

35mm NOSTALGI

# *Sweet Charity*



## *The History Of Sweet Charity*

Just as Al Jolson's *THE JAZZ SINGER* was the movie of the 1930's, *WEST SIDESTORY* was the movie of the 1950's, *SOUND OF MUSIC* was the movie of the 1960's, *SWEET CHARITY* is the musical with the pulse of today. Developed originally from an Italian comedy-drama, *SWEET CHARITY* is destined to be the musical motion picture of the 1970's. Captured on the screen for the first time is the excitement, action, color and vibrancy of "right now." The most highly skilled Hollywood technicians and equipment were used along with the direction of a creative team unparalleled in recent years.

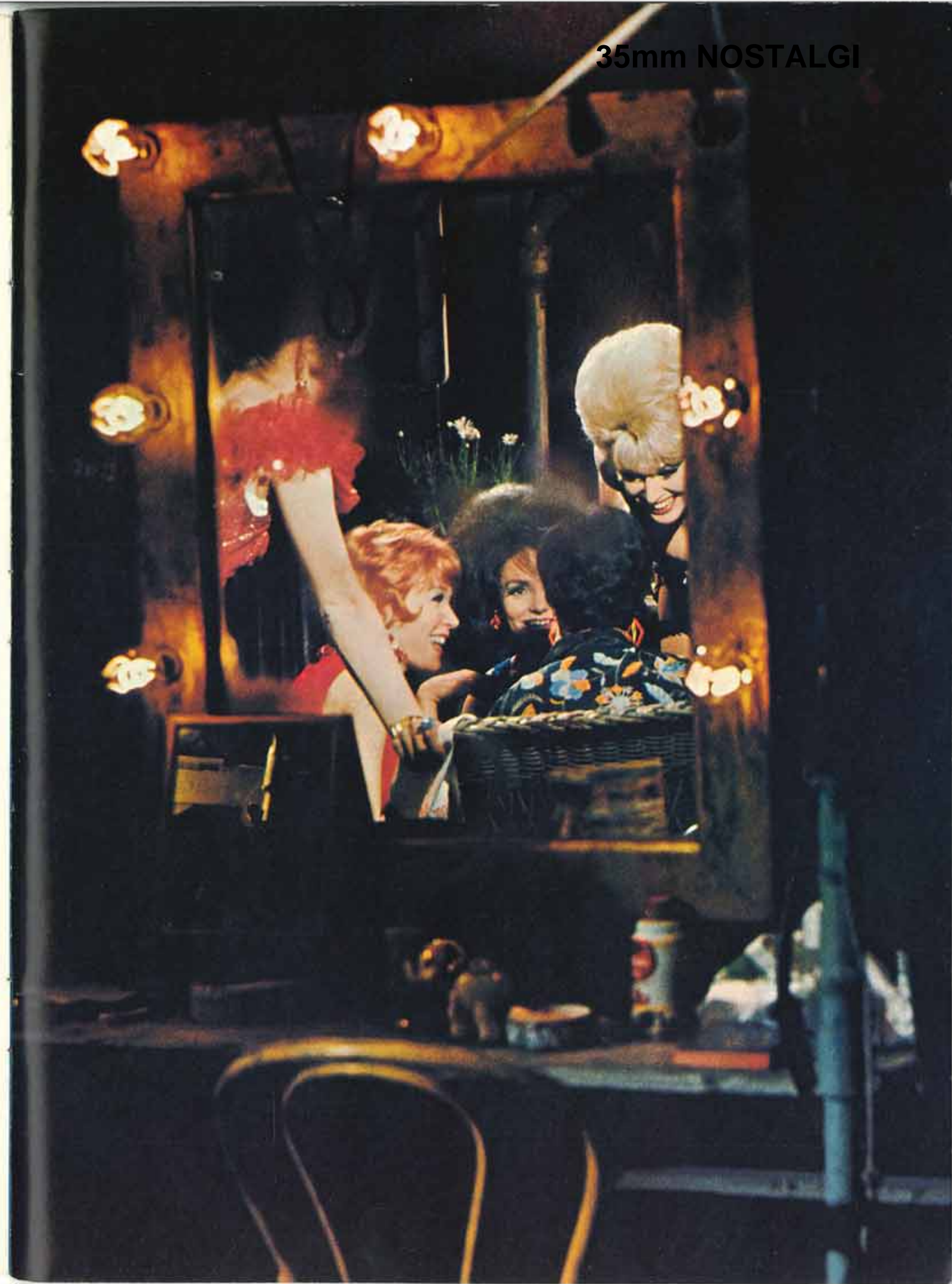
In 1957, Federico Fellini directed a comedy-drama, *NIGHTS OF CABIRIA*, a film based on the amusing tales of an Italian gamine. This film was previewed by Bob Fosse and his wife, Gwen Verdon; and Mr. Fosse was so impressed by this film, that he stayed up 48 hours straight, and behind closed doors and filled ashtrays, he conceived and choreographed the Broadway show, *SWEET CHARITY*.

In 1967, Universal purchased the film rights to *SWEET CHARITY*, and again under the direction and choreography of Bob Fosse, the talented work of Producer Robert Arthur, and the brilliant camera work of Robert Surtees, the bright new musical is brought to you in 70 mm. and Full Dimensional Sound.

*SWEET CHARITY* is the story of Charity Hope Valentine, the musical adventures of a girl who wants to be loved.

The *SWEET CHARITY* company became 'jet-set' paced, and traveled with their cameras and packed film. They moved between Universal's backlot in Universal City to all parts of New York. At the cost of \$85,000 a replica of a section of New York's Central Park is built on Universal's backlot. However, the *CHARITY* Film Company left Hollywood and hit New York's Lincoln Center, raced down Sutton Place, jangled Wall Street and Charity and a multitude of extras marched down 5th Avenue.

*SWEET CHARITY*, today's movie is the motion picture of the 70's.





## Shirley MacLaine

Hollywood has a new super-star on its hands, and this freckle-faced redhead now stars in one of the most versatile parts any star has ever undertaken. Shirley MacLaine, who has been in show business 13 years, feels she has waited that long to play the part of Charity Hope Valentine, in the new musical motion picture, *SWEET CHARITY*.

Not since her Academy Award nominations in 1958 for *SOME CAME RUNNING*, in 1961 for *THE APARTMENT* and in 1964 for *IRMA LA DOUCE* has Shirley MacLaine shown such great versatility.

In her new role, Miss MacLaine portrays a taxi-dancer with a full heart, but empty purse, who gets herself into more situations deemed possible for one person to encounter.

Shirley MacLaine had her first major break in theatre, as well as love, as the understudy for Carol Haney in *PAJAMA GAME*. During one evening's performance, Hal Wallis discovered Miss MacLaine and that same evening signed her to a long term movie contract. Also, while dancing in *PAJAMA GAME* Miss MacLaine met Steve Parker, a young New York Actor-Director who became her manager. In 1954 they were married, and, instead of a honeymoon, Miss MacLaine's first night was spent in Vermont shooting Alfred Hitchcock's *THE TROUBLE WITH HARRY*.

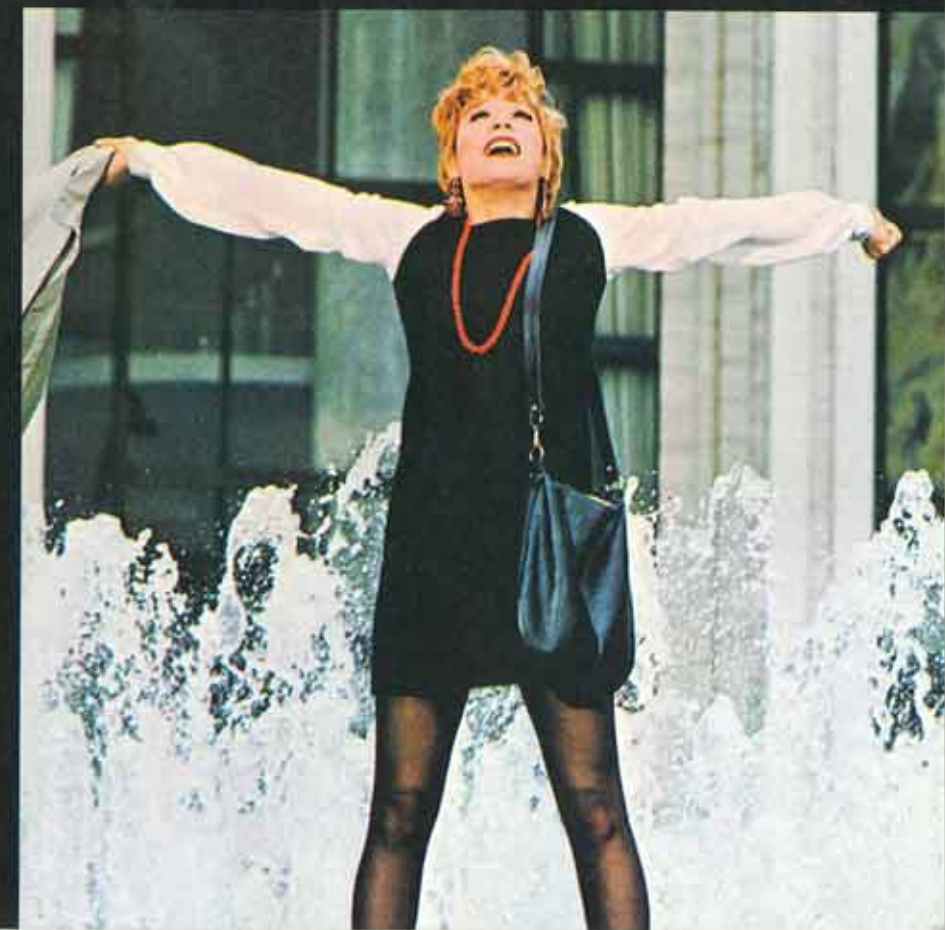
Miss MacLaine, now one of Hollywood's most well-known talents, ranging from singing-and-dancing to drama, to comedy, is in such demand that her only problem

is to choose the right parts.

