

# the man who came to dinner play script

**the man who came to dinner play script** is a beloved American comedy that captures the essence of 1930s wit, eccentricity, and social satire. This article explores everything you need to know about the play script, from its historical background and authors to its memorable characters, themes, and performance history. Readers will discover the origins of the play, the unique qualities that make it a staple in theatre, the structure and format of the script, and tips for reading or staging this classic work. Whether you are a theatre enthusiast, educator, or performer, this comprehensive guide is designed to provide valuable insights into The Man Who Came to Dinner play script, making it a vital resource for understanding and appreciating this legendary piece of American theatre.

- Overview and Background of The Man Who Came to Dinner
- Authorship and Creative Origins
- Main Characters and Character Dynamics
- Plot Synopsis and Thematic Elements
- Structure and Format of the Play Script
- Performance History and Cultural Impact
- Using and Studying the Play Script
- Key Elements for Staging and Production
- Frequently Asked Questions

## Overview and Background of The Man Who Came to Dinner

The Man Who Came to Dinner play script is a classic American stage comedy written in 1939. Celebrated for its sharp dialogue, memorable characters, and satirical take on celebrity culture, the play has remained a popular choice for theatres and readers alike. Set in a small town in Ohio during the 1930s, the story revolves around an unexpected houseguest whose presence turns the lives of his hosts upside down. The script is renowned for its fast-paced humor, clever repartee, and insightful commentary on the nature of fame and hospitality, making it a timeless piece in the repertoire of American theatre.

# Authorship and Creative Origins

## George S. Kaufman and Moss Hart: The Creative Minds

The *The Man Who Came to Dinner* play script was co-written by George S. Kaufman and Moss Hart, two of the most influential playwrights in American theatre history. Their collaboration produced a string of successful Broadway hits, and this play is often regarded as one of their finest achievements. The inspiration for the central character, Sheridan Whiteside, came from their real-life friend, Alexander Woollcott, a famous critic and radio personality known for his acerbic wit and eccentric behavior. The play is a satirical homage to Woollcott and the world of celebrity writers and critics of the era.

## Historical Context and First Performances

Debating on Broadway in 1939, *The Man Who Came to Dinner* quickly became a commercial and critical success. Its timing coincided with the Golden Age of American theatre, when audiences craved sophisticated comedies that reflected contemporary society. The play's biting humor and relatable characters contributed to its widespread appeal, leading to numerous revivals, adaptations, and enduring popularity.

## Main Characters and Character Dynamics

### Sheridan Whiteside: The Unforgettable Houseguest

At the center of *The Man Who Came to Dinner* play script is Sheridan Whiteside, a famous radio broadcaster whose unplanned stay at the Stanley household creates chaos and comedy. Whiteside's sharp tongue, eccentric demands, and celebrity connections drive much of the play's humor and tension.

## Supporting Characters and Their Roles

- **Maggie Cutler:** Whiteside's long-suffering secretary, whose loyalty is tested by love and circumstance.
- **Lorraine Sheldon:** A glamorous, self-absorbed actress who complicates Maggie's life.
- **The Stanley Family:** The unwitting hosts, including Ernest and Daisy Stanley, whose home becomes a stage for Whiteside's antics.
- **Dr. Bradley:** A quirky local physician with literary ambitions.
- **Bert Jefferson:** A local newspaper editor who becomes romantically involved with Maggie.

- **Banjo and Beverly Carlton:** Eccentric friends of Whiteside, inspired by real-life celebrities Harpo Marx and Noël Coward.

Each character in the play script contributes to the fast-paced, comedic environment, with sharp dialogue and intricate relationships that keep audiences engaged.

## Plot Synopsis and Thematic Elements

### The Basic Storyline

The plot of *The Man Who Came to Dinner* play script centers on Sheridan Whiteside, who slips on the icy steps of the Stanley residence and is forced to recuperate in their home. As he takes over the household, Whiteside's outrageous behavior, unexpected visitors, and meddling in the lives of his hosts create comedic mayhem. From matchmaking to sabotaging romance and orchestrating elaborate pranks, the story unfolds with escalating hilarity and chaos.

