Sweet Charity
Educational Study Guide

Contains Mature Language

THEATRE UNDER THE STARS
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HOUSTON, TEXAS 77002

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Sweet Charity
Educational Study Guide

Theatre Under The Stars
Houston, Texas

Written by
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Section 1

Introduction

History of Theatre Under The Stars

Theatre Under The Stars (TUTS), founded in 1968 by Frank M. Young, is Houston's acclaimed musical theatre production company. During its 34 seasons, TUTS, one of America's largest non-profit producers of musical theatre, has produced a total of 39 Premieres, including 11 World Premieres, one U.S. Premiere, three Southwest Premieres, and 24 Houston Premieres.

TUTS' name originates from performing in its first venue, the Miller Outdoor Theatre in Hermann Park. This outdoor setting truly provided spectators "theatre under the stars." TUTS was the first theatrical organization in Houston to perform free to the public at the Miller and has since performed there each summer, giving Houston 42 lavish musicals in total. TUTS is the only Houston arts institution to perform every summer without interruption since the theatre opened in 1968. In July 1999, TUTS set a Miller Outdoor Theatre all-time attendance record with an audience of 91,000 for *Grease*.

TUTS established the Humphreys School of Musical Theatre (HSMT) in 1972 as its official training wing. Today, HSMT continues to provide instruction and stage experience for more than 1,000 students annually. Established with a grant from the Humphreys Foundation of Liberty, Texas, HSMT trains students, ages four through adult, in acting, voice, dance and musical theatre technique during school semesters and through on-going workshops. Students perform in a fully-staged end-of-term musical and may audition for juvenile roles in TUTS' major musical productions.

Purpose of Study Guides

TUTS has designed online study guides such as this one to enhance students' theatrical experiences. Using the guide, teachers can encourage their students to explore both the story and the production elements of the show. Live theater can enrich young peoples' lives like few other experiences. The study guides contain various discussion questions, projects, and activities that allow students to engage in literary analysis, historical research, and personal reflection. TUTS' hope is that these young people will be able to gain a greater understanding and appreciation for musical theatre.

> " No child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts."
>
> J.P. Getty Trust
>
> *Beyond Creating a Place for Art in America's School, 1985*

Section 2

Musical Theatre 101

History of Musical Theatre

Musical theatre is defined as the presentation of a story using the elements of music, singing, and dance on a stage in front of a live audience. This art of telling stories either through or with songs dates back to time immemorial. The ancient Greeks included music and dance in many of their stage comedies and tragedies as early as the 5th Century B.C. Staged in open-air amphitheaters, these plays featured humor, political and social satire, jugglers, and anything else that might entertain the masses. While these plays had no direct effect on the development of musical theatre as we know it, they prove that musicals have been around for at least 2500 years.

What is Musical Theatre?

The origins of the musicals trace all the way back to story telling ballads. The ballads were stories in songs, passed down orally from generation to generation. In 1597, *Dafne*, the first opera emerged. Like ballads, opera told stories through music. However, opera is written down and performed on stage. And from opera, the operetta, literally meaning "little opera", developed. Relative to its predecessor, operettas dealt with less serious topics and used more dialogue. Finally, in 1866, the very first musical, *The Black Crook* by Charles M. Barras and Giuseppe Operti, was performed in New York. However, American musical theatre did not establish its own identity until after the turn of the 20th Century.

George M. Cohan--librettist, lyricist, and composer, was a powerful influence in creating a truly native musical art form. Not only were the settings and characters of Cohan's musicals thoroughly American, but his dialogue, lyrics, and melody had the spirit of energy and pride that were unmistakably American. Cohan also established some of the procedures governing musical-comedy writing. Any plot, however improbable, was possible just so long as it could be the frame for songs and dances. For many years, American musicals were governed by this principle.

However, efforts were made to break loose from the rigid formula. The greatest revolution in American musical theatre up to that time came in 1927 with *Show Boat*, by Oscar Hammerstein II and Jerome Kern. The show featured popular music, such as jazz and gospel, which separated *Show Boat* from both operetta and all the musicals before it. Here was a complete integration of song, humor, and production numbers into a single and inextricable artistic entity; a musical with a consistent and credible story line, authentic atmosphere, and three-dimensional characters.

Then came the first of the Rodgers and Hammerstein masterworks, *Oklahoma!*, in 1943, with which musical theatre finally became a significant American art form. According to Rodgers, "By opening the show with the woman alone onstage and the cowboy beginning his song offstage, we did more than set a mood; we were, in fact, warning the audience, 'Watch out! This is a different kind of musical." The national tour of *Oklahoma!* ran for an unprecedented ten years, playing before a combined audience of more than ten million people. In 1955, *Oklahoma!* was made into a film where it also found great success.

During the late 1950's and early 1960's, popular music began to change when rock 'n roll became more mainstream. This trend influenced musicals such as *West Side Story* (1957) and *Bye Bye Birdie* (1960) to feature more popular, contemporary music. *Hair* in 1968 continued this movement by incorporating rock music with storylines based on the hearts of the younger generation.

And setting a pattern that would redefine Broadway, *Cats* premiered in 1982, introducing opulent sets, extravagant costumes and makeup, and over-the-top special effects. The visual spectacle was unlike the painted backdrops and simple costumes seen in the past. The trend continued with shows like *The Phantom of the Opera*, *Les Misérables*, *Miss Saigon*, and *The Lion King*.

Then came *Rent* in 1996, which revolutionized the very concept of musical theatre around the world. *Rent* blended pop, dance, salsa, rhythm and blues, gospel, and rock music together to tell its moving tale of hopes and dreams, while also addressing the serious and controversial issues of homelessness, AIDS, and drug addiction. *Rent* not only challenged the mainstream, but reinvented it. Shows following *Rent*, such as *Ragtime* (1998) and *Wicked* (2003), also contained intricate storylines, unique styles of music, and visual spectacle, while continuing to address social and political issues.

Elements of Production

A musical is much more than the two and a half hour show the audience sees. The production process often takes many months, even years, to complete.

Creative Team

No musical would be possible without the imagination or inspiration of its **authors**. Many times, the idea for a show grows from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. Once an idea is developed, **composers** and **lyricists** begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The **choreographer** designs dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The **director** works with all of them to help guide the overall artistic vision of the show.

The Cast

The director works with the **casting agent** to cast both the **principal performers** and the **ensemble** or **chorus** members. Each performer must have a well-trained singing voice, acting skills, the ability to dance, and fit the look of his/her character. These elements are all evaluated during the audition process. Actors are asked to bring a **headshot** as well as perform two pieces, one **uptempo song** and one **ballad**. Those who are not chosen for a principal role through the **auditioning** process sometimes become **standbys** or **understudies**, who take over the part when the leading actor is unable to perform. There are also **swings**, who serve as backups for ensemble or chorus members.

The Rehearsal

The cast will do an initial **read-through** of the script, without singing or dancing, followed by additional practices with the **rehearsal pianist**. The **music director** or **conductor** teaches and rehearses the music with the orchestra and is responsible for the musical aspect of the production. The **dance captain**, sometimes together with the choreographer, teaches and rehearses the dance sequences with the performers. During rehearsals, the director coaches the actors' reading of the lines and emotions and also gives them their **blocking**, line by line, scene by scene. Next, the cast does a **sitzprobe**, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes, or props. Eventually, the cast does a **wanderprobe**, where they run through the show, including movements and dancing, while the orchestra plays. The **technical rehearsal** is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a **dress rehearsal**, many times to bring all the different elements (costumes, music, dance, lights, sound) together.