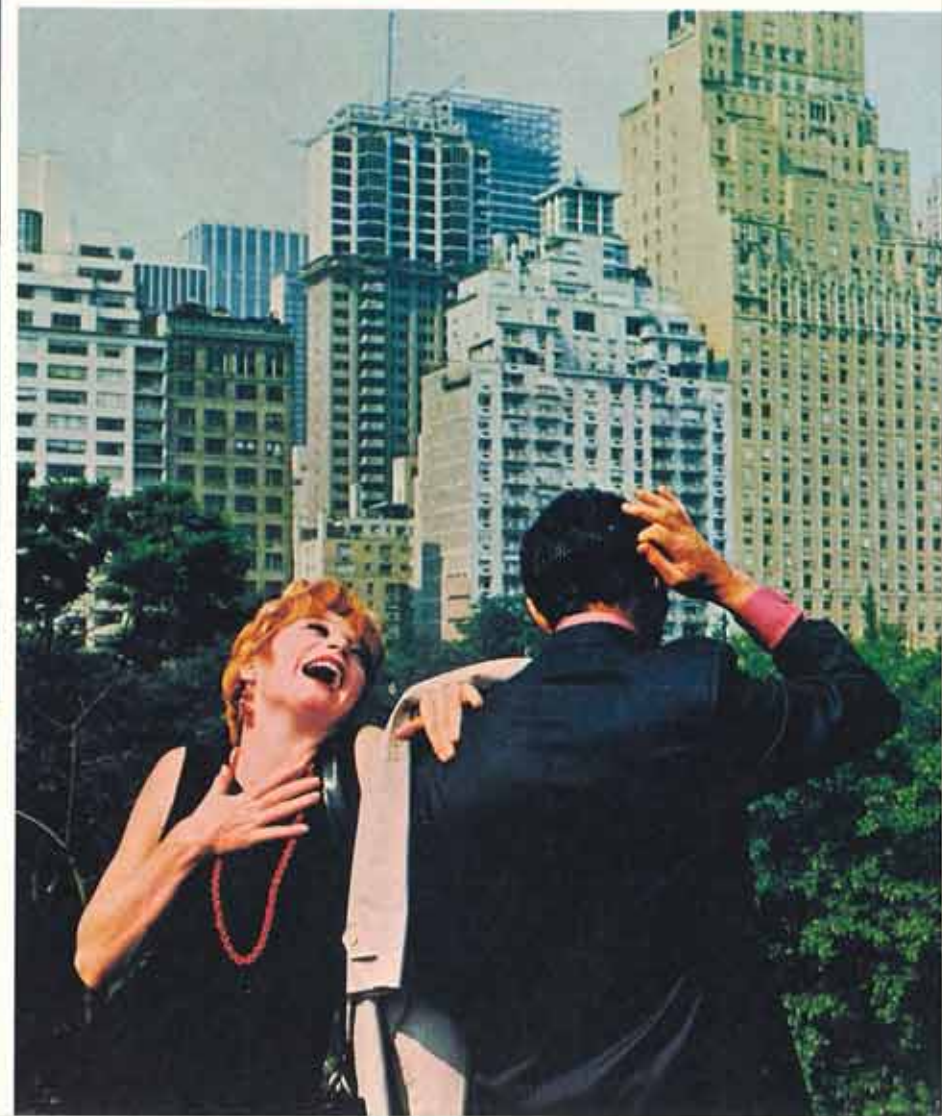
As Charity Hope Valentine, Miss MacLaine undertakes the most ambitious project devised to create excitement with choreography. In her production number, *I'M A BRASS BAND*, Shirley MacLaine, leads a marching band through New York. All shooting for this scene was done on location and the scenes move along Wall Street, Lincoln Center and the Midtown Port Authority Building.

Shirley MacLaine when asked about her role stated, "It's the most demanding part I have ever played." Of the 275 scenes, Miss MacLaine is involved in 237 of them.

Miss MacLaine is a super-star in the super motion picture of the 70's.

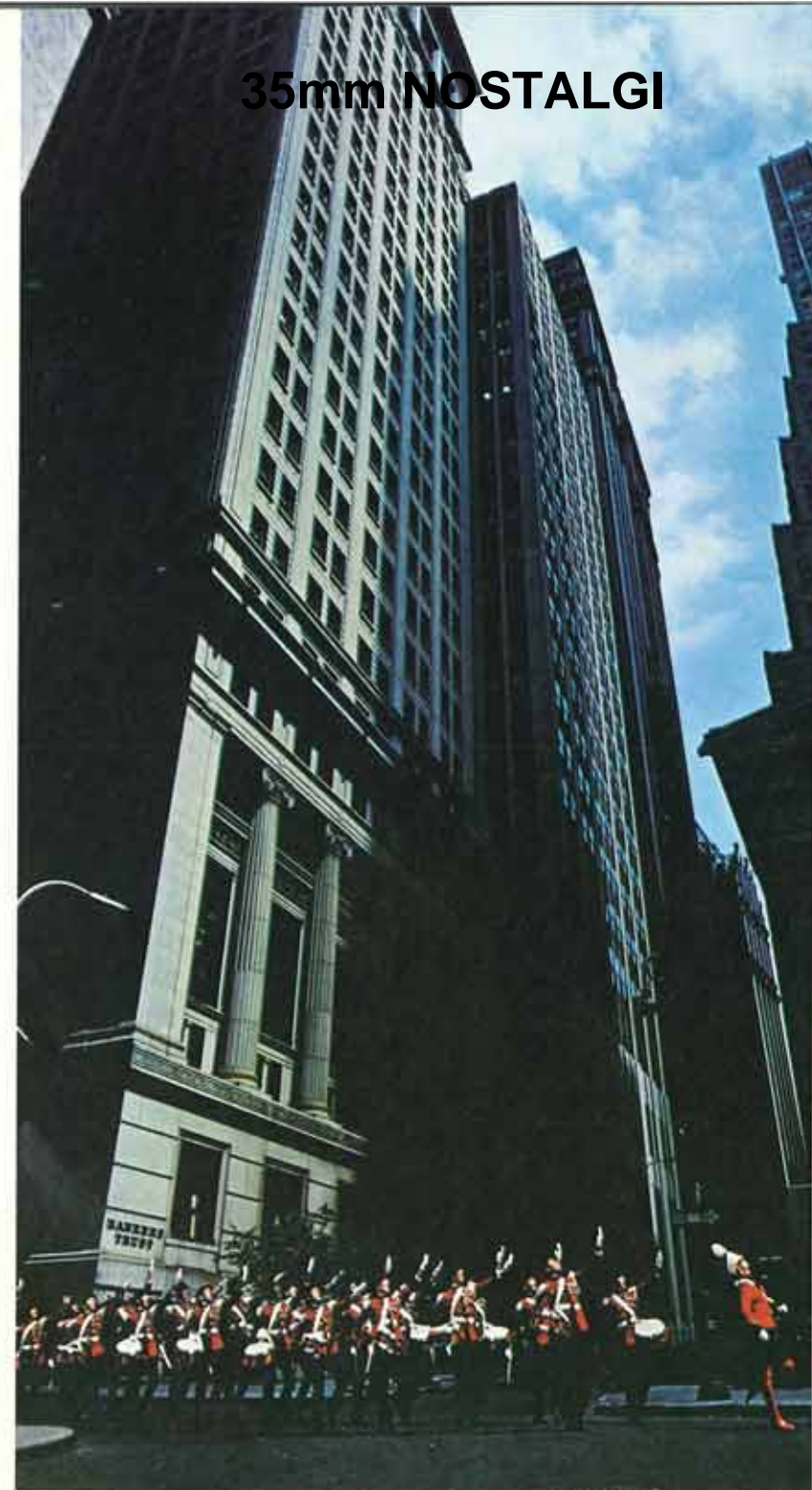


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*"I'm A Brass Band"*



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### *Ricardo Montalban*

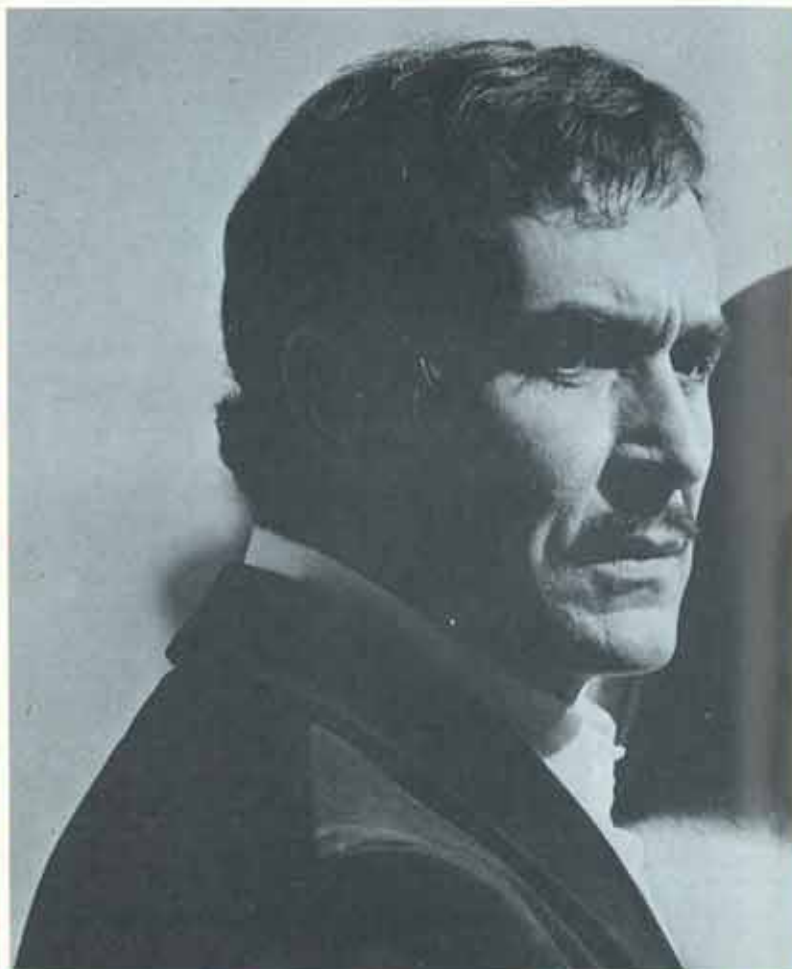
Through the decades of Hollywood, stars have been fighting the stereotype image; one of these stars is Ricardo Montalban.