### Major Themes in the Play Script

- **Satire of Celebrity Culture:** The play pokes fun at the world of fame, ego, and the cult of personality.
- **Social Class and Hospitality:** It explores the tension between hosts and guests, and the expectations of social decorum.
- **Romantic Complications:** Subplots involving love, jealousy, and ambition add emotional depth to the farce.
- **The Power of Wit:** Clever dialogue and verbal sparring are central to the play's comedic appeal.

These themes ensure that *The Man Who Came to Dinner* play script remains relevant and entertaining to audiences of all generations.

## Structure and Format of the Play Script

### Three-Act Comedy Structure

*The Man Who Came to Dinner* play script is organized into three acts, each with distinct shifts in tone and action. Act One sets up the inciting incident and introduces the main characters. Act Two

escalates the conflicts, featuring unexpected visitors and comedic twists. Act Three resolves the chaos, often with a last-minute surprise or reversal typical of farcical comedies.

## **Dialogue, Stage Directions, and Technical Aspects**

The script is known for its rapid-fire dialogue, detailed stage directions, and carefully crafted comedic setups. Stage directions provide guidance for physical comedy, entrances, and exits, ensuring that the pacing and timing are effective for live performance. The script includes cues for sound effects, props, and set changes that support the story's visual and auditory humor.

## **Performance History and Cultural Impact**

### **Notable Productions and Adaptations**

Since its premiere, *The Man Who Came to Dinner* has enjoyed countless professional, amateur, and school productions. Notable Broadway revivals have featured renowned actors such as Monty Woolley, Nathan Lane, and John Lithgow in the role of Sheridan Whiteside. The play has also been adapted into a successful 1942 film, television specials, and radio broadcasts, showcasing its enduring appeal.

### **Influence on American Theatre and Comedy**

The play script has influenced generations of playwrights, directors, and performers, establishing a blueprint for ensemble comedy and satirical wit. Its blend of farce, social commentary, and character-driven humor remains a benchmark for comedic writing in theatre.

## **Using and Studying the Play Script**

### **Educational Value and Analysis**

The *The Man Who Came to Dinner* play script is frequently included in theatre and literature curricula for its exemplary structure, character development, and use of language. Students and scholars examine its themes, historical context, and literary devices, making it a valuable resource for academic study.

### **Reading and Interpreting the Script**

For actors and directors, reading the play script provides insight into comedic timing, character motivation, and stage business. The script's detailed instructions and ensemble-driven scenes offer

rich material for rehearsal and interpretation, whether for classroom study or full-scale production.

## **Key Elements for Staging and Production**

### **Set Design and Atmosphere**

The action of *The Man Who Came to Dinner* play script takes place almost entirely in the Stanley family's living room, allowing for creative set design that reflects 1930s American decor and social status. Attention to period details, such as furniture, costumes, and props, enhances the authenticity and comedic effect of the production.

### **Directorial Considerations**

- Maintaining fast-paced comedic timing and energy
- Balancing ensemble scenes and individual character moments
- Coordinating entrances, exits, and physical comedy
- Highlighting the play's satirical tone without overshadowing its warmth

Careful direction ensures that the play's humor resonates with modern audiences while preserving its classic charm.

## **Frequently Asked Questions**

### **Q: Who wrote *The Man Who Came to Dinner* play script?**

A: The play was co-written by George S. Kaufman and Moss Hart, two legendary American playwrights, in 1939.

### **Q: What is the main plot of *The Man Who Came to Dinner*?**

A: The story follows Sheridan Whiteside, a famous radio personality who becomes an uninvited houseguest after an injury. His presence turns the Stanley family's life into a whirlwind of comedic chaos, celebrity visitors, and romantic entanglements.

## **Q: Who inspired the character of Sheridan Whiteside?**

A: Sheridan Whiteside was inspired by Alexander Woollcott, a real-life critic and radio personality known for his sharp wit and eccentricity.

## **Q: How is the play script structured?**

A: The script is organized into three acts, featuring quick-witted dialogue, detailed stage directions, and a single main setting—the Stanley living room.

