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# Sweet Charity Musical Script

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Musical Comedies. Sweet Charity [Programs]

Sweet charity

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Miss May Does Not Exist

Broadway

Andrew Lloyd Webber

Big Deal

Sweet Charity

Sweet Savior Suites the Musical

Blithe Spirit

You Fascinate Me So

Sugar Babies

Sweet Charity (Musical), 1998

Seesaw

Changed for Good

Sweet Charity

Neil Simon

I Can't Give You Anything but Love, Baby

Godspell

Musical Comedy in America

Cinema, The Magic Vehicle

Sweet Charity

The Complete Book of 1980s Broadway Musicals

SWEET CHARITY NEW BROADWAY CAST

Stephen Sondheim and Andrew Lloyd Webber

The Politics of the Musical Theatre Screen Adaptation

Sweet Charity

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Sweet Charity

Broadway Musicals

Sweet Charity

City of Angels

Broadway

Musicals in Film

Conversations with Neil Simon

New York Magazine

The Complete Book of 2000s Broadway Musicals

The Oxford Handbook of Dance and Theater  
Let's Put on a Show!

*Sweet Charity Musical Script*

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## HOWARD JAQUAN

Musical Comedies. Sweet Charity [Programs] A&C Black

In the first decade of the twenty-first century, Broadway was notable for old-fashioned, feel-good shows (Hairspray, Jersey Boys), a number of family-friendly musicals (Little Women, Mary Poppins), plenty of revivals (Follies, Oklahoma!, Wonderful Town), a couple of off-the-wall hits (Avenue Q, Urinetown), several gargantuan flops (Dance of the Vampires, Lestat), and a few serious productions that garnered critical acclaim (The Light in the Piazza, Next to Normal). Unlike earlier decades which were dominated by specific composers, by a new form of musical theatre, or by numerous British imports, the decade is perhaps most notable for the rise of shows which poked fun at the musical comedy form, such as The Producers and Spamalot. In *The Complete Book of 2000s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway from 2000 through the end of 2009. This book discusses the era's major successes, notorious failures, and musicals that closed during their pre-Broadway tryouts. 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 Patti LuPone, Chita Rivera, and Martin Short. Each entry contains the following information: Plot summary Cast members Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data, including information about tryouts Source material 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 black-themed shows and Jewish-themed productions. This comprehensive book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book*

of 2000s Broadway Musicals will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

*Sweet charity* Oxford University Press

Musicals have been a major part of American theater for many years, and nowhere have they been more loved and celebrated than Broadway, the theater capital of the world. The music of such composers as Rodgers and Hammerstein, Berlin, the Gershwin brothers, Lerner and Loewe, Steven Sondheim, and Andrew Lloyd Webber continues to run through people's minds, and such productions as *South Pacific*, *Cats*, *My Fair Lady*, *The Phantom of the Opera*, *Guys and Dolls*, *Rent*, and *West Side Story* remain at the top of Broadway's most popular productions. This book is a survey of Broadway musicals all through the 20th century, from the Tin Pan Alley-driven comedy works of the early part of the century, to the integrated musical plays that flourished in the heyday years of midcentury, and to the rock era, concept musicals, and the arrival of British mega-musicals late in the century. It also profiles some of the theater world's leading composers, writers, and directors, considers some of the most unforgettable and forgettable shows, illustrates the elusive fragility of the libretto, explains the compensating nature of production elements, and examines representative shows from every decade. An extensive discography offers a brief critique of more than 300 show cast albums.

*Sweet Charity* Routledge

I will ever be grateful for the almost psychic gift that enabled me to write *Blithe Spirit* in five days during one of the darkest years of the war.' Written in 1941, *Blithe Spirit* remained the longest-running comedy in British Theatre for three decades thereafter. Plotted around the central role of one of Coward's best loved characters, a spirit medium Madame Arcati (originally performed by Margaret Rutherford) Coward's play is an escapist comedy about a man whose two previous wives return to haunt him. "A minor comic masterpiece of the lighter sort" Professor Allardyce Nicoll

*Sweet Charity* Oxford University Press

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.

*Miss May Does Not Exist* Samuel French, Inc.

*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*  
**Broadway** Createspace Independent Publishing Platform  
Script of the musical comedy which opened on Broadway January 29, 1966.

**Andrew Lloyd Webber** Oxford University Press

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.

*Big Deal* Bloomsbury Publishing USA

Examines the career of composer Andrew Lloyd Webber and his influence in films, rock, and pop music and surveys his life story and commercial success.

*Sweet Charity* Taylor & Francis

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.

**Sweet Savior Suites the Musical** Oxford University Press  
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.

*Blithe Spirit* Hal Leonard Corporation

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.