Mr. Montalban made his film debut as a Latin lover in FIESTA. Following this, he made many films with Esther Williams, all

in the same image. Now, he is in SWEET CHARITY as Vittorio Vitale, the Latin movie idol who picks up Charity after he has a fight with his fiancée. Mr. Montalban loved his role, for as he says, "I'm satirizing the Latin lover more than I am portraying him."

Mr. Montalban, having spent 26 years

in the industry, is not stereotyped, and in fact, is one of the busiest, most versatile actors in Hollywood. He has just completed playing a government agent in M G M's SOL MADRID, a Mexican outlaw in Paramount's BLUE, a superhuman on STAR TREK, and a kindly king in ALICE THROUGH THE LOOKING GLASS.



*"If My Friends Could See Me Now"*

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### *Sammy Davis, Jr.*

Sammy Davis, Jr. marks his return to movie musicals as the soul-ful turned-on underground religious leader in the musical number in *SWEET CHARITY, RHYTHM OF LIFE*. Fifty-two dancers perform with Davis as lights and music blare a powerful beat.

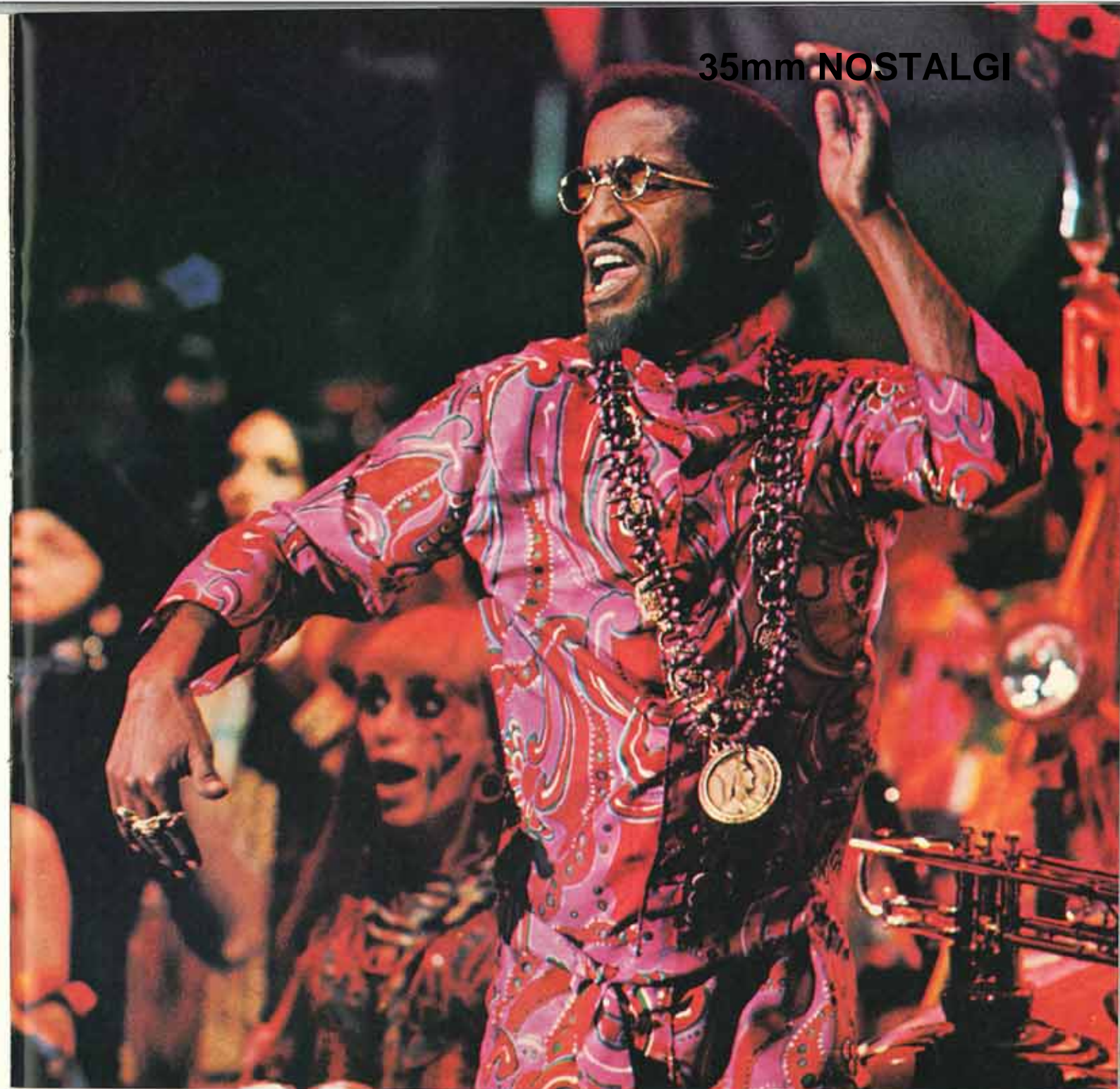
Sammy Davis, Jr. has known no other life than show business. He, with his father and uncle, became a "Regular Trouper" in his Uncle Will Mastin's family act. During World War II, Sammy joined the Army and was assigned to Special Services, producing, directing and writing camp shows.

After the war, Sammy returned to the "Troupe," but in the early 50's the family retired and Sammy began his own career.

In 1954, Sammy Davis, Jr. was involved in a near-fatal car accident which cost him his left eye, but he made a miraculous recovery; and in March of 1955 he made his comeback on Broadway in *MR. WONDERFUL*, and in 1959 he was one of the featured stars in *PORGY AND BESS*.

Recently, Mr. Davis has been involved in *GOLDEN BOY* on Broadway, starred in the motion picture *A MAN CALLED ADAM*; starred with Peter Lawford in *SALT AND PEPPER*; and has authored the best-selling autobiography *YES I CAN*.

Mr. Davis says of his new role, "It's the best thing to happen to me in movies since *PORGY AND BESS*."



*"The Rhythm Of Life"*



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### *Chita Rivera*

The multi-talented Chita Rivera accompanied by a fanfare of trumpets makes her motion picture debut in the musical role of Universal's SWEET CHARITY.

In her new role, Miss Rivera portrays Charity's best girlfriend, a taxi-dancer wise to and wary of the ways of life. In order to screen-test for the part, Miss Rivera left the Chicago Touring Company, where she was playing the title role in SWEET CHARITY, flew to Hollywood on Saturday, practiced for the part on Sunday, did her screen-test for Robert Arthur and Bob Fosse early Monday, and returned to Chicago Monday afternoon to assume her role as Charity Hope Valentine for Monday's performance.

While this is Miss Rivera's first motion picture role, she is not new to theatre audiences. She is best-known for her vocal rendition of AMERICA in WEST SIDE STORY. She has also been busy starring in BAJOUR on Broadway, and working in the revivals of CAN-CAN, GUYS AND DOLLS, and CALL ME MADAM.

When Miss Rivera was asked did she plan to do other motion pictures, she replied, "I just bought a home in Southern California; that ought to answer the question."



