January 29, 1966.

Writers for the 1953 Max Prince Show cope with the pressures of creating a weekly comedy show

Open a New Window

The Life and Times of Cy Coleman

Broadway

Neil Simon's 45 Seconds from Broadway

Piano/Vocal Selections

The best-selling biographer of Cary Grant and Jimmy Stewart profiles the critically acclaimed performer known for such films as Dirty Harry, tracing his rise from a disaffected youth to a dynamic Hollywood actor, producer and director. Reprint. A best-selling book.

In 1975, the Broadway musical Chicago brought together a host of memes and myths - the gleefully subversive character of American musical comedy, the reckless glamour of the big-city newspaper, the mad decade of the 1920s, the work of Bob Fosse and Gwen Verdon (two of the greatest talents in the musical's history), and the Wild West gangsterville that was the city of Chicago itself. The tale of a young woman who murders her departing lover and then tricks the jury into letting her off, Chicago seemed too blunt and cynical at first. Everyone agreed it was show biz at its brilliant best, yet the public still preferred A Chorus Line, with its cast of innocents and sentimental feeling. Nevertheless, the 1996 Chicago revival is now the longest-running American musical in history, and the movie version won the Best Picture Oscar. As author Ethan Mordden looks back at Chicago's various moving parts - including the original 1926 play that started it all, a sexy silent film directed by Cecil B. DeMille, a talkie remake with Ginger Rogers, the musical itself, and at last the movie of the musical - we see how the American theatre serves as a kind of alternative news medium, a town crier warning the public about the racy, devious interior contradictions of American society. Opinionated, witty, and rich in backstage anecdotes, All That Jazz

brings the American Musical to life in all its artistry and excitement.

The Routledge Guide to Broadway is the second title in our new student reference series. It will introduce the student to the Broadway theater, focusing on key performers, writers, directors, plays, and musicals, along with the theaters themselves, key awards, and the folklore of Broadway. Broadway is the center of American theater, where all the great plays and musicals make their mark. Students across the country in theater history, performance, and direction/production look to Broadway for their inspiration. While there are illustrated coffee table type books on Broadway, there are few that offer a comprehensive look at the key figures and productions of the last two centuries. The Routledge Guide to Broadway offers this information in an easy-to-use, inexpensive format that will appeal to students, professors, and theatrical professionals.

Bob Fosse (1927-1987), the director and choreographer of Chicago and Sweet Charity, has never been more popular than he is right now. Here is the less-publicized side of his story--his surprising ascent from the world of sleazy Chicago strip joints to the glitter of Broadway. A legend's memory is preserved in this eloquent biography.

All That Jazz

Catalog of Copyright Entries

Covering the Ensemble in Musical Theatre

The Oxford Handbook of Dance and Theater

Jews and the Broadway Musical

All His Jazz

In 1967, John Gregory Dunne asked for unlimited access to the inner workings of Twentieth Century Fox. Miraculously, he got it. For one year Dunne went everywhere there was to go and talked to everyone worth talking to within the studio. He tracked every step of the creation of pictures like "Dr. Dolittle," "Planet of the Apes," and "The Boston Strangler." The result is a work of reportage that, thirty years later, may still be our most minutely observed and therefore most uproariously funny portrait of the motion picture business. Whether he is recounting a showdown between Fox's studio head and two suave shark-like agents, watching a producer's girlfriend steal a silver plate from a restaurant, or shielding his eyes against the glare of a Hollywood premiere where the guests include a chimp in a white tie and tails, Dunne captures his subject in all its showmanship, savvy, vulgarity, and hype. Not since F. Scott Fitzgerald and Nathanael West has anyone done Hollywood better. "Reads as racy as a novel...(Dunne) has a novelist's ear for speech and eye for revealing detail...Anyone who has tiptoed along those corridors of power is bound to say that Dunne's impressionism rings true."--Los Angeles Times
In the third volume of his series The Great Songwriters, an eminent musicologist focuses on the seminal contributions of two giants of the modern musical theater--Stephen Sondheim and Andrew Lloyd-Webber--to the development of a new form of musical, capturing such creative milestones as Company, Sweeney Todd, Sunday in the Park, Jesus Christ Superstar, Cats, and The Phantom of the Opera.