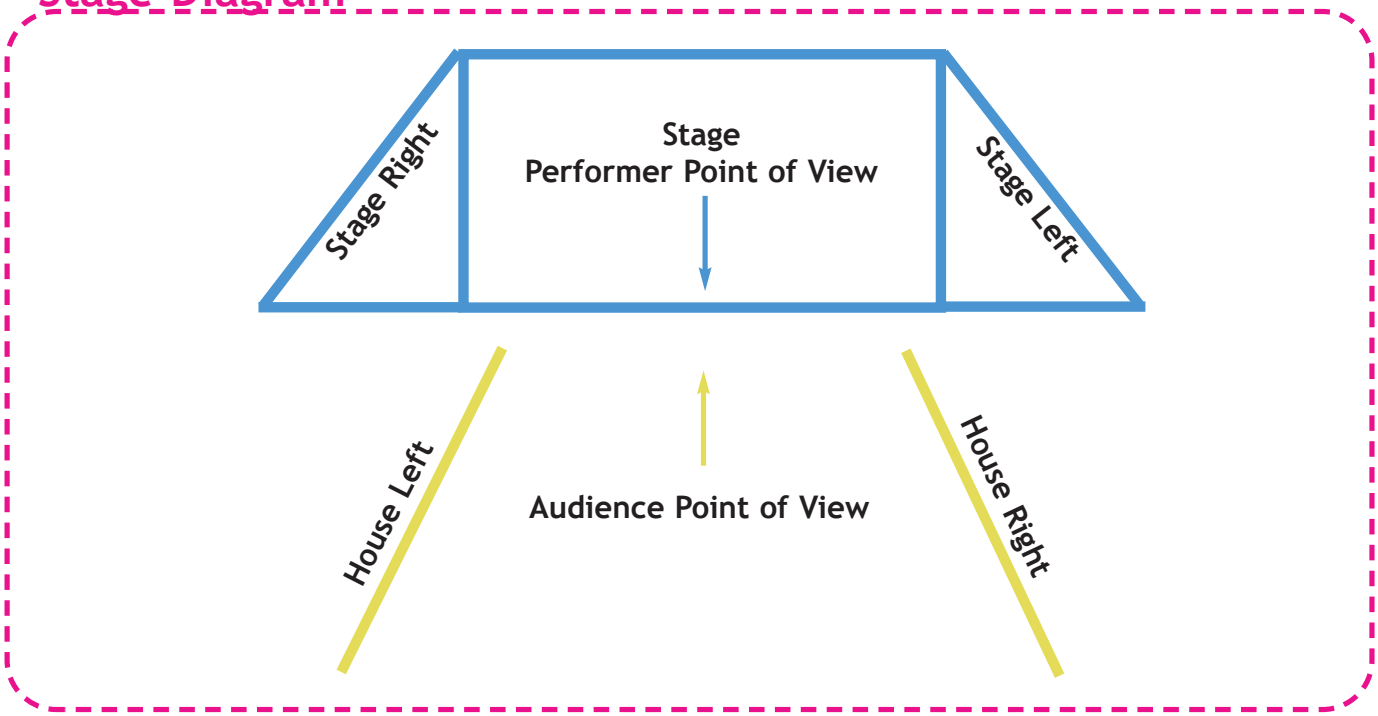
Crew: The **set designer** creates the locale and period in which the musical occurs. While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant providing visual appeal. The **head carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time. The **electrician** implements the lighting designer's work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. There is also a **flyman**, who operates the flying system (if necessary), and controls the raising and lowering of backdrops, light set pieces, and the curtain itself. When young performers (18 and younger) need extra guidance and direction, the **child wrangler** helps them through the rehearsals and production for a smooth and successful show. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director by calling out forgotten lines during rehearsals, and **"calls the show"**, making sure each performance runs as smoothly as possible.

Sound: The **sound designer** plans the layout of all sound playback and equipment for the show and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The **sound operator** executes the sound designer's plans and handles the mixing equipment for the show. Music and sound must fit the context in which they are used. The adjustments are made using the **soundboard**. The **sound effects designer** is responsible for creating or enhancing sounds distinct from music and dialogue, such as doorbells or running water.

Costumes and Make-up: The **costume designer** first researches the setting of the musical. Costumes must be appropriate for the time period and culture of the show, beautiful and elaborately designed, while also practical enough to all for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes in renderings. Through costume fittings, the **tailor** adjusts the outfits to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on his or her costume. The ensemble or chorus members also have dressers to help them change during quick character or scene transitions. The **make-up artist** is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to make-up, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

Audience: At the front of the theater, audience members will see a **marquee** displaying the name of the show being performed that night. After purchasing tickets at the **box office** and entering the theater, audience members will receive a **program**, which provides information about the show, actors' biographies, a song listing, characters, scenes, and possibly a synopsis. An usher escorts them to their seats, which may be in the **boxes, orchestra, mezzanine, or gallery** sections. Each show begins with the overture and is separated into two acts by a fifteen-minute intermission. At the end of intermission, the entr'acte plays, signaling the start of Act II. The show ends with the finale or curtain call. Audience members will then give a standing ovation, if they felt the show was exceptionally good. The **house manager** oversees all aspects of the audience, including supervising the ushers and contacting the stage manger about any audience delays for starting the show or ending intermission.

Stage Diagram



How is Musical Theatre Different from Other Media?

The live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. In reality, although the audience is sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or unwrapping a piece of candy can distract the actors and alter the mood and tone of their performance. Another difference of film, video or television is that the camera and editing define what the audience sees. In the theater, however, each member of the audience works as a camera and editor, choosing his or her personal points of focus. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated.

Why is Musical Theatre Important?

Musical theatre can help students grow academically, aesthetically and personally. Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

Musical theatre can bring students together, build confidence and solidarity, and stimulate discussion. Furthermore, with shows that address political or social issues, musical theatre encourages young people to reflect on these issues, explore alternative options for action, and build a personal commitment to change.

Glossary of Terms

Author - the writer of a musical script also called the book
Auditioning - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show
Ballad - a slow, romantic song for actors to showcase vocal clarity
Blocking - the specific movements of actors on stage
Box - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's
Box Office - a booth inside the theater where tickets are sold
"Calling the Show" - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager
Casting - the process through which actors are chosen for roles in the production
Casting Agent - one who chooses actors for roles in the production
Child Wrangler - one who works with child performers
Choreographer - one who designs dance sequences
Composer - one who writes music
Conductor - one who directs the orchestra
Dance Captain - one who teaches and rehearses dance sequences with the performers
Director - one who supervises the creative aspects and guides the artistic vision of the production
Dress Rehearsal - rehearsal in which performers practice with costumes and props
Dresser - one who assists performers with their costumes during dress rehearsals and shows
Electrician - one who works with the lighting designer to adjust and operate lighting instruments
Ensemble / Chorus - a group of singers, dancers, or actors who perform musical numbers
Flyman - one who pulls the curtain before and after performances and operates the flying system, if one is used
Gallery - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery
Head Carpenter - one who builds the sets for the production
Headshot - a photograph of an actor from the shoulders up and lists his or her credits on the back
House Left - the left side of the theater, when facing the stage (audience's point of view)
House Manager - one who oversees all aspects of the audience; responsible for ushers and audience safety
House Right - the right side of the theater, when facing the stage (audience's point of view)
Lighting Designer - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets
Lyricist - one who writes the words to a song
Makeup Artist - one who applies cosmetics to a performer's face and body
Marquee - a signboard projecting over the theater's entrance
Mezzanine - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine
Music Director - one who teaches and rehearses the music with the orchestra
Orchestra - the section of seats in a theater immediately behind where the orchestra sits
Principal Performers - the leading actors, those who portray the major roles
Program - a listing of the order of events, names of the cast and crew, and other relevant information for the production
Property (Props) Master - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe
Read-through - the cast reads through the script without movement or music
Rehearsal Pianist - one who plays the piano for early-stage rehearsals
Set Designer - one who creates the scenery for the stage
Sitzprobe - the first rehearsal with both the performers and the orchestra, with no staging or dancing
Sound Designer - one who plans and executes the layout of all sound playback and equipment for the show
Sound Operator - one who handles the sound playback and mixing equipment for the show; works with the sound designer
Sound Board - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound
Sound Effects Designer - one who creates or enhances sounds that are not part of the music or dialogue
Standby / Understudy - one who studies a role and is prepared to substitute the principal performer when needed
Stage Left - the left side of the stage, when facing the audience (performer's point of view)
Stage Manager - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance
Stage Right - the right side of the stage, when facing the audience (performer's point of view)
Swings - one who is prepared to substitute for ensemble or chorus members who are unable to perform
Tailor - one who alters garments to fit a person's specific measurements
Technical Rehearsal - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects
Uptempo Song - a fast, upbeat song for actors to showcase dancing and acting ability
Usher - one who guides audience members to their seats
Wanderprobe - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays
Wig Master / Mistress - one who obtains and customizes wigs for performers to wear

Use the following page about proper theatre etiquette during performances to copy and print out handouts for your students or cut along the dotted lines to make reminder cards for students to keep with them throughout the show.

Going to the Theatre!

Some basic theatre etiquette tips:

1. Do not talk, whisper, sing, or hum during the performance. Singing and swaying with the music or leaning forward in your seat blocks the view of those sitting behind you.