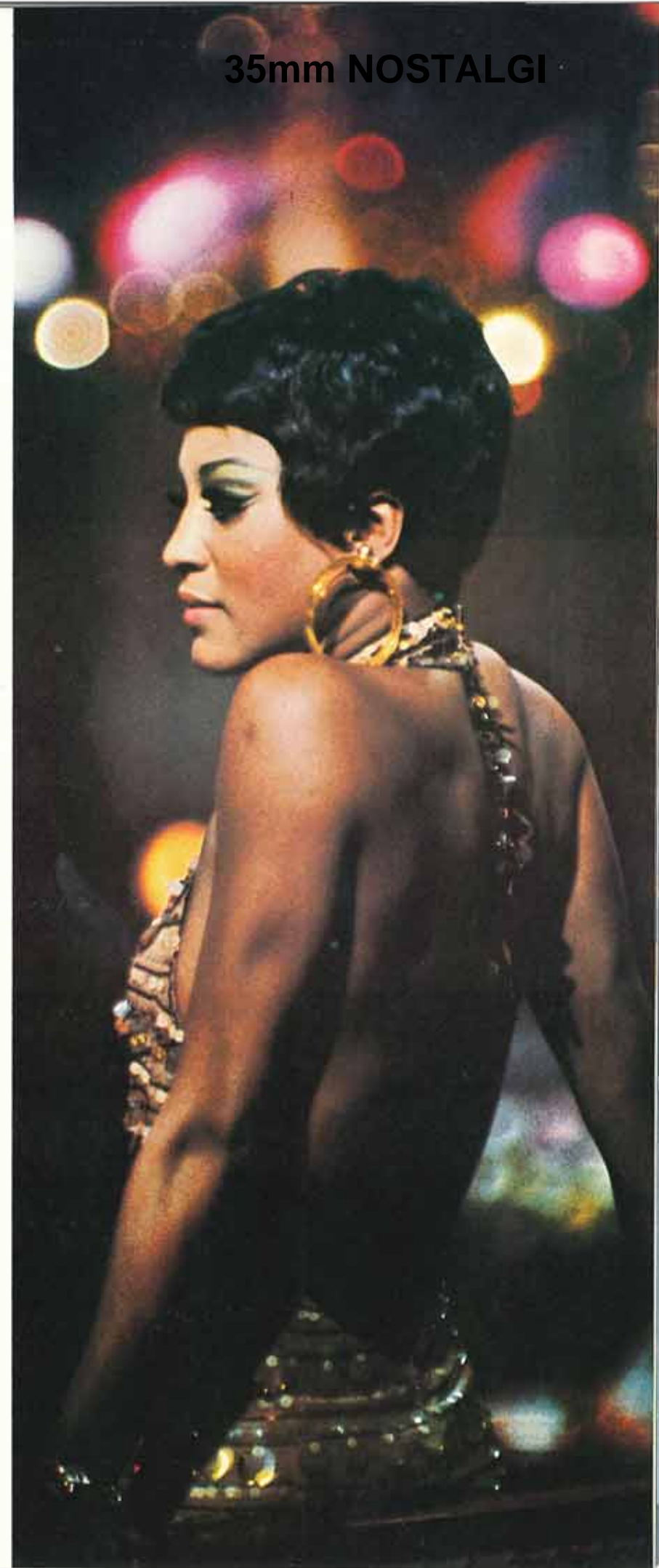
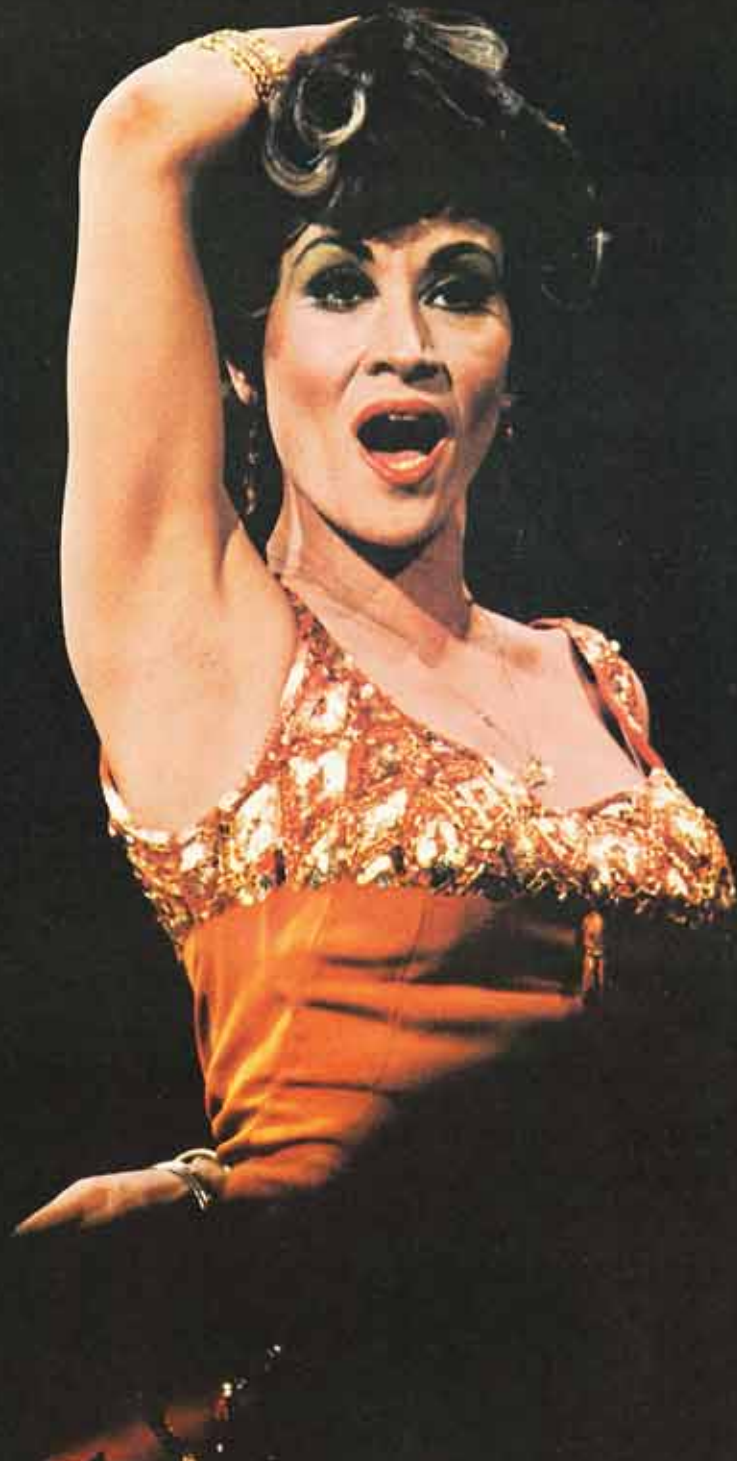
### *Paula Kelly*

Another newcomer to Hollywood is Paula Kelly. She too will make her motion picture debut in SWEET CHARITY, also as a taxi-dancer; but this one, while not as wise to life, is a wise-cracker.

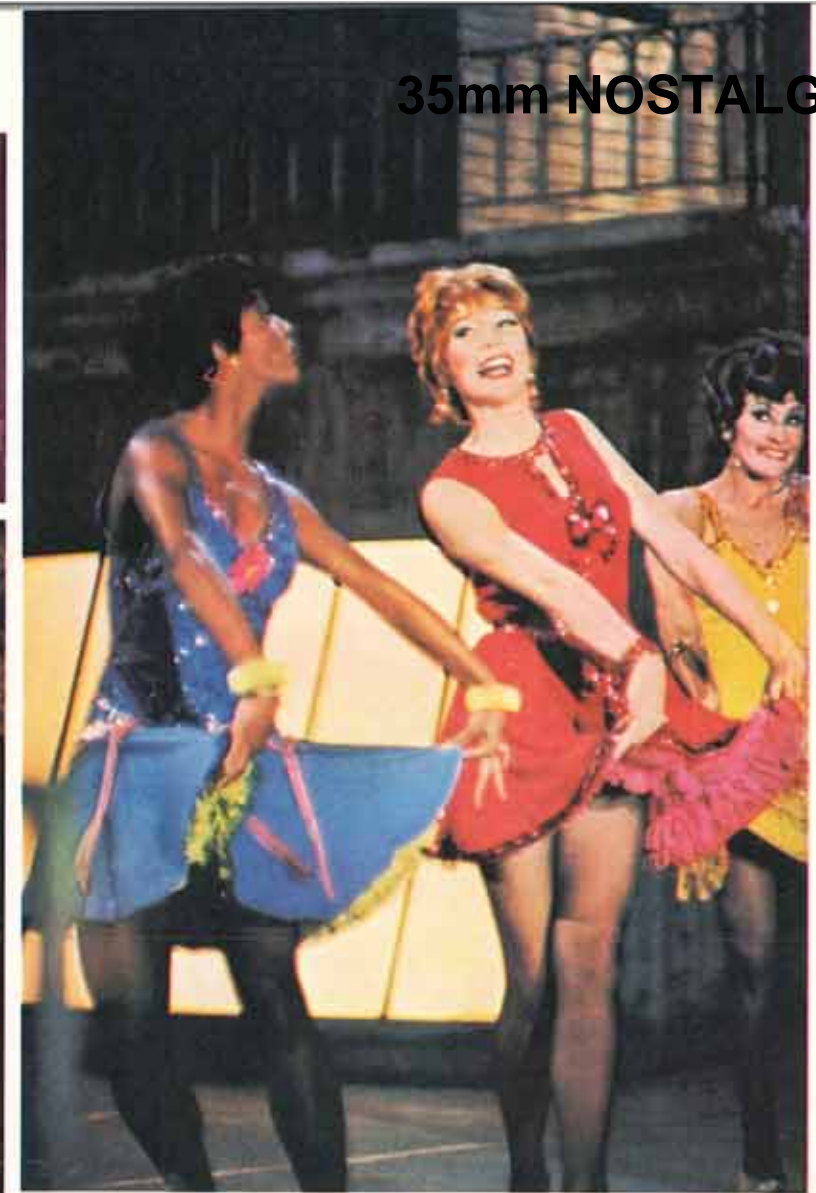
As Miss Kelly explains her dancing role, "The only time I feel as one with myself, is when I'm dancing." In her new movie role, Miss Kelly will be featured in four major production numbers. Also, in order to participate in the motion picture, Miss Kelly had to leave the London stage version of SWEET CHARITY, starring Juliet Prowse. However, after filming, she returned to London to assume the same role.

Paula Kelly in seeking a show business career, studied voice and dance and was awarded a four-year scholarship at the Juilliard School of Performing Arts. While studying, she took a leave of absence and joined Harry Belafonte's Touring Company.

After graduation in 1964, Paula Kelly participated in the American Dance Festival at Connecticut College and became a featured dancer in Jule Styne's SOMETHING MORE.



*"There's Gotta Be Something Better Than This"*



## John McMartin

What happens when Charity meets a young insurance agent who is introverted and claustrophobic, and they are trapped in an elevator? Wild pandemonium breaks loose as the walls seem to close in and the air leak out. The young man is "Oscar" and is played by the explosive new talent, John McMartin.

Mr. McMartin, who in real life is deliberately self-restrained, is quite an explosive

personality, both on the movie screen and Broadway stage. As Mr. McMartin admits, "If I were as retiring as most people believe me to be, I certainly wouldn't have become an actor, would I?"

Mr. McMartin started his career in journalism, but in 1958, theatre came into his life when he starred in an Army presentation, ROOM SERVICE. He moved into an off-Broadway musical, LITTLE MARY SUN-

SHINE in which he won the Theatre World Award. He had a cameo role in A THOUSAND CLOWNS, but no one seems to remember the role; as McMartin says, "I was the guy who kept eating the yogurt."

Opposite Gwen Verdon in SWEET CHARITY, Mr. McMartin played "Oscar" on the Broadway stage for two years. Hollywood hopes to keep this 'unmovie-starrish' movie star in Cinema Town.