From 1925 to 1951--three chaotic decades of depression, war, and social upheaval--Jewish writers brought to the musical stage a powerfully appealing vision of America fashioned through song and dance. It was an optimistic, meritocratic, selectively inclusive America in which Jews could at once lose and find themselves--assimilation enacted onstage and off, as Andrea Most shows. This book examines two interwoven narratives crucial to an understanding of twentieth-century American culture: the stories of Jewish acculturation and of the development of the American musical. Here we delve into the work of the most influential artists of the genre during the years surrounding World War II--Irving Berlin, Eddie Cantor, Dorothy and Herbert Fields, George and Ira Gershwin, Oscar Hammerstein, Lorenz Hart, and Richard Rodgers--and encounter new interpretations of classics such as The Jazz Singer, Whoopie, Girl Crazy, Babes in Arms, Oklahoma!, Annie Get Your Gun, South Pacific, and The King and I. Most's analysis reveals how these brilliant composers, librettists, and performers transformed the experience of New York Jews into the grand, even sacred acts of being American. Read in the context of memoirs, correspondence, production designs, photographs, and newspaper clippings, the Broadway musical clearly emerges as a form by which Jewish artists negotiated their entrance into secular American society. In this book we see how the communities these musicals invented and the anthems they popularized constructed a vision of America that fostered self-understanding as the nation became a global power.

The book examines in specific detail every Broadway musical which opened during the seminal decade of the 1960s, a decade which encompassed traditional musicals (such as Hello, Dolly!) as well as iconoclastic ones (Hair). Besides technical information, the book includes extensive commentary for all 268 musicals which opened during the decade. It includes all New York City Center and Music Theatre of Lincoln Center revivals; New York City Opera revivals of Broadway musicals; productions of all pre-Broadway closings (musicals which closed either during New York previews or during pre-Broadway tryouts); all eight musicals which were produced at the 1964 New York World's Fair; concert productions (usually of one-man or one-woman shows); and all imports which opened during the decade. The technical information includes details regarding cast and credits, plot, critical reviews, London productions, recordings, published scripts, and film versions.

A New Comedy

Changed for Good

An Encyclopedia

Stephen Sondheim and Andrew Lloyd Webber

Laughter on the 23rd Floor

The Routledge Guide to Broadway

Al and Willie as "Lewis and Clark" were top-billed vaudevillians for over forty years. Now they aren't even speaking. When CBS requests them for a "History of Comedy" retrospective, a grudging reunion brings the two back together, along with a flood of memories, miseries and laughs. -- publisher description. From Adelaide in "Guys and Dolls" to Nina in "In the Heights" and Elphaba in "Wicked," female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre - performers, creators, and characters -- from the start of the cold war to the present day, creating a new, feminist history of the genre. Moving from decade to decade, Wolf first highlights the assumptions that circulated about gender and sexuality at the time. She then looks at the leading musicals to stress the key aspects of the plays as they relate to women, and often finds overlooked moments of empowerment for female audience members. The musicals discussed here are among the most beloved in the canon--"West Side Story," "Cabaret," "A Chorus Line," "Phantom of the Opera," and many others--with special emphasis on the blockbuster "Wicked." Along the way, Wolf demonstrates how the musical since the mid-1940s has actually been dominated by women--women onstage, women in the wings, and women offstage as spectators and fans.

First Published in 1997. The 16 essays and interviews in this volume explore the background and works of Neil Simon, the most successful playwright in American history. Several of the entries trace Simon's Jewish heritage and its influence on his plays. Although Simon is best known as a writer of a remarkable series of hit Broadway comedies, the contributors to this book have identified a number of "serious" recurring themes in his work, suggesting that a reassessment of the playwright as a dramatist is appropriate. Three interviews with Simon and his longtime producer yield valuable facts about the playwright that will, along with the critical essays, aid the scholar seeking new insights into contemporary American drama in general and Neil Simon in particular.

For novice and first-time theatre producers at all levels, but especially in community and regional theatre. Offers how-tos on the fundamentals of every aspect of production.

American Rebel

Sweet Charity (Songbook)

The People, the Power, the Money, the Movies

The Star-spangled Girl

Let's Put on a Show!

American Film Now

YOU FASCINATE ME SO! THE LIFE AND TIMES OF CY COLEMAN

This volume is another example in the Routledge tradition of producing high-quality reference works on theater, music, and the arts. An A to Z encyclopedia of Broadway, this volume includes tons of information, including producers, writer, composers, lyricists, set designers, theaters, performers, and landmarks in its sweep.

(Vocal Selections). Sweet Charity, based on Federico Fellini's screenplay for Nights of Cabiria, was directed and choreographed by Bob Fosse, with music by Cy Coleman, lyrics by Dorothy Fields, and book by Neil Simon. It opened on Broadway January 29, 1966, and was nominated for 12 Tony Awards. It's since gone on to many more performances around the world including multiple Broadway revivals. Our folio features 14 of its songs, including: Baby Dream Your Dream * Big Spender * A Good Impression * I Love to Cry at Weddings * If My Friends Could See Me Now * Sweet Charity * There's Gotta Be Something Better Than This * Too Many Tomorrows * Where Am I Going * You Should See Yourself * and more.