2. Do not eat and drink during the performance. It is distracting to both the performers and your neighbors.

3. Keep feet on the floor, not on the seat or balcony in front of you.

4. Clap after the songs to show the performers that you are enjoying the show. Also keep in mind that performers appreciate enthusiastic applause, but not whistling or shouting.

5. Appropriate laughter, tears, and applause are the best ways to express your feelings about the performance.

6. Stay until the end of the show and clap during the curtain call to say "thank you" to the performers.

7. No electronic devices should be brought into the theatre, and please silence all cell phones, pagers and watches.

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How a Musical is Born

The inspiration for a musical comes from many different places. Authors may conceive an idea themselves, or they might be commissioned by a producer to write a musical on a specific subject. Many times, musical theatre draws on material from existing plays, books, movies, and other sources for a new show.

Screen to Stage: Screen-to-stage musicals are based on existing movies. Authors adapt the material to fit musical theatre, possibly adding songs and changing dialogue. Some examples of successful movie-turned-musicals are *Singin' in the Rain* in 1985 (movie 1952), *Beauty and the Beast* in 1994 (movie 1991), *The Producers* in 2001 (movie 1968), and *Mary Poppins* in 2004 (movie 1964).

Original / Concept Musicals: Concept musicals are built around a single idea rather than a traditional plot. Once a concept is raised (love, hate, friendships, relationships, etc.), characters can comment on or act out various aspects of the subject. There is a storyline, but it exists in order to illustrate the central concept. Some well-known concept musicals include *Company* (1970), *A Chorus Line* (1975), and *Assassins* (2004). A revue could fall into this category, like *Swing!* (1999) or *Radio City Christmas Spectacular (1933)*.

Stage to Screen: Stage-to-screen musicals are musical theatre shows that have been made into movies. Hollywood filmmakers choose popular musicals to guarantee a hit movie. Though this is not always true, some successes include *Grease* in 1972 (movie 1978), *Chicago* in 1975 (movie 2002), *The Phantom of the Opera* in 1988 (movie 2004), and *Rent* in 1996 (movie 2005).

Revival / Revisal: While many musicals are revivals, today is the age of the "revisal", when old musicals are reinvented in new productions. The new shows usually have the same basic storyline with revisions to the music and artistic style. An example is *Chicago* (1996), which originally premiered in 1975. A revisal is different from a revival in that revivals make no change to the old production. For example, *Fiddler on the Roof* premiered in 1964, and the same production has been revived in 1976, 1981, 1990, and 2004, usually unchanged from the original.

Workshop Musicals: Unlike traditional musicals, workshop musicals do not have a single author and the plot is not completely established before the production process begins. These musicals are developed by multiple members of the creative team through brainstorming sessions or "workshops". Workshop musicals are relatively new and are setting a new trend for future shows.

Review Questions

1. Name the five types of musicals. Explain the advantages and disadvantages of each one.
2. What are some examples of stage-to-screen musicals? Screen-to-stage musicals?
3. If you were making a screen-to-stage musical, which movie would you choose and why?
4. How are workshop musicals different from all the other types?
5. If you were writing a musical, which type would you prefer to make and why?

Review Questions

The following questions are intended to help students learn the basics of musical theatre. These may be used for class discussion or given as homework and written assignments.

Checking for Understanding

1. What is the definition of musical theatre?
2. How have the ancient Greeks contributed to musical theatre?
3. How did George M. Cohan shape the American musical?
4. Which was the first show to not follow Cohan's formula? How was it different?
5. What do *West Side Story, Bye Bye Birdie, and Hair* have in common?
6. How has *Cats* contributed to broadway?
7. What is the significance of *Rent*?
8. What are the three differences between musical theatre and television or film?
9. How can musical theatre help people grow academically? Artistically? Personally?
10. Name the eight major elements of production and summarize each one.
11. What are four major theatre etiquette tips?

Critical Thinking

1. What do you think are some major differences between ancient Greek theatre and musical theatre as we know it today?
2. How did W*est Side Story, Bye Bye Birdie, and Hair* reflect young people's attitude in the late 1950's - 1960's?
3. What do you think Jonathan Larson, the writer of *Rent*, hoped to accomplish by addressing the issues seen in the musical?
4. The actors perform the same show each night, but how could you make the experience unique and personal to you?
5. What do you hope to gain from experiencing musical theatre?
6. Is there one element of production that is more important than all the others? Explain your answer.
7. The audience does not participate in the making of the show, so why are they important to a musical production?
8. If you were to teach a child how to behave at the theater, what would you tell them?

Review Activities

The following activities and projects are intended to encourage students to further their understanding of musical theatre, and may also be used for class assignments or take-home projects.

1st - 5th Grade

Evolution

Objective: To learn the major shows throughout the history of musical theatre
Activity: Have students create a timeline of the major musicals (*Show Boat, Oklahoma, West Side Story, Bye Bye Birdie, Hair, Cats, Rent, Ragtime, Wicked*). They can draw or find and cut-out pictures to represent each one.
Materials: Construction paper, crayons/markers/colored pencils

Everyone's a Star!

Objective: To learn the elements of production in musical theatre, stimulate imagination, develop teamwork skills, and build self-confidence
Activity: As a class, choose a story and act it out, incorporating music with real or homemade instruments. Suggested Stories: *Hansel and Gretel, Little Red Riding Hood, Three Little Pigs, Johnny Appleseed, Rapunzel, Rumpelstiltskin*
Materials: Homemade or real instruments, props (optional)

6th - 12th Grade

Inspiration

Objective: To learn how historical context has affected and inspired musical theatre, and develop research and public speaking skills
Activity: Have students choose a musical to research and then create a presentation of how the show reflects the times in which it was created, including historical figures and relevant social or political issues. Encourage students to watch videos of the show, study song lyrics, and research the time period in which the musical was written. *Suggested Shows: Oklahoma, West Side Story, Bye Bye Birdie, Chicago, Annie, Rent*

Debate

Objective: To learn the differences between various media, develop public speaking and verbal expression skills, and encourage self-expression
Activity: Divide the class into three groups and have each group choose a form of media (ex. television, movies, or theatre). Then have the groups debate on which medium is the best. Make sure students support their claims with specific benefits and limitations of each medium.

Section 3

About The Show

Show Background

Sweet Charity, based on Federico Fellini's screenplay for *Nights of Cabiria*, is a musical choreographed and conceived by Bob Fosse, with music by Cy Coleman, lyrics by Dorothy Fields, and book by Neil Simon. The original production directed by Fosse opened on January 29, 1966 on Broadway at the Palace Theatre, and ran for 608 performances. It starred Gwen Verdon, John McMartin, Helen Gallagher, Thelma Oliver, James Luisi, Arnold Soboloff, and Sharon Ritchie. The production was nominated for 12 Tony Awards, winning only one, for Fosse's choreography.

The 1969 film version of *Sweet Charity*, also directed and choreographed by Fosse, starred Shirley MacLaine and McMartin, recreating his original Broadway role, as Charity Hope Valentine and Oscar Lindquist. The movie also included Chita Rivera, Paula Kelly, Stubby Kaye, Barbara Bouchet, Ricardo Montalban, and Sammy Davis. The movie was notable for costumes by Edith Head, and also the filming and editing of the dance sequences, most famously "Hey, Big Spender" and "The Rich Man's Frug".

Sweet Charity was revived on Broadway in 1986 starring Debbie Allen as Charity. It won four Tony Awards for Best Revival, Best Featured Actor in a Musical (Michael Rupert), Best Featured Actress in a Musical (Bebe Neuwirth), and Best Costume Design (Patricia Zipprodt). The most recent revival of the production was in 2005 starring television and film star Christina Applegate. It opened on Broadway at the Al Hirschfeld Theatre on May 4, 2005. The show was nominated for many Tony awards including Best Revival of a Musical and Best Actress in a Musical for Appelgate. The show ended its Broadway run on December 31, 2005, after playing 279 performances. This production is part of the national tour of the 2005 Broadway revival which began in September 2006.

The Creative Team

Bob Fosse
Choreography By

Bob Fosse, born June 23, 1927, was an American musical theater choreographer and director. His career in dance began at an early age when his father taught him ballroom dancing. Fosse began his dance training at the Frederick Weaver Ballet School where he learned tap and acrobatic dancing, and was the only male enrolled. In 1946, he worked as a choreographer in his first two Broadway shows, *The Pajama Game* (1954), in which he first met Gwen Verdon, and *Damn Yankees* (1955). Fosse developed a jazz dance style that was immediately recognizable, exuding stylized movements. Fosse earned many awards for his works. Among them were a Tony Award for *Pippin*, the Academy Award for Directing for *Cabaret* and an Emmy Award for *Liza with a Z*. He was the first person to win these three most important awards in the same year. Fosse died on September 23, 1987.