## **Q: What are the key themes in The Man Who Came to Dinner?**

A: Key themes include satire of celebrity culture, social class and hospitality, romantic complications, and the power of wit and language.

## **Q: Is The Man Who Came to Dinner suitable for school or community theatre?**

A: Yes, the play is a popular choice for school, community, and professional theatre groups due to its ensemble cast, comedic style, and engaging story.

## **Q: Has The Man Who Came to Dinner been adapted for film or television?**

A: Yes, the play was adapted into a 1942 film and has seen various television and radio adaptations over the decades.

## **Q: What makes The Man Who Came to Dinner play script a classic?**

A: Its sharp humor, memorable characters, ensemble-driven action, and satirical portrayal of celebrity make it a lasting favorite in American theatre.

## **Q: What should directors consider when staging the play?**

A: Directors should focus on maintaining energetic pacing, managing ensemble interactions, and emphasizing both the comedic and satirical elements of the script.

## **Q: Where is the play set, and why is this important?**

A: The play is set in a small Ohio town during the 1930s, specifically in the Stanley family's living room. This setting creates a confined, pressure-cooker atmosphere ideal for farcical comedy and social satire.

# **[The Man Who Came To Dinner Play Script](#)**

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## **The Man Who Came to Dinner Play Script: A Complete Guide to Moss Hart & George S. Kaufman's Masterpiece**

Are you a theatre enthusiast searching for the complete script of the iconic comedy, "The Man Who Came to Dinner"? Or perhaps you're a student researching this witty and enduring play? Whatever your reason, you've come to the right place. This comprehensive guide dives deep into "The Man Who Came to Dinner," offering insights into its availability, key characters, themes, and its lasting impact on theatre. We'll explore where you can find the script, discuss its enduring appeal, and highlight its significance in theatrical history. Let's delve into the world of Sheridan Whiteside and his chaotic visit!

### **Where to Find "The Man Who Came to Dinner" Play Script:**

Finding a readily available, complete script of "The Man Who Came to Dinner" can sometimes be tricky. Unlike some modern plays, readily accessible online versions are not always legally sound or complete. Copyright restrictions often prevent free, full-text distribution. Therefore, your best bet is to explore these avenues:

**Libraries:** Your local library is an excellent starting point. They often carry collections of playscripts, including classic works like "The Man Who Came to Dinner." Check their online catalog or visit in person to inquire.

**Online Booksellers:** Major online retailers like Amazon and others often sell both physical and digital copies of the play script. Be sure to verify the publisher and ensure you're purchasing a legitimate copy to avoid copyright infringement.

**Used Bookstores:** A treasure trove for theatrical enthusiasts, used bookstores often have hidden gems, including vintage editions of classic playscripts. Check your local shops and browse online listings for potential finds.

**Educational Resources:** If you're a student, your school or university library may have copies available for research purposes. Check with your librarian or professor.

# Understanding the Characters: The Heart of the Comedy

The success of "The Man Who Came to Dinner" hinges on its wonderfully eccentric characters. The play's brilliance lies in its sharply written dialogue and the intricate relationships between its cast. Here are some of the key players:

**Sheridan Whiteside:** The central character, a wildly successful and notoriously arrogant radio personality. His witty insults and over-the-top behavior drive much of the comedic action.

**Mrs. Stanley:** The kind and patient hostess whose family is utterly disrupted by Whiteside's unexpected extended stay.

**Beverly Carlton:** Whiteside's perpetually exasperated secretary. She is often caught in the middle of his various antics and schemes.

**Richard Stanley:** The youngest son of the family, who becomes embroiled in a romantic subplot alongside a visiting actress.

## #### Analyzing the Play's Enduring Themes:

Beyond its comedic elements, "The Man Who Came to Dinner" explores several compelling themes:

**The Nature of Celebrity:** The play satirizes the often inflated egos and capricious behavior associated with fame and fortune, particularly through the character of Sheridan Whiteside.