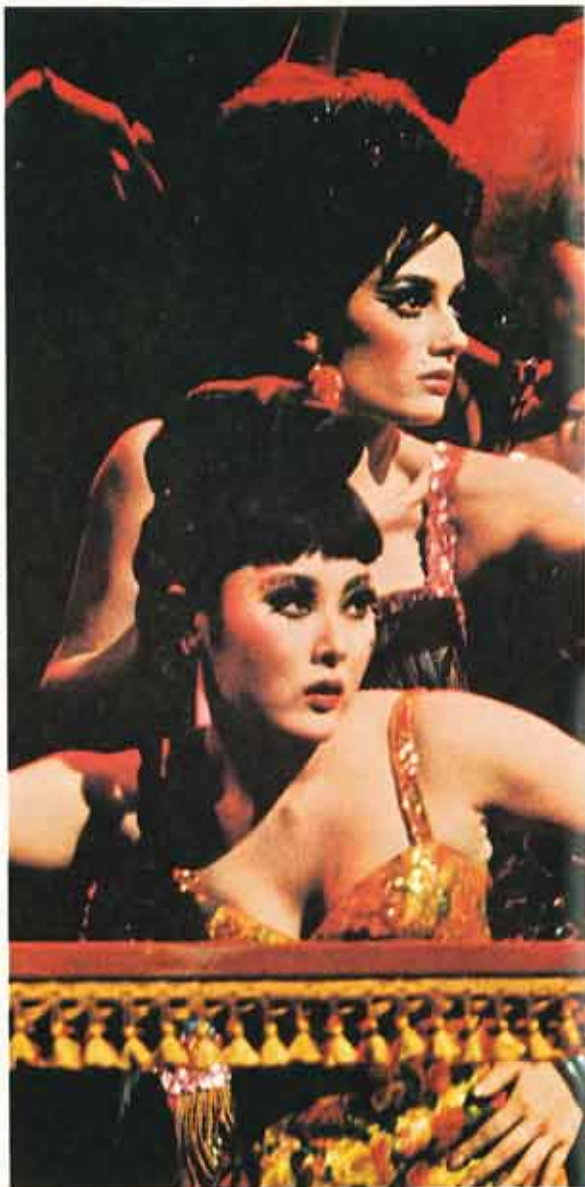


*"I Love To Cry At Weddings"*

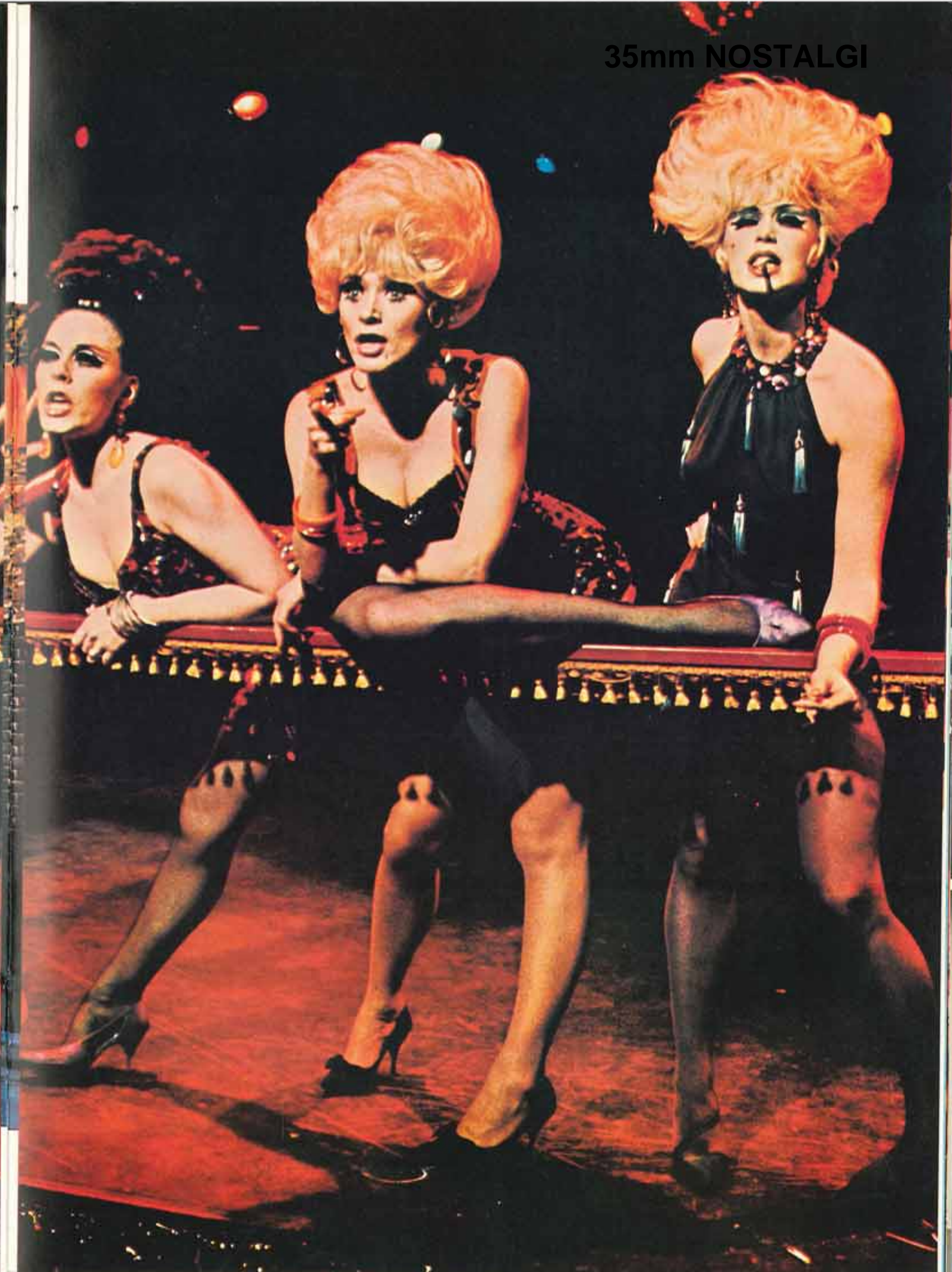




*"Hey, Big Spender"*



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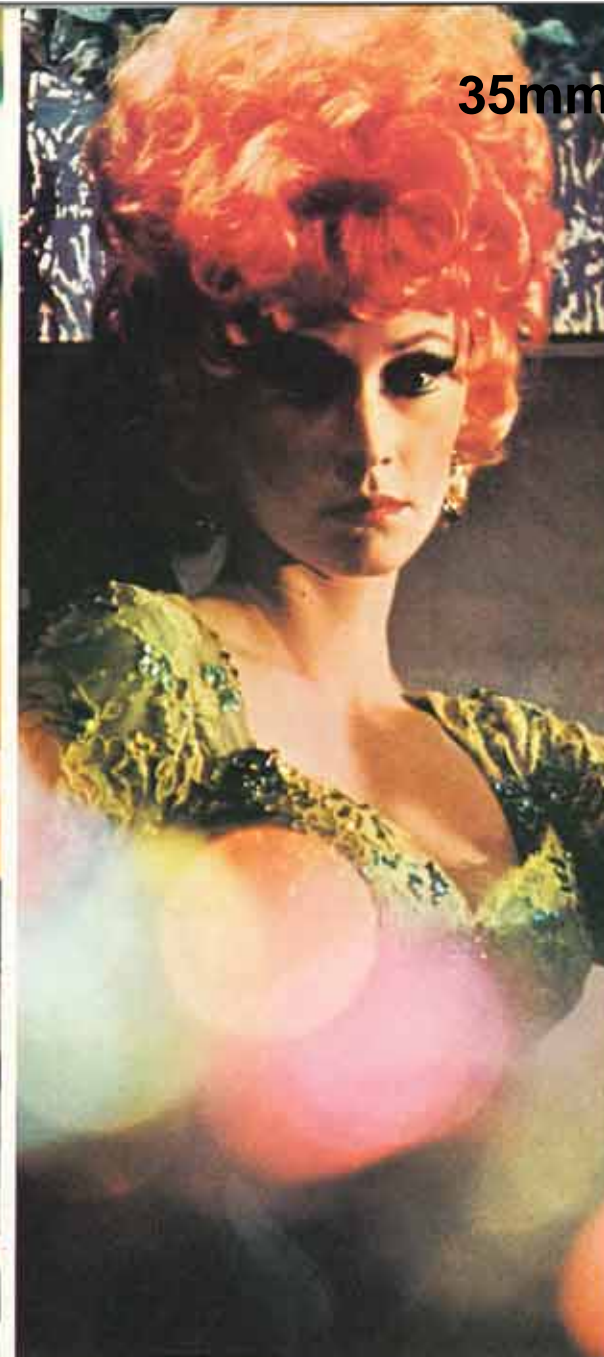


## *The Dancers*

SWEET CHARITY, around the Hollywood scene has been referred to as the "Shoemakers' Delight." During one dance production, the SOMETHING BETTER THAN THIS number, Shirley MacLaine, Chita Rivera and Paula Kelly each wore nine pairs of dancing slippers. It is the dance-musical of the 70's, and under the choreography and direction of Bob Fosse, the thirteen musical numbers receive such exciting treatment, the sound stage full of dancers are still short of breath.

While there are such great numbers as: I'M A BRASS BAND, SOMETHING BETTER THAN THIS, and THE RHYTHM OF LIFE, the highlight of the choreography is the production number, RICH MAN'S FRUG. This show-stopping number has the most elaborate and expensive interior setting of the musical. Set Decorator Jack D. Moore created a New York discotheque in the 1970 image of a Roman temple.

Bob Fosse worked with his elegantly-attired dancers, while Edith Head designed, for the girls, black sequin mini-formals with rhinestone helmets and feathery headdresses.



Even the Universal Make-Up Department was unusually busy for this number, for the famous Make-Up Artist, Frank Westmore, designed diamond-studded tattoos that clung to the arms, shoulders and bodies of the dancers.

Most of the fifty-two dancers, signed by Bob Fosse, come from the Broadway stage version of SWEET CHARITY, or the various touring companies. A featured dancer in the RICH MAN'S FRUG number is Suzanne Charny, and also being introduced in the musical sequence are four world-famous fashion models, Carroll Roebke, Sue Linden, Jackie Mitchell and Leon Bing, and a live cheetah.