Cy Coleman
Music by

Cy Coleman, born June 14, 1929, was an American composer, songwriter, and jazz pianist. Coleman was a child prodigy who gave piano recitals at Steinway Hall, Town Hall, and Carnegie Hall between the ages of six and nine. Before beginning his fabled Broadway career, he led the Cy Coleman Trio, which made many recordings and was a much-in-demand club attraction. Coleman's winning streak as a Broadway composer began when he collaborated on *Wildcat* (1960), which marked the Broadway debut of Lucille Ball. In the late 1970s, he collaborated on *I Love My Wife* (1977) with Michael Stewart and *On The Twentieth Century* (1978) with Betty Comden and Adolph Green. In 1980, Coleman served as producer and composer *Barnum*, which introduced Jim Dale and Glenn Close. In 1990s, Coleman composed *The Will Rogers Follies* (1991) and *The Life* (1997). Coleman died on November 18, 2004.

Dorothy Fields
Lyrics by

Dorothy Fields, born July 15, 1905, was an American librettist and lyricist who wrote well over 400 songs for Broadway musicals and films. She had great talent to match colloquial every-day speech to complex scores, and was one of the first successful Hollywood and Tin Pan Alley female composers or librettists. Her career as a professional songwriter took off in 1928, when Jimmy McHugh, invited her to provide lyrics for him. They would team up until 1935. After, Fields started to write lyrics for films and to collaborate with composer Jerome Kern. With Kern, she worked on the movie version of *Roberta*, and also on their greatest success, *Swing Time*. The song "The Way You Look Tonight" earned the Academy Award for the Best Song in 1936. In the 1940s, she teamed up with her brother, Herbert Fields, with whom she wrote the books for *Let's Face It, Something For The Boys, and Mexican Hayride*. They also wrote the book for *Annie Get Your Gun*. Fields died on March 28, 1974.

Neil Simon
Book by

Neil Simon, born July 4, 1927, is an American playwright and screenwriter. He began his career as a TV comedy writer and is the author of over forty Broadway plays since 1961, ranging from humorous, lighthearted plays of the 1960s (*Barefoot in the Park, The Odd Couple*) to darker, more autobiographical works in 1970s and 1980s (*Chapter Two*, the *Eugene* trilogy featuring *Brighton Beach Memoirs*, *Biloxi Blues*, and *Broadway Bound*). Simon also contributed librettos to such hit musicals as *Sweet Charity*, *Promises, Promises*, and *They're Playing Our Song*. His plays are known for their family-based New York settings, where world-weary characters use one-liners to hide often-fractured psyches. Simon's second wife (of four) was actress Marsha Mason, who starred in several of his plays and movies. Simon has won several Tonys and other awards for his work, including a Pulitzer Prize for Drama for *Lost In Yonkers* in 1991.

A Brief Show Overview

Character List & descriptions

Charity Hope Valentine - a true original, eternal optimist and an unlucky romantic and she has a heart tattooed on her left arm

Charlie - Charity's boyfriend at the beginning of the story

Fan-Dango Ballroom Dancers (Helene, Nickie, Carmen) - Charity's cynical co-workers at the Fan-Dango who never believe Charity's far-fetched stories

Vittorio Vidal - An Italian film star who befriends Charity

Ursula - Vittorio Vidal's beautiful mistress

Oscar Lindquist - A shy, panicky tax accountant who falls in love with Charity

Daddy Johann Sebastian Brubeck - The leader of an unorthodox church which holds its meetings in an underground car park

Song List

Act I

Overture

You Should See Yourself

Big Spender

Charity's Soliloquy

Rich Man's Frug

If My Friends Could See Me Now

Too Many Tomorrows

Act II

There's Gotta Be Something More

I'm The Bravest Individual

The Rhythm of Life

A Good Impression

Baby, Dream Your Dream

Sweet Charity

Where Am I Going?

I'm A Brass Band

I Love to Cry at Weddings

I'm the Bravest Individual - reprise

Show Synopsis

Act I

The *Overture* fades away, and a spotlight lands on a girl carrying a shoulder bag. She has a heart tattooed on her left arm. The girl is the gullible Charity Hope Valentine. Charity is waiting in the park to meet her boyfriend, who is a married man whom she hopes will be her fiancé when he divorces his wife. While she gushes over his good looks, Charlie looks himself over not returning the sentiments (*You Should See Yourself*). She fantasizes about a wonderful married life. Passing by a lake, Charity suggests that he throw something into the water for good luck; instead of a coin, he pushes Charity into the water and steals her purse.

At the Fan-Dango Ballroom, Charity explains to her girlfriends that she let another man take advantage of her. The night at the dance hall begins (*Big Spender*), but Charity has run off. She vows never to fall for the wrong man again (*Charity's Soliloquy*).

Out on the street, Charity finds herself caught up in a fight between Vittorio Vidal, the famous film star, and Ursula, his mistress. When Ursula refuses to go back into the Pompeii Club with Vittorio, he promptly asks Charity, who jumps on the proposal (*Rich Man's Frug*). He spends most of the evening preoccupied with Ursula, and Charity calls her girlfriends to prove that she is out with Vittorio. By the end of the evening, Charity faints from all the night's excitement. Vittorio takes her back to his apartment to recover. There Charity admits that she is a taxi dancer due to 'the fickle finger of fate'. She is totally taken with Vittorio and his fame, as she asks for a signed photograph. When Vittorio leaves the room to retrieve some props from his old movies, Charity thinks how her friends would be proud and envious that she is spending the evening with Vittorio (*If My Friends Could See Me Now*).

Just as Charity decides to make a move on Vittorio, Ursula arrives to interrupt, and Charity ends up being ushered into a closet for the rest of the evening. Vittorio expresses his love to Ursula, while Charity peeks her head out of the closet (*Too Many Tomorrows*). In the morning, Vittorio lets a humiliated Charity out of the closet.

Charity's girlfriends are shocked to learn that Vittorio did not give her money for the evening. Nickie, one of Charity's best friends, tells the girls she is not going to be in this crummy job for the rest of her life (*There's Gotta Be Something More*). That evening Charity visits the local YMCA to try and meet new people. She gets stuck in an elevator with an unmarried and claustrophobic tax accountant named Oscar Lindquist, whom she tries to encourage to be brave (*I'm the Bravest Individual*).

Act II

Oscar is interested in Charity, and he invites her to attend church. The Rhythm of Life Church is holding a rather unorthodox meeting in an underground car park. Its congregation includes people down and out on their luck (*The Rhythm of Life*). Later, Oscar proposes another date (*A Good Impression*). On the subway home, he tries to guess Charity's job - she's a bank teller. Charity lies and says yes. She begins to fall for Oscar and fantasizes about a future with him (*Baby, Dream Your Dream*). Oscar dubs her 'Sweet Charity'.

Two weeks later, Oscar and Charity are still seeing each other. She still has not told him what she does for a living. At Coney Island, Oscar and Charity get stuck again this time on the parachute jump. Unlike the last time, he is the calm one and she is scared - scared that she is starting to depend on him. Oscar comforts her (*Sweet Charity*). Charity loses her nerve to tell him the truth.

On a slow night at the Fan-Dango Ballroom, Charity is finally disgusted by the whole business and quits (*Where Am I Going?*). Later, Charity meets Oscar, and she admits to the truth about what she does for a living. Oscar confesses that he already knew the truth, after following her one night to the ballroom. He forgives her, and Charity is ecstatic when he proposes to her (*I'm A Brass Band*).

At the Fan-Dango Ballroom, all her co-workers and friends surround Charity to celebrate her forthcoming marriage (*I Love to Cry at Weddings*). Finally, Charity will live happily ever after…or will she? (*I'm the Bravest Individual - reprise*).

Section 4

Middle & High School Curriculum

The following questions are intended to encourage students to go beyond the surface of the play by engaging in literary analysis and outside research. These may be used to prompt class discussions or be given as written assignments.