*You Fascinate Me So* McFarland

(Easy Piano Songbook). 11 vocal selections from this timeless musical, including: All Good Gifts \* Bless the Lord \* By My Side \* Day by Day \* Light of the World \* Prepare Ye (The Way of the Lord) \* Turn Back, O Man \* and more.

**Sugar Babies** Routledge

A lovelorn New York dance hall hostess named Charity Hope Valentine dreams of old-fashioned romance but gives her heart to one undeserving man after another. Performed by: Shirley

MacLaine, Ricardo Montalban, Sammy Davis, Jr., John McMartin, Chita Rivera, Paula Kelly, Stubby Kaye. Video release of the 1968 motion picture from Universal Pictures. Bonus material includes: alternate ending; featurette 'Sweet Charity: from the stage to the screen'; 'Edith Head's costume design: the art of exaggeration'. *Sweet Charity (Musical)*, 1998 St. Martin's Press

"Sugar Babies is a riotously funny, nostalgic trip for those who remember burlesque and a happy discovery for those too young to recall this irreverent form of American entertainment. All of the classic scenes, including a hilarious dog act are here, along with such wonderful songs as "Exactly Like You", "I Can't Give You Anything But Love Baby" and "Don't Blame Me." "--Publisher. *Seesaw* Rowman & Littlefield

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

*Changed for Good* Planet RGB Limited

This wide-ranging guide introduces (or reintroduces) readers to movie musicals past and present, enabling them to experience the development of this uniquely American art form—and discover films they'll love. This comprehensive guide covers movie musicals from their introduction with the 1927 film *The Jazz Singer* through 2015 releases. In all, it describes 125 movies, opening up the world of this popular form of entertainment to preteens, teens, and adults alike. An introduction explains the advent of movie musicals; then, in keeping with the book's historical approach, films are presented by decade and year with overviews of advances during particular periods. In this way, the reader not only learns about individual films but can see the big picture of how movie musicals developed and changed over time. For each film covered, the guide offers basic facts—studio, director, songwriters, actors, etc.—as well as a brief plot synopsis. Each entry also offers an explanation of why the movie is noteworthy, how popular it was or wasn't, and the influence the film might have had on later musicals. Sidebars offering brief biographies of important artists appear throughout the book.

*Sweet Charity* Univ. Press of Mississippi

First Published in 1987. This is the second edition with an additional foreword. The purpose of this book—the first to recount the history of the popular musical stage on Broadway and its intersecting streets—is to tell what the various entertainments

were like, how they looked and sounded, who was in them, and why they made people laugh or cry. The values employed in the book are changeable and inconsistent. Sometimes an affable smile is bestowed upon a musical comedy, burlesque, or revue that was really very bad. Sometimes a harsh verdict is brought in against an entertainment that received widespread approval and praise.

*Neil Simon* Rowman & Littlefield

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.

**I Can't Give You Anything but Love, Baby** Yale University Press

Discover the captivating world of cinema with *Cinema, the Magic Vehicle*. If you are a film enthusiast looking to delve into the history of cinema from its early beginnings to the 1980s, I have an extraordinary book recommendation just for you. This remarkable book is filled with the most inspiring descriptions of the greatest films spanning the years 1913 to 1981. If you feel like you've been watching mostly remakes and are unsure of what else to explore in terms of historical films, this book will serve as your ultimate guide. It will transport you through time and immerse you in the fascinating works of film that have shaped today's cinema. From silent film masterpieces which, without words, evoke strong emotions to the grand works of the Golden Age of Hollywood, *Cinema, the Magic Vehicle* will take you on a journey across diverse styles, genres and themes. Whether your interest lies in drama, comedy, science fiction or film noir, you will find something captivating within these pages. In addition to the correct screen credits and film descriptions, this book provides valuable historical context to help you to understand how cinema evolved over the years. You will discover how political, social and cultural events influenced filmmakers and how their works reflected the spirit of their era. This is not just a collection of film summaries but a fascinating time-travel experience that will deepen your understanding of the history of cinema and its impact on the world. Let yourself be swept away on an extraordinary journey through the history of cinema. *Cinema, the Magic Vehicle* is a guide to uncovering countless cinematic treasures and finding those essential titles worth watching. Open your eyes and heart to the wonders that await you, and let the magic of cinema captivate you for hours on end. Experience the gems that lie within. Start your adventure today and discover the captivating world of cinema from its earliest days to the golden age of film. *Cinema, the Magic Vehicle* is the key that will unlock unforgettable experiences and uncharted cinematic treasures. Get ready for unforgettable adventures and let the enchantment of cinema take hold of you.

*Godspell* Samuel French, Inc.

Musical comedy.

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