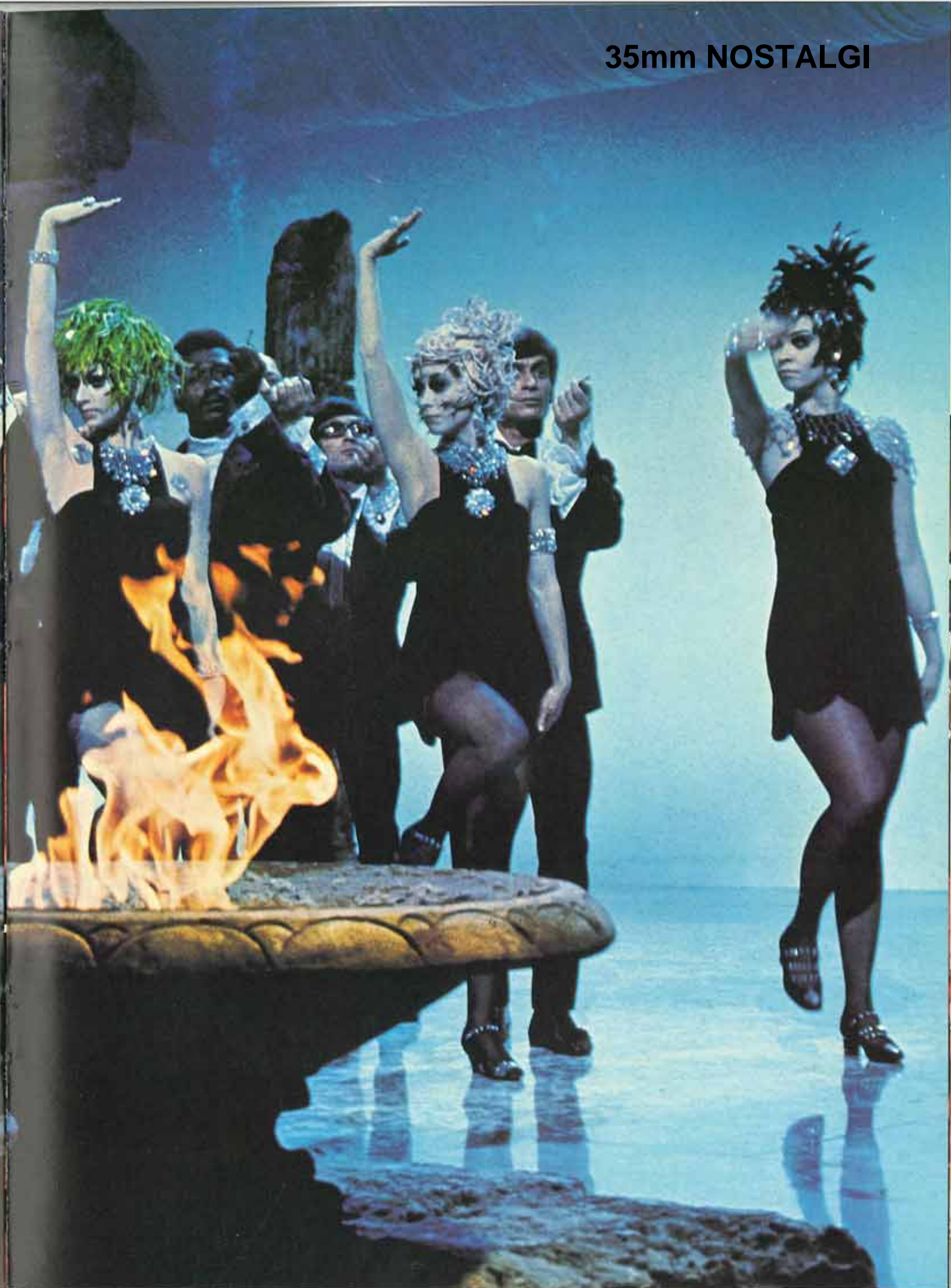
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*"Rich Man's Frug"*



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## Stubby Kaye

"Hey, Big Spender come and spend some time with me," is the plea of the taxidancers, but who is the brains behind those beauties and LOVES TO CRY AT WEDDINGS? He is one of the greatest comics to hit both the Broadway Stage and Motion Pictures. He is none other than the renowned Stubby Kaye who portrays Herman, owner of the Fan-Dango Ballroom.

Stubby Kaye, celebrating his 29th year as a top entertainer, had his start in 1939 in the Major Bowes Troupe, and has been in demand ever since.

His first break on Broadway was in 1950 when he was featured in GUYS AND

DOLLS. He won such acclaim for playing the part of Nicely Nicely Johnson, that when Samuel Goldwyn adapted the Broadway show into a movie musical Stubby Kaye played the same role.

What was true of GUYS AND DOLLS was also true of his part as Marryin' Sam in LIL ABNER. Paramount made the motion picture and Stubby Kaye was still Marryin'!

Recently, Stubby Kaye starred in the London hit, MAN OF MAGIC, and for the BBC he did a straight dramatic role in Aldous Huxley's AFTER MANY A SUMMER. He returned to his home in California and Universal grabbed him for the part of Herman in Universal's SWEET CHARITY.



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### *The Set Decorator*

Robert Arthur, in order to keep top talent for his new motion picture chose Mr. Jack Moore as Set Decorator. It is known around Hollywood that Mr. Moore, now an independent Set Decorator, does only one picture a year, so this year he chose SWEET CHARITY.

Mr. Moore started his career in 1933, and joined MGM Studios as a Set Decora-

tor. During this period, he designed many of the sets for the Clark Gable, Joan Crawford, Greer Garson films.

During his career he has received an Oscar for Set Decoration for the film, LITTLE WOMEN. He has also received four other nominations for Set Decoration, which include: RANDOM HARVEST, TOO YOUNG TO KISS, YOUNG BESS, and THE STORY OF THREE LOVES.



## The Costume Designer

There is only one woman in Hollywood whose talents and versatility are internationally known, who has received thirty Academy Award nominations and won seven coveted Oscars. This spirited woman is Edith Head, Chief Costume Designer for Universal City Studios.

Miss Head, who has designed for every major star ranging from Marlene Dietrich and Mae West to Julie Andrews and Shirley MacLaine, marks her 1,130th picture with SWEET CHARITY. This picture also

marks a first for Miss Head. She designed clothes for a movie idol. This man is Charity's idol, Vittorio Vitale, played by Ricardo Montalban. Mr. Montalban has requested to purchase from Universal's Wardrobe Department all his outfits. For as he states, "The designs are very special and the tailoring is finer than any outfits I've ever worn."

Another big fashion innovation, but this time in jewelry, are the diamond-studded tattoos. Miss Head will introduce this unusual style for the man who created them, Frank Westmore, in the musical number, RICH MAN'S FRUG.

Miss Head started her design career at Paramount Studios as a sketch artist, and since that time has won international recognition as an outstanding designer, has authored two books, THE DRESS DOCTOR, and HOW TO DRESS FOR SUCCESS, plus in 1959 was honored by the Los Angeles Times by being chosen "Woman of the Year."

Miss Head says of her fashions, "We are there to create a mood in fashion and make it authentic and fitting. It must not overwhelm... It must coincide." Miss Head hits new heights in SWEET CHARITY.



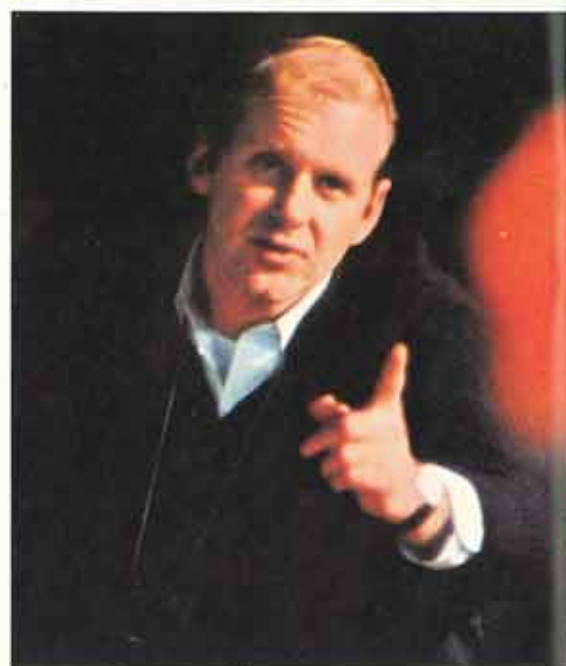
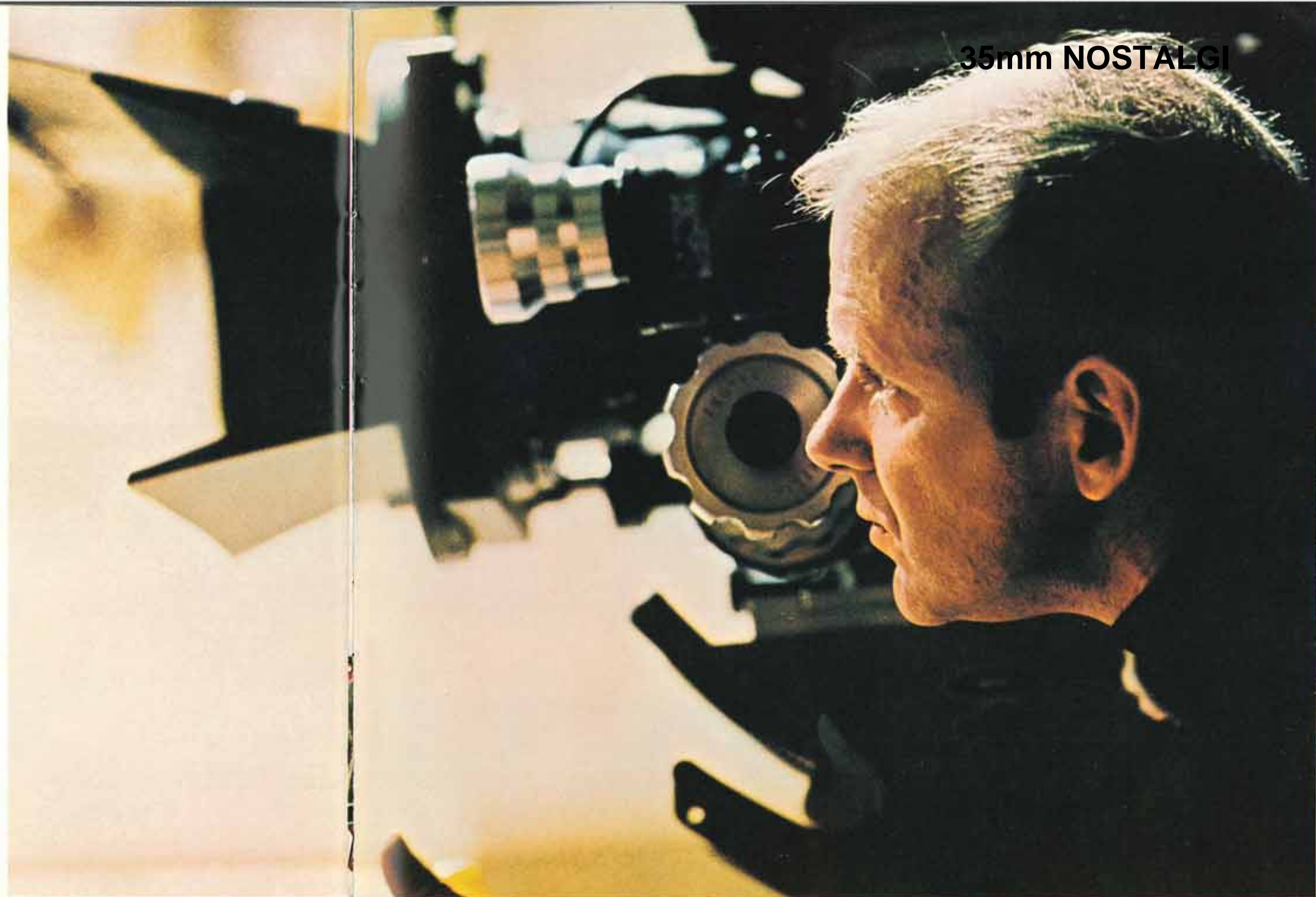
## The Director