Digging A Little Deeper

Literary Terminology

Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order
Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action
Rising Action: refers to the period after the exposition and after a conflict has been introduce to a story's plot;
Climax: a point of a story's highest tension or drama
Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story
Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or release of tension and anxiety for the audience
Subplot: refers to a series of connected actions within a story that functions separately from the main plot and may connect to it either in time and place or thematic significance. Often involves the supporting characters in a story
Protagonist: the character that is the central figure of a story and his or her attitudes and actions are made clearest to the audience. Also characterized by an ability to change or evolve
Antagonist: the character, group of characters, or entity that represents the opposition against which the protagonist or other characters must contend with

Discovering The Story

1. Describe the main plot of the story in a brief paragraph. Next, identify a subplot, and summarize it and its relationship to the main plot.

2. Using the synopsis (pg. 12), categorize important moments of the story into rising action, the climax, falling action, and the resolution. Briefly explain why you chose each moment.

3. Become familiar with the meaning of exposition. In *Sweet Charity*, what information was given that helped you understand the action of the story? In what ways did the show communicate this information? If the information were not given, how hard would it have been to understand the plot?

4. Describe Charity's role as the protagonist in *Sweet Charity*. How does Charity evolve by the story's end? In what ways does she not evolve? Explain why you agree or do not agree with the statement: Charity is a heroine.

5. What character or groups of characters could be considered an antagonist in *Sweet Charity*? Identify the characters they are in conflict with and the nature of the conflict.

6. Become familiar with the meaning of resolution. In *Sweet Charity*, what is the resolution of the story? How is it unlike traditional endings to similiar stories? How did the ending make you feel? Write a paper discussing how and why you would change the ending. If you think the real ending was right, explain why you feel this way and take into consideration the other events in the story.

7. What is the defnition of a subplot? In *Sweet Charity*, what is the main subplot? In what ways does it effect the main plot of the story? Is this the only subplot? If not, discuss the others as a class.

8. Charity's full name is Charity Hope Valentine. As a class, discuss and come up with a definition for each of these three words. Then, write a paper that explains how Charity displays charateristics fo each word through her actions and dialogue. It might be helpful as well to read over the lyrics starting on pg. 22.

9. What is the symbolism of Charity's heart tattoo? How does it end up being significant to the story?

10. How are Charity's relationships with Vittorio Vidal and Oscar Lindquist similiar? In what way does she help each of them?

Bob Fosse and A New Jazz Dance

Bob Fosse is a choreographer who pushed the dancer's body beyond self-evident limits in a pursuit of a new sensual style of jazz dance that somehow managed to be elegant even when teasingly perverse, innocent when sophisticatedly dynamic, and joyous even when streaked with cynicism.

Fosse received a good deal of training from Jack Cole, one of the most prominent choreographers in Hollywood. Flamboyant, jazzy, and highly exotic, Cole's choreography had the audacity to be extravagant in its time, so Fosse was instinctively drawn to it. Fosse, however, outstripped Cole, becoming a greater teacher and choreographer than he himself was a dancer--not because he could not express what was stored in his imagination, but because his own physical appearance did not admit him to the top echelon of screen or stage virtuosos such as Astaire, Kelly, O'Connor, or Gower Champion. So, unable to achieve what he wanted for himself, he set out to create other stars and to show other dancers how to attain the highest emotional charge, the wittiest razzle-dazzle, the most alluring and tender softshoe, and explosive cabaret numbers.

The Fosse signature is immediately recognizable. It takes form most typically through dancers in black bowler hats, black tops and tights, and white gloves, as they begin with shoulder rolls, pelvic thrusts, and knees, elbows, and wrists bent at unlikely angles. Finger snaps and the tiniest toe movements and slides assist syncopation (in the music), and as the dancers slink and slither, do knee slides and awesome back extensions, they segue into the distinctive Fosse idiom: bandit positions, broken doll legs and torsos, sway backs, crane positions, tea-cup finger semaphores, and drip positions.

Now all this sounds lifeless on the page, but it is not so on stage. There Fosse's work burts into life, demonstrating its free enlargement on vaudevillean and burlesque roots and earlier choreographic styles. But it was not sheer enlargement. But Fosse created a new expression, a new language that has managed to survive parody.

The Drip: An iconic Fosse move. Named in the thought that pouring water over the top of person's head would drip down the arm and down the bent leg.

Linkage: The middle dancer, seemingly locked in place by the outer two dancers, slowly leads them forward that drives downstage in a body roll

Steam Heat: A move from *The Pajama Game* the first show Fosse choreographed. Features bowler hat, teacup fingers, slung-over torso, and broken-leg dolls. The leg stance, a pigeon-toed, turned-in version of ballet's second position is quintessential Fosse. He attributed it as "elegant yet broken at the same time."

Bob Fosse The Dance Moves

The Crane: Fosse never lked his balding head, his hunched shoulders or his turned in feet, so he made his own imperfections fun to watch using graceful dances moves.

The Rake: A favorite Foss move from "I Wanna Be A Dancin' Man". The image of an angled torso, leg turned out, one hand dropped from the wrist, and the other touching the brim of a bowler hat could not say "Fosse" more clearly.

The Stack: The dancer in front sits on the middle dancer who is sitting on the dancer in back who is sitting on a chair with their legs out to the side. The optical illusion typifies the playful wit Fosse incorporated into his work.

Pictures and dance move info from St-Louis Post-Dispatch

Sweet Charity Word Search

Charity Hope Valentine
Optimist
Fandango Ballroom
The Rhythm of Life
Heart Tattoo
Coney Island
Fickle Finger of Fate
Big Spender
Taxi Dancer
Rich Mans Frug
Pompeii Club
Bravery
Fosse
Vittorio Vidal
Oscar Lindquist
Brass Band
Elevator
Wedding

V	X	O	P	Q	R	L	A	D	I	V	O	I	R	O	T	T	I	V	O	Y
F	W	T	H	E	R	H	Y	T	H	M	O	F	L	I	F	E	A	Y	K	F
I	K	H	D	Y	F	K	L	X	I	C	N	F	C	S	A	E	C	N	A	O
C	Y	A	E	C	B	W	G	I	N	D	D	E	W	N	T	X	T	N	R	G
K	D	S	X	L	R	T	R	V	F	E	H	O	I	R	G	M	D	E	U	R
L	F	H	B	R	A	V	E	R	Y	A	I	T	Y	Y	H	A	I	R	A	C
E	V	A	B	L	S	A	X	M	R	P	T	B	N	C	N	U	F	J	E	U
F	R	R	K	E	S	Q	E	H	X	I	A	V	F	G	E	S	E	T	A	Y
I	H	H	A	J	B	B	Y	V	Y	R	X	O	O	P	N	U	C	E	U	P
N	F	E	E	K	A	S	V	N	A	T	D	B	S	A	A	E	I	Y	O	B
G	R	A	N	K	N	P	O	E	R	W	A	S	M	S	B	H	R	M	P	O
E	L	R	W	S	D	E	U	A	N	L	T	H	T	R	Y	S	P	B	N	S
R	M	T	G	C	E	B	K	U	L	L	C	S	N	D	N	E	R	P	I	C
O	P	T	I	M	I	S	T	R	S	I	A	M	C	R	I	C	U	R	X	A
F	E	A	D	N	A	R	O	K	R	V	D	Y	F	I	P	W	E	S	U	R
F	O	T	T	V	L	O	U	P	C	N	E	M	C	J	M	D	L	E	C	L
A	B	T	H	E	M	T	Y	K	A	M	X	L	W	N	N	N	E	L	A	I
T	Y	O	J	L	V	M	A	L	C	B	U	G	B	E	L	I	T	E	U	N
E	W	O	Q	E	K	G	S	N	V	B	B	D	P	E	W	B	A	V	R	D
T	S	E	S	O	P	I	O	L	E	R	O	S	T	C	R	H	R	A	Y	Q
E	S	S	D	Y	Y	K	H	U	X	Y	G	R	E	I	F	G	S	T	G	U
H	O	X	C	E	C	S	T	A	X	I	D	A	N	C	E	R	A	O	Y	I
F	A	B	N	T	G	L	A	D	B	E	V	S	J	A	K	B	K	R	J	S
A	P	O	A	H	J	A	S	R	L	D	E	M	W	H	I	Y	T	D	D	T
X	C	H	A	R	I	T	Y	H	O	P	E	V	A	L	E	N	T	I	N	E