**Family Dynamics:** The play poignantly depicts the challenges and triumphs within a family facing an unexpected crisis, showcasing both conflict and ultimately, reconciliation.

**Social Commentary:** The play offers subtle but insightful social commentary on class differences, societal expectations, and the complexities of human relationships.

# The Play's Historical Significance and Lasting Impact

"The Man Who Came to Dinner" premiered on Broadway in 1939 and became an immediate hit. Its success cemented the reputation of its authors, Moss Hart and George S. Kaufman, as masters of American comedy. The play's wit, memorable characters, and cleverly constructed plot have ensured its enduring popularity and frequent revivals throughout the years. Its influence can still be seen in modern comedies, proving its continued relevance in the theatrical landscape.

# Why You Should Read "The Man Who Came to Dinner"

Whether you're a seasoned theatre aficionado or a newcomer to the world of classic plays, "The Man Who Came to Dinner" offers an engaging and hilarious reading experience. Its sharp wit, memorable characters, and clever plot make it a must-read for anyone interested in comedic theatre.

#### Conclusion:

"The Man Who Came to Dinner" remains a timeless classic of American comedy. While finding a readily available free script online might prove difficult due to copyright, the effort to acquire a legitimate copy is well worth it. The play's enduring appeal lies not only in its humor but also in its exploration of universal themes that resonate with audiences even today.

#### FAQs:

1. Is there a movie adaptation of "The Man Who Came to Dinner"? Yes, there was a film adaptation released in 1942 starring Bette Davis as Sheridan Whiteside.
2. Are there any common themes in other plays by Moss Hart and George S. Kaufman? Yes, both writers often explored themes of social class, ambition, and the complexities of human relationships in their work.
3. What makes Sheridan Whiteside such a compelling character? His outrageous behavior, witty insults, and underlying vulnerability make him both hilarious and strangely sympathetic.
4. Is the play suitable for all ages? While generally comedic, some of the humor might be inappropriate for very young children due to its satirical nature and adult themes.
5. Where can I find information about past and future productions of the play? You can search online databases of theatrical performances, check local theatre websites, and review listings in theatre publications.

**the man who came to dinner play script: The Man who Came to Dinner** Moss Hart, George Simon Kaufman, 1968 A radio celebrity and his secretary have dinner with a Midwestern family, and end up staying as a disruptive force when he breaks his hip and has to stay to recuperate.

**the man who came to dinner play script: Lady in the Dark** Bruce D. McClung, 2009-02-16 When Lady in the Dark opened on January 23, 1941, its many firsts immediately distinguished it as a new and unusual work. The curious directive to playwright Moss Hart to complete a play about psychoanalysis came from his own Freudian psychiatrist. For the first time since his brother George's death, Ira Gershwin returned to writing lyrics for the theater. And for émigré composer Kurt Weill, it was a crack at an opulent first-class production. Together Hart, Gershwin, and Weill (with a little help from the psychiatrist) produced one of the most innovative works in Broadway history. With a company of 101 and an astronomical budget, Lady in the Dark launched the career of a young nightclub performer named Danny Kaye and starred Gertrude Lawrence in the greatest triumph of her career. With standees at many performances, Lady in the Dark helped establish the practice of advance ticket sales on the Great White Way, while Paramount Pictures' bid for the film rights broke all records. New York Times drama critic Brooks Atkinson hailed the production as splendid, anointed Kurt Weill 'the best writer of theatre music in the country,' and worshiped Gertrude Lawrence as a goddess. Though Lady in the Dark was a smash-hit, it has never enjoyed a

Broadway revival, and a certain mystique has grown up around its legendary original production. In this ground-breaking biography, Bruce McClung pieces together the musical's life story from sketches and drafts, production scripts, correspondence, photographs, costume and set designs, and thousands of clippings from the star's personal scrapbooks. He has interviewed eleven members of the original company to provide a one-of-a-kind glimpse into the backstage story. The result is a virtual ticket to opening night, the saga of how this musical play came to be, and the string of events that saved the experimental show at every turn. Although America was turned upside down by Pearl Harbor after the production was on the boards, *Lady in the Dark* played an important role for the war effort and rang up 777 performances in 12 cities. In what may be the most illuminating study of a single Broadway musical, this biography brings *Lady in the Dark* back to the spotlight and puts readers in the front row.