"Mr. Fosse, Mr. Fosse, Please answer the phone." This plea was heard hourly on the SWEET CHARITY set. Where was he? He was everywhere...with the lighting men, a hundred feet above the set; with the dancers, going through their steps; with the camera crew, checking every angle and always somewhere unexpected making sure everything was "just right."

Born into a show business family in Chicago, Bob Fosse's life has been full of dancing. By the age of thirteen, he was already a professional and drew the attention of scores of critics. In 1953, he was signed by MGM as their new dancing discovery in the tradition of Fred Astaire and Gene Kelly. After making KISS ME KATE, the businessmen of Hollywood considered musicals too costly, so musicals were shelved—Bob Fosse departed Hollywood.

From Hollywood he moved to Broadway and launched his career with PAJAMA GAME, for which he received phenomenal reviews and won the first of five Tony Awards for outstanding choreography. But more important than his Tony was the fact he met Gwen Verdon, and after a whirlwind romance she became his wife. Now, he and Gwen are a team and he has choreographed for her: NEW GIRL IN TOWN, REDHEAD, SWEET CHARITY and has appeared with Gwen in a dance sequence in DAMN YANKEES.

Hollywood is going to see a lot more of this talent.





## *The Producer*

If you started a course in accounting, but found it too drab, then switched to the oil business, but found it too dangerous, do you suppose you might find a happy medium in motion pictures? Well, Robert Arthur did and now is one of Hollywood's top Producers.

SWEET CHARITY marks his 51st motion picture dating back to 1946 and, except for a three-year hiatus, Mr. Arthur has produced only for Universal. Mr. Arthur's career is accredited with five of the top grossing pictures in the history of the industry: OPERATION PETTICOAT, THAT TOUCH OF MINK, COME SEPTEMBER, FOUR CAME BACK, and SHENANDOAH.

Mr. Arthur is one of the few Producers in Hollywood to have had continuing success. During his Universal career, he has produced six Abbott and Costello comedy hits, launched the successful FRANCIS THE TALKING MULE series, produced three of Cary Grant's comedy hits and helped launch the careers of Blake Edwards and Stanley Shapiro.



## *The Screenwriter*

Both an Academy Award and Emmy Award winner, Peter Stone was chosen to write the screenplay, SWEET CHARITY. His fantastic writing career made him a natural for this coveted assignment.

Peter Stone is the son of the late John Stone, one of Hollywood's top Producer-Writers. Mr. Stone recently has authored the Broadway musical comedy, KEAN, and won an Emmy Award for his work on THE DEFENDERS television series.

Peter Stone, after receiving his Master of Arts Degree in 1953, moved to France where he became a correspondent. One of his assignments was in the spring of 1958, when he and Art Buchwald traveled to Moscow.

After his return from Moscow, he started writing scripts, and Universal bought his first effort, CHARADE, and his second, FATHER GOOSE, which won him an Oscar along with co-writer, Frank Tarloff. The two became a team and wrote the Universal picture, THE SECRET WAR OF HARRY FRIGG, for which Stone became Associate Producer.



## *The Playwright* **35mm NOSTALGI**

Broadway and Hollywood are his home, and today, for this man, they are inseparable. Mike Nichols says of this man, "His genius is for comedy and reality or extremely distorted, but recognizable, not zany behavior." The man is Broadway's foremost playwright, Neil Simon.

Neil Simon started his writing career in radio and television at \$50 a week. However, soon after he began writing for Sid Caesar, Red Buttons and Jackie Gleason, and was being paid \$1600 a week.

In 1956, Neil started writing for Broadway, and in 1961, he had his first big hit, COME BLOW YOUR HORN. Then in 1962, he followed with the hits, BAREFOOT IN THE PARK, and LITTLE ME. Since that time he's completed THE ODD COUPLE, STAR SPANGLED GIRL, SWEET CHARITY, and his current play, PLAZA SUITE.

Mr. Simon's plays make great transitions from the stage to the motion picture screen, which is true of THE ODD COUPLE, BAREFOOT IN THE PARK, and now SWEET CHARITY.



### The Recording

There's music in the air, in fact, all Hollywood is humming the latest songs from SWEET CHARITY. Where did it come from? It's quite simple, Cy Coleman and Dorothy Fields, originators of the music and lyrics respectively for the Broadway hit, SWEET CHARITY. They were brought to Hollywood to adapt the music and lyrics for the

movie version in Full Dimensional Sound.

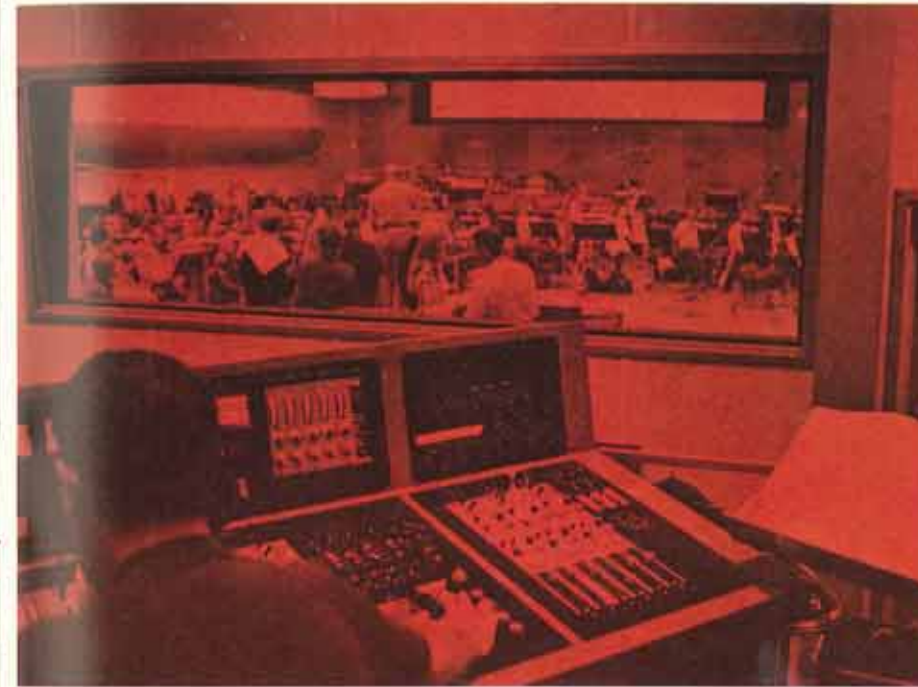
Besides using the original hit tunes from the Broadway production, Mr. Coleman and Miss Fields have created a trio of new songs for the motion picture. They wrote a new title song plus two numbers, MY PERSONAL PROPERTY and IT'S A NICE FACE.

Cy Coleman started his career at the age of four and at seven made his professional

debut at Town Hall and Steinway Hall in New York. Mr. Coleman, now in his mid-30's, recently scored the Broadway hits, WILDCAT and LITTLE ME. His other credits include: contributions to John M. Anderson's ALMANAC, and the ZIEGFELD FOLLIES with Tallulah Bankhead.

Dorothy Fields, the daughter of Lew Fields of the great vaudeville team, Weber & Fields, started her career as a songwriter.

Some of her greatest songs are: I CAN'T GIVE YOU ANYTHING BUT LOVE, and the Academy Award-winning song, LOVELY TO LOOK AT. Besides songwriting, she and her late brother Hubert wrote the books for LET'S FACE IT, SOMETHING FOR THE BOYS, and MEXICAN HAYRIDE. Working with Sigmund Romberg, she wrote UP IN CENTRAL PARK and ANNIE GET YOUR GUN.





## Behind The Scenes

Lights on, cameras rolling, the live action scene is "a take," but while all this is happening in front of the camera, what goes on behind-the-scenes?

