

# Sweet Charity Script

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## The New York Times Theater Reviews

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.

## **Living Images**

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.

## **Anything Goes**

The 'Pump Boys' sell high octane on Highway 57 in Grand Ole Opry country and the 'Dinettes', Prudie and Rhetta Cupp, run the Double Cupp diner next door. Together they fashion an evening of country western songs that received unanimous raves on and off Broadway. With heartbreak and hilarity, they perform on guitars, piano, bass and, yes, kitchen utensils.

## **Neil Simon's 45 Seconds from Broadway**

## **Solving Your Script**

Cast size: medium.

## **Sweet Charity (Songbook)**

Offers a history of American musical theater from the 1920s through to the 1970s, and includes such famous works as "Oklahoma!," "The Red Mill," and "Porgy and Bess."

## Sweet Charity

This exhaustive reference identifies and explains the plethora of cultural, historical, and topical allusions in the film *Monty Python and the Holy Grail*, the first original film by the British comedy troupe.

## Changed for Good

Back in print at last! From the author of *Auntie Mame*: the bawdy, bestselling, bountifully illustrated autobiography of an imaginary diva whose life is one hilarious mishap after another. For Belle Poitrine, née Mayble Schlumpfert, all the world's a stage and she's the most important player on it. At once coy and coercive, with a name that means "beautiful bosom" in French, she claws her way from Striver's Row to the silver screen. Recalling Belle's career, which ranged from portraying Anne Boleyn in *Oh, Henry* to roles in both *Sodom* and its sequel *Gomorrah* (not to mention the classic *Papaya Paradise*), *Little Me* serves up copious quantities of husbands, couture, and Pink Lady cocktails, with international adventures and a murder trial to boot. A runaway bestseller that made its way to Broadway, starring Sid Caesar in 1962 and Martin Short in 1998, *Little Me* is now reprinted--with all of the 150 historic, hysterical photographs depicting the funniest scenes from Belle's sordid life, including cameo appearances by the author and Rosalind Russell. Considered a collector's item, the first edition of *Little Me* was like a performance in book form. Now this glittering spoof of celebrity is gloriously reincarnated for connoisseurs of all things

chick and cheeky. From the Trade Paperback edition.

### **Seesaw**

Solving Your Script is a hardheaded approach to solving technical problems in scripts. In down-to-earth chapters, award-winning playwright and screenwriter Jeffrey Sweet introduces tools enabling writers to: write exposition using the future tense make characters vivid even before they appear find the idiosyncrasies in a character that will generate story Each chapter includes a discussion of a particular technique, followed by an assignment from Sweet's workshop and scenes written by his colleagues and students. There are also detailed discussions of what works in the scenes, what is problematic, and why.

### **Bob Fosse**

Presents the life and accomplishments of one of America's best choreographers who developed his own style of dancing and is responsible for the musicals "Steam Heat" and "Damn Yankees."

### **Writing for the Screen (with Story, Picture Treatment, and Shooting Script)**

Rex Reed, one of the wittiest and most important writers on the entertainment scene today, is distinguished as a critic who is greatly concerned with the quality of visual mass media, as a dynamic adversary of pretentiousness, vulgarity, and mindlessness in the cinema, and as an

interviewer/actor who is familiar with the motion picture industry from the inside. His humor is wickedly hilarious, his sarcasm rapier-sharp, his social commentary relevant and often devastating--whether he is discussing the merits of a motion picture, reporting on the hectic, zany events at Cannes, searingly criticizing underground and pornographic movies, or giving a wildly funny tongue-in-cheek rundown of television's Saturday morning cartoons. Collectively, these articles provide fresh in-sights into the workings of the "fabulous" film industry and a lively overview of the entertainment scene in general over the past two years. Big Screen, Little Screen should be read by all movie and TV enthusiasts--and by anyone concerned with the medium--and the future--of motion pictures and television. Big Screen, Little Screen : a highly readable collection of reviews and articles (originally written for Women's Wear Daily, Holiday, and The New York Times, from 1968 to the present) on a great variety of subjects.--From jacket flap.

### **The Mikado to Matilda**

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.

### **Making Americans**

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.

### **Chapter Two**

#### **Cue**

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.

### **Big Deal**

"Exciting and fascinating, this reference work succeeds in its goal of bringing "joy as well as enlightenment" about all forms of dance in all countries of the world. An extremely useful synoptic outline of contents" with nine sections (including "Ritual and Religion" and "Popular Entertainment") enables the user to explore dance in its cultural and social aspects, while topical essays complement the 2,000-plus entries. Heavily illustrated with black-and-white photographs, the encyclopedia captures the fluid movement of dance; with its depth and scope, this outstanding work has carved a well-deserved niche."--"Outstanding Reference Sources: the 1999 Selection of New Titles," *American Libraries*, May 1999. Comp. by the Reference Sources Committee, RUSA, ALA.

### **Shirley & Warren**

In *The Mikado to Matilda: British Musicals on the New York Stage*, Thomas Hischak provides an overview of British musicals that made their way to Broadway, covering their entire history up to the present day. This is the first book to look at the British musical theatre with reference to those London musicals that were also produced in New York City. The book covers 110 British musicals, ranging from 1750 to the present day, including the popular Gilbert and Sullivan comic operettas during the Victorian era, the Andrew Lloyd Webber mega-musicals of the late twentieth century, and today's biggest hits such as *Matilda*. Each London musical is discussed first as a success in England and then how it fared in America. The plots, songs, songwriters, performers, and producers for both the West End and the Broadway (or Off Broadway) production are identified and described. The discussion is sometimes critical, evaluating the musicals and why they were or were not a success in New York.

### **The Rolling Stone**

One day you're you. The next you're - I can't even say the word. Dembe and Sam have been seeing each other for a while. They should be wondering where this is going and when to introduce each other to their families. But they're gay and this is Uganda. The consequences of their relationship being discovered will be violent and explosive. Especially for Dembe, whose brother goes into the pulpit each week to denounce the evils of one man loving another. A Bruntwood Prize for Playwriting winner in 2013, *The*

Rolling Stone received its world premiere at the Royal Exchange, Manchester, on 21 April 2015.

## **Pump Boys and Dinettes**

## **The Dramatist**

## **Musical Notes**

## **Big Screen, Little Screen**

Consists of theater reviews from various newspapers, magazines, and broadcast stations.

## **Little Me**

## **New York Magazine**

Surveys the major motion pictures against the social milieu of the decade and evaluates acting performances

## **Tartuffe; Or, The Hypocrite**

## **All His Jazz**

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.

## **Pamela's First Musical**

### **New York Theatre Critics' Reviews**

Pamela has the best birthday ever when her glamorous Aunt Louise takes her to see a Broadway musical.

### **Hollywood in the Sixties**

### **God's Favorite**

Length: 2 acts.

### **Broadway Bound**

(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.

## **International Encyclopedia of Dance**

### **The Film Daily**

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.

### **A Book about the Film Monty Python and the Holy Grail**

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

### **Post Script**

### **Open a New Window**

## **Broadway Musicals**

This pictorial biography intertwines the lives of sibling superstars Shirley MacLaine and Warren Beatty, from their Southern Baptist upbringing, through their separate paths to stardom, memorable film roles, amours and paramours, and their complicated rel

## **The Sunshine Boys**

## **Playbill**

## **Sixty Years of Hollywood**

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

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