Sweet Charity Word Search Answer Key

V	X	O	P	Q	R	L	A	D	I	V	O	I	R	O	T	T	I	V	O	Y
F	W	T	H	E	R	H	Y	T	H	M	O	F	L	I	F	E	A	Y	K	F
I	K	H	D	Y	F	K	L	X	I	C	N	F	C	S	A	E	C	N	A	O
C	Y	A	E	C	B	W	G	I	N	D	D	E	W	N	T	X	T	N	R	G
K	D	S	X	L	R	T	R	V	F	E	H	O	I	R	G	M	D	E	U	R
L	F	H	B	R	A	V	E	R	Y	A	I	T	Y	Y	H	A	I	R	A	C
E	V	A	B	L	S	A	X	M	R	P	T	B	N	C	N	U	F	J	E	U
F	R	R	K	E	S	Q	E	H	X	I	A	V	F	G	E	S	E	T	A	Y
I	H	H	A	J	B	B	Y	V	Y	R	X	O	O	P	N	U	C	E	U	P
N	F	E	E	K	A	S	V	N	A	T	D	B	S	A	A	E	I	Y	O	B
G	R	A	N	K	N	P	O	E	R	W	A	S	M	S	B	H	R	M	P	O
E	L	R	W	S	D	E	U	A	N	L	T	H	T	R	Y	S	P	B	N	S
R	M	T	G	C	E	B	K	U	L	L	C	S	N	D	N	E	R	P	I	C
O	P	T	I	M	I	S	T	R	S	I	A	M	C	R	I	C	U	R	X	A
F	E	A	D	N	A	R	O	K	R	V	D	Y	F	I	P	W	E	S	U	R
F	O	T	T	V	L	O	U	P	C	N	E	M	C	J	M	D	L	E	C	L
A	B	T	H	E	M	T	Y	K	A	M	X	L	W	N	N	N	E	L	A	I
T	Y	O	J	L	V	M	A	L	C	B	U	G	B	E	L	I	T	E	U	N
E	W	O	Q	E	K	G	S	N	V	B	B	D	P	E	W	B	A	V	R	D
T	S	E	S	O	P	I	O	L	E	R	O	S	T	C	R	H	R	A	Y	Q
E	S	S	D	Y	Y	K	H	U	X	Y	G	R	E	I	F	G	S	T	G	U
H	O	X	C	E	C	S	T	A	X	I	D	A	N	C	E	R	A	O	Y	I
F	A	B	N	T	G	L	A	D	B	E	V	S	J	A	K	B	K	R	J	S
A	P	O	A	H	J	A	S	R	L	D	E	M	W	H	I	Y	T	D	D	T
X	C	H	A	R	I	T	Y	H	O	P	E	V	A	L	E	N	T	I	N	E

Sweet Charity Crossword Puzzle

Hint: If you are having trouble, refer to the About the Show, Creative Team, Story Synopsis, Character List, Song Lyrics, and Supplemental Materials sections of the study guide for help.

Down:

1 She played Charity in the original production

2 *If My* _____ *Could See Me Now*

3 *Hey big* _____

4 A bumbling tax accountant who has claustrophobia

5 She is Vittoria Vidal's mistress

6 Charity gets pushed into the ____ by Charlie

7 One of the famous dance numbers by Fosse in Sweet Charity.

8 Charity and Oscar get trapped in one of these.

9 Sweet Charity is based on *Nights of* _____

10 Charity goes to the _____ Club

Across:

1 Christina _____ played Charity in the recent revival

2 Charity literally wears this on her "sleeve"

3 A choreographer famous for his sleek style

4 Charity's job

5 Charity says she has her job because of this

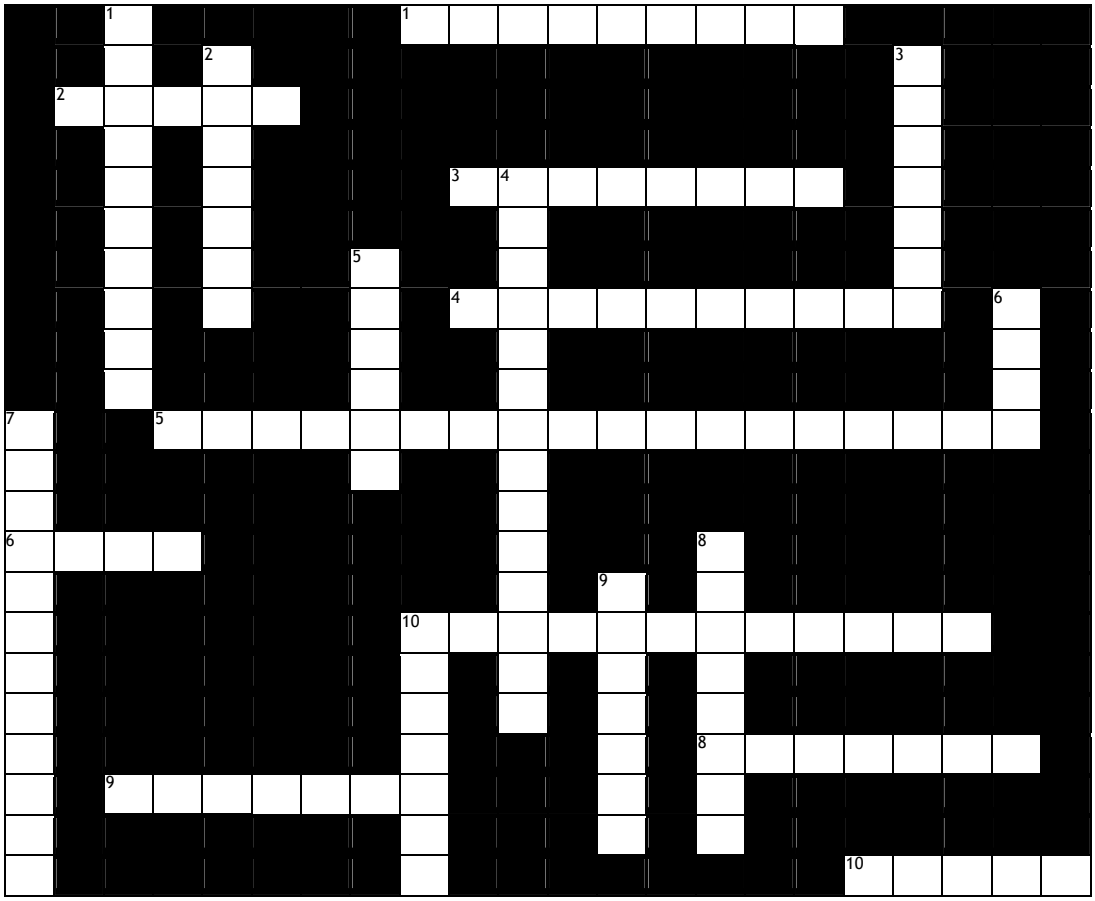
6 Charity's middle name

7 *She's the* _____ *Orchestra*

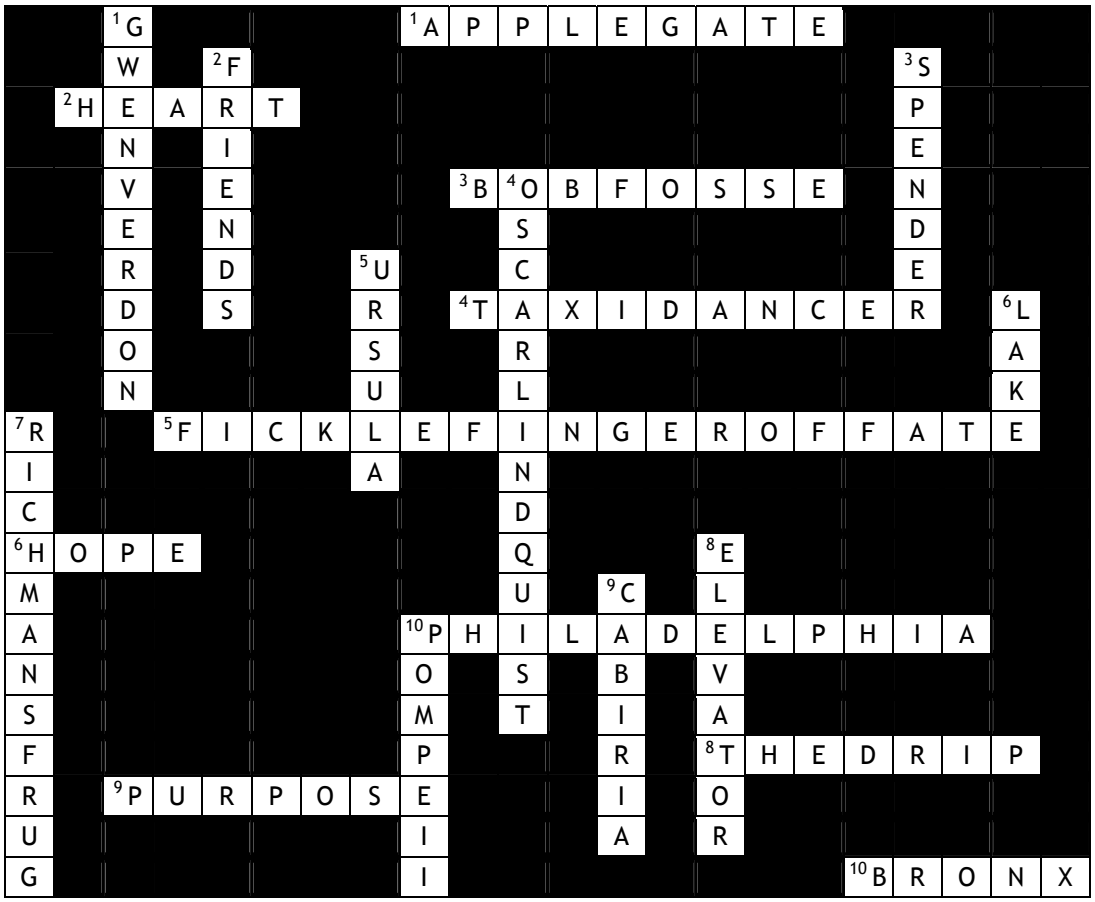
8 A Fosse dance move reminiscent of a fountain or a waterspout.