In Rethinking American Music, Tara Browner and Thomas L. Riis curate essays that offer an eclectic survey of current music scholarship. Ranging from Tin Pan Alley to Thelonious Monk to hip hop, the contributors go beyond repertory and biography to explore four critical yet overlooked areas: the impact of performance; patronage's role in creating music and finding a place to play it; personal identity; and the ways cultural and ethnographic circumstances determine the music that emerges from the creative process. Many of the articles also look at how a piece of music becomes initially popular and then exerts a lasting influence in the larger global culture. The result is an insightful state-of-the-field examination that doubles as an engaging short course on our complex, multifaceted musical heritage. Contributors: Karen Ahlquist, Amy C. Beal, Mark Clagu, Esther R. Crookshank, Todd Decker, Jennifer DeLapp-Birkett, Joshua S. Duchan, Mark Katz, Jeffrey Magee, Sterling E. Murray, Guthrie P. Ramsey Jr., David Warren Steel, Jeffrey Taylor, and Mark Tucker

American Book Publishing Record

A Feminist History of the Broadway Musical

The Sunshine Boys

Broadway Swings

The Complete Book of 1980s Broadway Musicals

Sweet Charity

The Oxford Handbook of Dance and Theater collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

Finally, a book that addresses one of the most important elements of theatrical production, the collaboration between director and designer. This accessible and helpful guide addresses the crucial relationship between theatrical production team members. Experienced director Rob Roznowski and designer Kirk Domer offer prescriptive and proactive tips to create the ideal production environment. This three part book combines theory, practice, and exercises and will help anyone involved in the theatre to develop appropriate and healthy collaborative skills.

Topics Covered Include: * The Vocabulary of Collaboration * Script Analysis * Responses to Criticism * Research Methods

In this textbook for performers, the position of a Swing-an Understudy for the Ensemble-on Broadway is examined from every angle, showing just how vital Swings are to the success of any musical theatre production. Authors J. Austin Eyer and Lyndy Franklin Smith draw on their own experiences as performers, and gather first-hand stories from other Swings about the glories and hardships of their industry. The book features interviews with over 100 Broadway pros-Swing veterans, Stage Managers, Casting Directors, Choreographers, and Directors-including Rob Ashford, Susan Stroman, Jerry Mitchell, Larry Fuller, Tony Stevens, Beverley Randolph, and Frank DiLella. Broadway Swings is the ideal guide for anyone considering a career in this most unique of positions, or anyone curious about what really goes on, behind-the-scenes, in a long-running show.

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.

The New Musical

A Casebook

Plaza Suite

Rethinking American Music

Collaboration in Theatre

New York Magazine

Sweet Charity (Songbook) Piano/Vocal Selections Hal Leonard Corporation

Musical Music by Cy Coleman Lyrics by Dorothy Fields. Book by Michael Bennett Based on the play Two for the Seesaw by William Gibson. Characters: 4 male, 4 female, mixed chorus From the composing team of Sweet Charity, Seesaw is an intimate, engaging love story and a big, brassy musical comedy rolled into one delightful evening of theatre. Jerry Ryan, a handsome WASPish

lawyer from Omaha who has left his wife and fled to New York meets Gittel Mosca, a single, loveable Jewish girl from the Bronx who's studying to be a dancer. This unlikely pair meet, fall in love, and part in a bittersweet tale that is full of fun, music and laughter through tears. Sparkling musical numbers capture the excitement of New York street life and the up and down "seesaw" of Gittel and Jerry's affair. "A love of a show."-The New York Times

A portrait of three couples successively occupying a suite at the Plaza. A suburban couple take the suite while their house is being painted and it turns out to be the one in which they honeymooned 23 (or was it 24?) years before and was yesterday the anniversary, or is it today? This tale of marriage in tatters is followed by the exploits of a Hollywood producer who, after three marriages, is looking for fresh fields. He calls a childhood sweetheart, now a suburban housewife, for a little sexual diversion. Over the years she has idolized him from afar and is now more than the match he bargained for. The last couple is a mother and father fighting about the best way to get their daughter out of the bathroom and down to the ballroom where guests await her or as Mother yells, "I want you to come out of that bathroom and get married!"--Publisher's description.

Audition

A Comedy in Two Acts

The Broadway Musical in the 1960s

Big Deal

A Practical Guide for Designers and Directors

BPR cumulative