In today's motion pictures, where money does not seem to be an object, especially for *SWEET CHARITY*, Universal learned that Shirley MacLaine will do a musical number in a dress she supposedly bought for \$11.95. In the budget, the cost of the outfit was figured at \$1300. This happens in Hollywood because each dress has to be hand tailored for the star in many different versions; one for dancing, one for her double and one for being pushed in a lake!

However, to bring the budget back to the norm, Art Director George Webb, and Set Decorator Jack Moore furnished a \$95,000 one-room apartment with more than \$100,000 worth of furniture and accessories. The apartment belongs to movie idol, Vittorio Vitale, played by Ricardo Montalban. Also, Universal constructed an \$85,000 replica of a section of New York's Central Park on one of their backlot lakes.

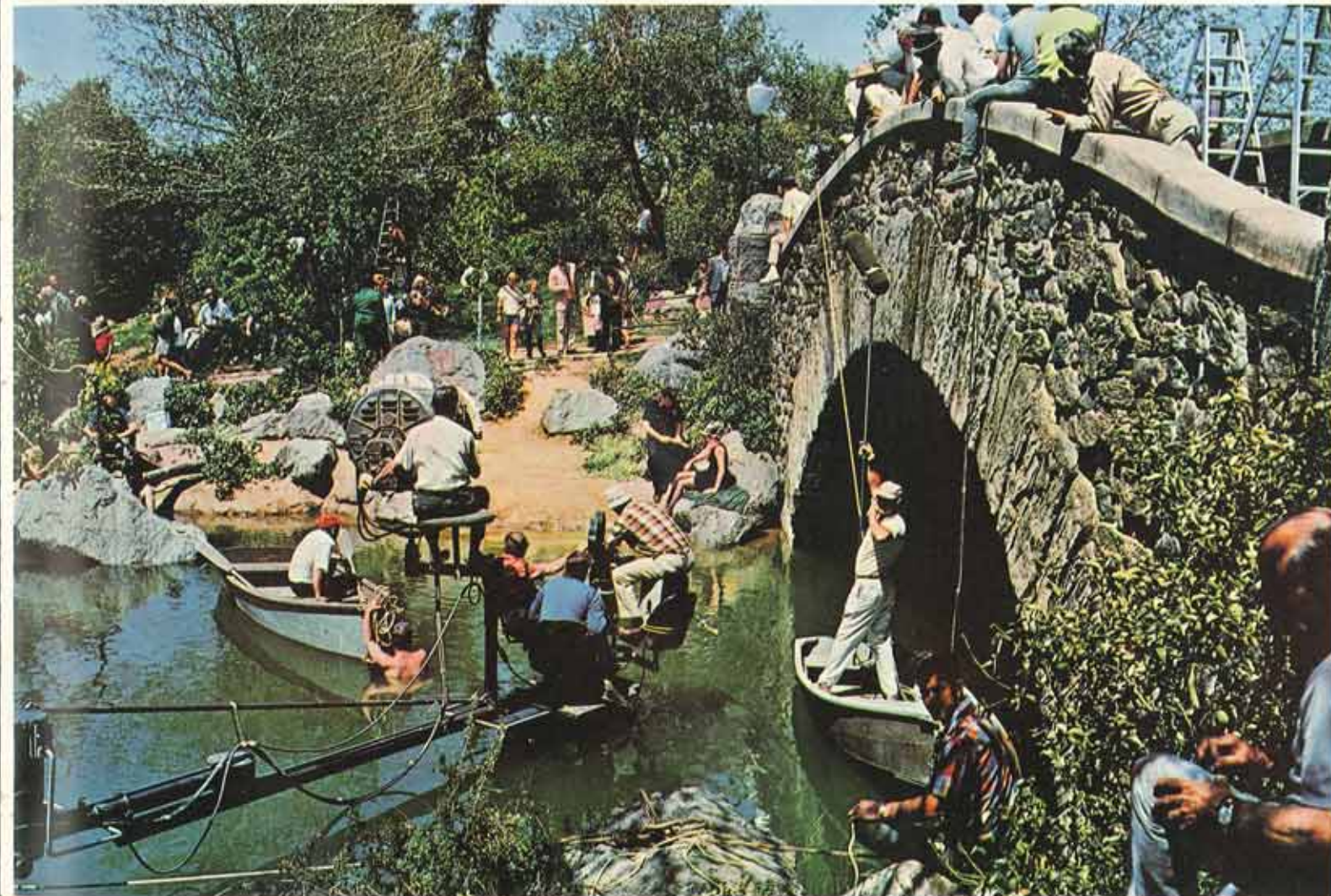
What's the newest status symbol in Hollywood? Shirley MacLaine's heated lake. The lake, part of the duplication of Central Park, is where Charity gets pushed off the bridge, into the lake, by her Italian boyfriend, and almost drowns. Giant heaters were installed in the man-made lake to maintain a constant temperature of 74 degrees.

The only problem as Miss MacLaine states, "Now, if they'll figure out a way to heat that night wind that hits me when I come out of the water, everything will really be perfect."

For the scene, Miss MacLaine, a fine swimmer, had to be taught how to drown.



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## Sweet Charity

### CAST

|                                |                   |                               |                   |
|--------------------------------|-------------------|-------------------------------|-------------------|
| Charity .....                  | Shirley MacLaine  | First Cop .....               | Henry Beckman     |
| Big Daddy .....                | Sammy Davis, Jr.  | 2nd Cop .....                 | Jeff Burton       |
| Vittorio .....                 | Ricardo Montalban | Married Woman .....           | Ceil Cabot        |
| Oscar .....                    | John McMartin     | Waiter—Chili Hacienda .....   | Alfred Dennis     |
| Nickie .....                   | Chita Rivera      | Panhandler .....              | David Gold        |
| Helene .....                   | Paula Kelly       | Manfred .....                 | Nolan Leary       |
| Herman .....                   | Stubby Kaye       | Man with Dog on Bridge .....  | Diki Lerner       |
| Ursula .....                   | Barbara Bouchet   | Appliance Salesman .....      | Buddy Lewis       |
| Nicholsby .....                | Alan Hewitt       | Man on Bridge .....           | Joseph Mell       |
| Charlie .....                  | Dante D'Paulo     | Lady on Bridge .....          | Geraldine O'Brien |
| Dancer—Rhythm of Life .....    | John Wheeler      | Lady with Hat on Bridge ..... | Alma Platt        |
| Man in Fandango Ballroom ..... | John Craig        | Nurse on Bridge .....         | Maudie Prickett   |
| Woman on Tandem .....          | Dee Carroll       | Waiter in Cinematheque .....  | Chet Stratton     |
| Man on Tandem .....            | Tom Hatten        | Doorman at East Fifties ..... | Robert Terry      |
| Young Woman on Bridge .....    | Sharon Harvey     | Greeter at Pompeii Club ..... | Roger Till        |
| Young Man on Bridge .....      | Charles Brewer    | 1st Baseball Player .....     | Buddy Hart        |
| Maitre D'—                     |                   | 2nd Baseball Player .....     | Bill Harrison     |
| Cinematheque .....             | Richard Angarola  | Lead Frug Dancer .....        | Suzanne Charny    |

### CREDITS

Produced by .....

Directed and Choreographed by .....

Screenplay by .....

From the New York Stage Production

Book by .....

Music by .....

Lyrics by .....

Produced by .....

Staging and Choreography by .....

Based upon the Screenplay—"Nights of Cabiria" by Federico Fellini, Tuillio Pinelli and Ennio Flaiano

Director of Photography .....

Production Manager .....

Art Directors .....

Set Decorations .....

Sound .....

Music by .....

Lyrics by .....

Music Score by .....

Music Supervised and Conducted by .....

Costumes Designed by .....

Film Editor .....

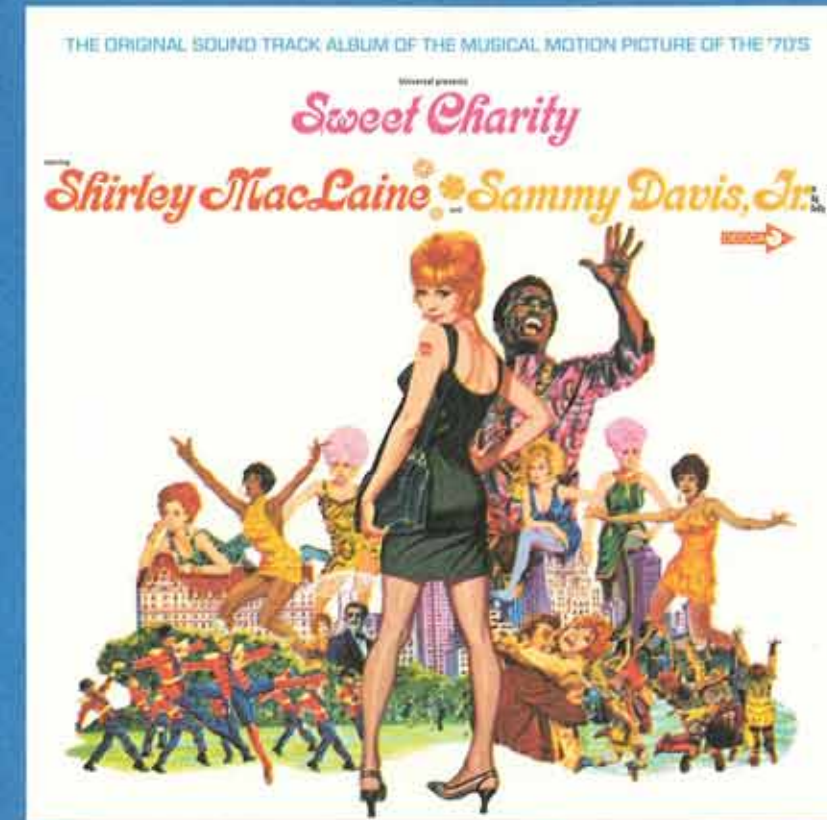
Make Up .....

Hair Stylist .....

Miss MacLaine's Hair Styles by .....

Assistant Director .....

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The Original Soundtrack Album

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# *Sweet Charity*



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