9 Charity often says "Without love, life has no _____."

10 *Run to the* _____ *or to Washington Square*



Sweet Charity Crossword Puzzle Answer Key



Sweet Charity Mini Quiz

1. What year did Sweet Charity open on Broadway?
    a. 1964
    b. 1965
    c. 1966
    d. 1967
    e. 1968

2. What is the setting of the story?
    a. 1950s, Brooklyn
    b. 1960s, Brooklyn
    c. 1950s, New York City
    d. 1960s, New York City
    e. None of the above

3. Who is Cy Coleman?
    a. Composer of *Sweet Charity*
    b. Writer of *Sweet Charity*
    c. Lyricist of *Sweet Charity*
    d. Choreographer of *Sweet Charity*
    e. He played Oscar in the original Broadway production of *Sweet Charity*

4. Where does Charity work?
    a. At Coney Island
    b. In a doctor's office
    c. At a bank
    d. The Pompeii Club
    e. The Fan-Dango Ballroom

5. What does Charity have tattooed on her arm?
    a. Her name
    b. A heart
    c. A butterfly
    d. A rose
    e. She doesn't have a tattoo

6. Who pushes Charity into the lake at the beginning of the story?
    a. Vittorio Vidal
    b. Oscar
    c. Charlie
    d. Herbert
    e. Her friends Nicky and Helene

7. Why does Vittorio ask Charity to accompany him to the Pompeii Club?
    a. He thinks Charity is beautiful
    b. He feels sorry for Charity
    c. He and Charity are dating
    d. Charity begs him to let her go
    e. He and his mistress have an argument

8. Where does Charity meet Oscar Lindquist?
    a. In an elevator
    b. In a closet
    c. At the park bridge
    d. In a church
    e. The building where Oscar works

9. Why does Oscar break up with Charity?
    a. He finds someone else
    b. He has to move out of town
    c. He cannot forget about Charity being a taxi dancer
    d. He wants her to get a new job and Charity refuses
    e. He does not like Charity's friends

10. Which of the following expressions does Charity use in the story?
    a. Without love life has no purpose
    b. I wear my heart on my sleeve
    c. The fickle finger of fate
    d. Both C and B
    e. Both A and C

Sweet Charity Mini Quiz Answer Key

1. C
2. D
3. A
4. E
5. B
6. C
7. E
8. A
9. C
10. E

Section Five: Supplemental Materials

PBS' Stars Over Broadway: Bob Fosse

Director-choreographer Bob Fosse forever changed the way audiences around the world viewed dance on the stage and in the film industry in the late 20th century. Visionary, intense, and unbelievably driven, Fosse was an artist whose work was always provocative, entertaining, and quite unlike anything ever before seen. His dances were physically demanding of even the most highly trained dancers, full of joyous humor as well as bleak cynicism -- works that addressed the full range of human emotions. Through his films he revolutionized the presentation of dance on screen and paved the way for a whole generation of film and video directors, showing dance through the camera lens as no one had done before, foreshadowing the rise of the MTV-era of music video dance.

Robert Louis Fosse was born in Chicago, Illinois, on June 23, 1927. Bob was the youngest of six children and quickly learned to win attention from his family through his dancing. It was not long before he was recognized as a child prodigy. His parents sent him to formal lessons, where he immersed himself in tap dancing. A small boy who suffered from nagging health problems, he nevertheless was so dedicated that by the time he reached high school, he was already dancing professionally in area nightclubs. After high school, Fosse enlisted in the Navy in 1945. Shortly after he arrived at boot camp, V-J day was declared, and World War II officially came to an end. Fosse completed his two-year duty and moved to New York City.

For the next seven years, Fosse went through two rocky marriages with dancers Mary Ann Niles and Joan McCracken, all the while performing in variety shows on stage and on television. He had a few minor Broadway chorus parts, but his big break came with his brief appearance in the 1953 MGM movie musical *Kiss Me Kate*. Fosse caught the immediate attention of two of Broadway's acknowledged masters: George Abbott and Jerome Robbins.

Fosse's first fully choreographed show was 1954's *The Pajama Game*. Directed by Abbott, the show made Fosse an overnight success and showcased his trademark choreographic style: forward hip-thrusts; the vaudeville humor of hunched shoulders and turned-in feet; the amazing, mime-like articulation of hands. He often dressed his dancers in black and put them in white gloves and derbies, recalling the image of Charlie Chaplin. He incorporated all the tricks of vaudeville that he had learned -- pratfalls, slights-of-hand, double takes. Fosse received the first of his many Tony Awards for Best Choreography for *The Pajama Game*.

His next musical, *Damn Yankees*, brought more awards and established his life-long creative collaboration with Gwen Verdon, who had the starring role. With her inspiration, Fosse created a stream of classic dances. By 1960, Fosse was a nationally known and respected choreographer, married to Verdon (by then a beloved Broadway star) and father to their child Nicole. Yet Fosse struggled with many of his producers and directors, who wished him to tone down or remove the "controversial" parts of his dances. Tired of subverting his artistic vision for the sake of "being proper," Fosse realized that he needed to be the director as well as the choreographer in order to have control over his dances.

From the late 1960s to the late 1970s, Fosse created a number of ground-breaking stage musicals and films. Before Fosse, dance was always filmed either in a front-facing or overhead view. In his 1969 film version of *Sweet Charity* (Fosse's 1966 stage version was based on an earlier movie by Italian director Federico Fellini; the film was commissioned by Universal Studios after the success of the stage version) and in later works, Fosse introduced unique perspective shots and jump cuts. These film and editing techniques would become standard practice for music video directors decades later.

His 1972 film *Caberet* was based on Christopher Isherwood's stories of pre-Weimar Germany. Articles on the film appeared in all the major magazines. Photos appeared on the covers of *Time* and *Newsweek*. The film was Fosse's biggest public success and won eight Academy Awards. Fosse's *Pippin*(1972) became the highest earning Broadway show in history, as well as the first Broadway show to advertise on national television. *Pippin* was awarded five Tony Awards for the 1972-73 season, one of them given to Fosse for best direction and choreography. Fosse staged and choreographed a variety show special for NBC starring Liza Minnelli, *Liza With a Z*, which brought Fosse an Emmy Award and made him the first person to ever win top honors in three entertainment mediums in the same year -- stage, film, and television.

Two stage musicals followed: *Chicago* (1975) and *Dancin* (1978). During rehearsals for *Chicago,* Fosse suffered a heart attack. He survived and used much of that traumatic experience in 1979 in his semiautobiographical dance film *All That Jazz*. Two other films, *Lenny* (1974) and *Star 80* (1983), were not the popular successes that his other shows had been. *Big Deal* Fosse's last musical, was also poorly received. After a rehearsal for the revival of *Sweet Charity,* Fosse suffered a massive heart attack and died on the way to the hospital. Fosse's contribution to American entertainment continued after his death via show revivals and dance classes. His most prominent contribution was through the body of his work recorded on film and video.

Adapted from PBS.org

Jazz Dance: A Brief Overview

Jazz Dancing History

The term "Jazz Dance" has been used to describe a forever-changing form of popular and creative dance movement ever since the 1920s. It represents our popular culture, and as the culture changes, so does the appearance of jazz dance. Jazz dance has character and the ability to make changes as a main fragment. It is this element that allows itself to shed its skin and take up another for every passing era. This means that the social dances of the 1920s like the Charleston and Black Bottom are known as jazz dances, but so are the theatre dances of choreographer Bob Fosse. The style of Fred Astaire comes from jazz dancing, as well as many dances by the modern dance choreographer Alvin Ailey. The shortened sounds of tap dancing can be considered as jazz dancing, but so can the body popping movements of break-dancing. The common subject binding these obviously different things together is rhythm, or to be more exact, rhythm that is composed in African influences.

The Roots of Theatrical Jazz Dance

The next major change in vernacular dance with the advent of ragtime music and ballroom dancing after 1910. Before 1910, there were only two types of songs, happy or sad. During this decade, black composers were writing songs whose lyrics specified how to do a dance. Many animal dances, partly inspired by African animal dances, swept ballrooms. Some of these dances were the Turkey Trot, the Bunny Hop, the Monkey Glide and the Chicken Scratch. Irene and Vernon Castle created the Turkey Trot for the Broadway show *The Sunshine Girl*. The raid of ballrooms with vernacular inspired dances set the stage of the same process to happen on Broadway.

Basic Jazz Dance Concepts

Arm Swing and Snap: Swing your left arm forward in front of your body. Your head follows the same motion. When you are about to swing your arm back down, snap your fingers.

Jazz Hands: Stretch your fingers wide apart and extend your arms out to the side with a sharp bend in the elbow going inward, palms facing forward.

Flat, Low Level: Stand upright with your knees bent and feet a little bit apart with your arms parallel at your sides. Step forwards with your right foot without lifting it off of the ground. Next the left foot.

Grapevine: Step to the side on the right foot with a slightly bent knee and your foot turned out. Step to the front on your left foot with a slightly bent knee and your foot turned out. Step to the side on your right foot with a bent knee and your foot turned out. Step back on your left foot with a bent knee and your foot turned out.

Step Ball Change: The foot in the back is on tiptoe (left), and all of the weight is in the front. Then you transfer your weight to the back making your back foot flat, and at the same time, raise the heel of the front foot.

Jazz Square: Start with your feet parallel, and your arms out to the sides. Cross your right foot in front of the left foot with a straight right leg. Step back with the left foot, with a relaxed knee. The torso faces the front. Step to the side on right leg with relaxed knee. The left leg steps to the front, forward of the right leg with relaxed knee.

Learn more from these books about Jazz Dance and its History:

Jazz Dance Today by Larraine Person Kriegel and Kim Chandler-Vaccaro

Jump Into Jazz by Minda Goodman Kraines and Esther Kan

Jazz Dance by Marshall and Jean Stearns

Luigi's Jazz Warm Up: And Introduction to Jazz Style & Technique by Luigi

Jazz Dance: The Story of American Vernacular Dance by Marshall Winslow Stearns

Frank Hatchett's Jazz Dance by Frank Hatchett, Nancy Myers Gitlin

Song Lyrics

Big Spender

- Hey, fellow. Can I talk to you for a second?
What's the harm in a minute talk?
- Hey, good looking, I like your hair!
- Hey, mister, you got a cigarette for me, huh?
- Oh, sir, you speak French.
- Parlez vous Français?
- Hey guy do you wanna dance?
A little dance won't hurt ya!
- Guy do you wanna tango,
it always take two for tango.
- Ooh, you're so tall!
- Let's have some fun!
- Sssssssssss...

The minute you walked in the joint,
I could see you were a man of distinction,
A real big spender,
Good looking, so refined.
Say, wouldn't you like to know
What's going on in my mind?
So, let me get right to the point,
I don't pop my cork for ev'ry guy I see.
Hey, big spender, spend...
A little time with...me...me...me!
Do you wanna have fun?
Sssssssssss...
How's about (fun) a few laughs?
I can show you a...good time...
Do you wanna have fun...fun...fun?
How's about (fun) a few (fun) laughs (fun)
Laughs (fun) laughs
(I can show you a...)
(fun) laughs (fun) laughs
(good time)
Fun, laughs (good time)
Fun, laughs (good time)
Fun, laughs (good time)...Sssssssssss...
What did you say you are?
How's about a ...(laugh)
I could give you some...
Are you ready for some...(fun)
How would you like a...
Let me show you a ...(good time)
Hey, big spender...
Hey, big spender...
The minute you walked in the joint,
I could see you were a man of distinction,
A real big spender.
Good looking, so refined.
Say wouldn't you like to know
What's going on in my mind?
So, let me get right to the point,
I don't pop my cork for every guy I see.
Hey, big spender,
Hey, big spender!
Hey, big spender!
Spend...a little time with ...me!
Fun...Laughs...Good Time!
Fun...Laughs...Good Time!
Fun...Laughs...Good Time!
How about it paly?...Yeah!

I'm A Brass Band

Charity:
Someone loves me!
Someone loves me!
Someone loves me,
My heart is beating so fast.
All kinds of music is pouring out of me,
Somebody loves me at last!
Now...
I'm a brass band,
I'm a harpsichord;
I'm a clarinet!
I'm the Philadelphia Orchestra,
I'm the Modern Jazz Quartet!
I'm the band from Macy's Big Parade.
A wild Count Basie blast!
I'm the bells from Saint Peter's in Rome
I'm tissue paper on a comb...
And all kinds of music
Is pouring out of me 'cause...
Somebody loves me...at last!

Chorus:
She's a brass band,
She's a harpsichord,
She's a clarinet!

Charity:
That's me!

Chorus:
She's the Philadelphia Orchestra,
She's the Modern Jazz Quartet!
She's a brass band,
She's a harpsichord,
She's a clarinet!
She's the Philadelphia Orchestra,
She's the Modern Jazz Quartet!
She's the band from Macy's Big Parade
A wild Count Basie blast!
She's the bells from Saint Peter's in Rome
She's tissue paper on a comb...

Charity:
Somebody loves me...at last!

Where Am I Going?

Charity:
Where am I going?
And what will I find?
What's in this grab-bag that I call my mind?
What am I doing alone on the shelf?
Ain't it a shame,
No one's to blame, but myself...
Which way is clear?
When you've lost your way year after year?
Do I keep falling in love
For just the kick of it?
Staggering through the thin and thick of it,
Hating each old and tired trick of it.
Know what I am,
I'm good and sick of it!
Where am I going?
Why do I care?
Run to the Bronx, or Washington Square,
No matter where I run I meet myself there,
Looking inside me, what do I see?
Anger and hope and doubt,
What am I all about?
And where am I going?
You tell me!
Where am I going?
Why do I care?
Run to the Bronx, or Washington Square,
No matter where I run I meet myself there,
Looking inside me, what do I see?
Anger and hope and doubt
What am I all about?
And where am I going?
You tell me!

If My Friends Could See Me Now

Charity:
Tonight at eight you shoulda seen
A chauffeur pull up in a rented limousine!
My neighbors burned! They like to die!
When I tell them who is gettin' in and goin' out is I!
If they could see me now,
That little gang of mine,
I'm eating fancy chow
And drinking fancy wine.
I'd like those stumble bums to see for a fact
The kind of top drawer, first rate chums I attract.
All I can say is "Wow-ee!
Looka where I am.
Tonight I landed, pow!
Right in a pot of jam.
What a set up! Holy cow!
They'd never believe it,
If my friends could see me now!
If they could see me now,
My little dusty group,
Traipsin' 'round this million dollar chicken coop.
I'd hear those thrift shop cats say:
"Brother, get her!
Draped on a bed spread made from three kinds of fur."
All I can say is, "Wow!
Wait till the riff an' raff
See just exactly how
He sign this autograph."
What a build up! Holy cow!
They'd never believe it,
If my friends could see me now!
If they could see me now
Alone with Mister V.,
Who's waiting on me like he was a maître d'
I'd hear my buddies saying:
"Crazy, what gives?
Tonight she's living like
The other half lives!"
To think the highest brow,
Which I must say is he,
Should pick the lowest brow,
Which there's no doubt is me!
What a step up! Holy cow!
They'd never believe it,
If my friends could see me now!
What a step up! Holy cow!
They'd never believe it...
They'd never believe it,
If my friends could see me now
Hi, girls it's me, Charity!