**the man who came to dinner play script: Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v** New York Public Library. Research Libraries, 1967

**the man who came to dinner play script: The Funniest People in Books and Music** David Bruce, 2005-11-01 *The Funniest People Who Write Books and Make Music* contains such anecdotes as these: When Peg Bracken started writing, she would often type the first page of a famous short story for inspiration. Often, she discovered that the page did not look as impressive typed on a sheet of paper as it did printed on a page in a book, so sometimes she would imitate her English professor and write on the sheet of paper: 'You can do better than this, Mr. Faulkner. Andri Previn played jazz with a couple of American-African musicians. Afterwards, he went into a diner, where two white men asked him, 'Why the hell don't you play with your own kind? Mr. Previn replied, 'To tell you the truth, I wanted to, but I couldn't find two other Jews who swing. Soccer and Cup Final day are important in England. Once, the noted conductor Sir Thomas Beecham held a rehearsal on Cup Final day. The rehearsal had been going on for only a short time when a giant television was delivered to the rehearsal area. Sir Thomas then said, 'Now, gentlemen, let's get down to the most important business of the day-watching the match.

**the man who came to dinner play script: The Complete Book of 1930s Broadway Musicals** Dan Dietz, 2018-03-29 Despite the stock market crash of October 1929, thousands of theatregoers still flocked to the Great White Way throughout the country's darkest years. In keeping with the Depression and the events leading up to World War II, 1930s Broadway was distinguished by numerous political revues and musicals, including three by George Gershwin (*Strike Up the Band*, *Of Thee I Sing*, and *Let 'Em Eat Cake*). The decade also saw the last musicals by Gershwin, Jerome Kern, and Vincent Youmans; found Richard Rodgers and Lorenz Hart in full flower; and introduced both Kurt Weill and Harold Arlen's music to Broadway. In *The Complete Book of 1930s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway from 1930 through 1939. This book discusses the era's major successes, notorious failures, and musicals that closed during their pre-Broadway tryouts. It includes such shows as *Anything Goes*, *As Thousands Cheer*, *Babes in Arms*, *The Boys from Syracuse*, *The Cradle Will Rock*, *The Green Pastures*, *Hellzapoppin*, *Hot Mikado*, *Porgy and Bess*, *Roberta*, and various editions of *Ziegfeld Follies*. Each entry contains the following information: Plot summary Cast members Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data, including information about tryouts Source material Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and list of published scripts, as well as lists of black-themed and Jewish-themed productions. This comprehensive book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book of 1930s Broadway Musicals* will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

**the man who came to dinner play script: Laird Cregar** Gregory William Mank, 2018-01-12 In 1944, Laird Cregar played Jack the Ripper in *The Lodger*, giving one of the most haunting

performances in Hollywood history. It was the climax of a strange celebrity that saw the young American actor--who stood 6' 3 and weighed more than 300 pounds--earn distinction as a portrayal of psychopaths and villains. Determined to break free of this typecasting, he desperately desired to become a beautiful man, embarking on an extreme diet that killed him at 31. This first biography of Cregar tells the heartbreaking story of the brilliant but doomed actor. Appendices cover his film, theatre, and radio work. Many never before published photographs are included.

**the man who came to dinner play script:** *George Jean Nathan and the Making of Modern American Drama Criticism* Thomas F. Connolly, 2000 Readers drawn to the Roaring Twenties, gossip about the Great White Way, discussion of high, middle, and low-brow culture will seek out this book.--BOOK JACKET.

**the man who came to dinner play script: The Very Witching Time of Night** Gregory William Mank, 2014-05-23 The book covers unusual and often surprising areas of horror film history: (1) The harrowingly tragic life of Dracula's leading lady, Helen Chandler, as intimately remembered by her sister-in-law. (2) John Barrymore's 1931 horror vehicles *Svengali* and *The Mad Genius*, and their rejection by the public. (3) The disastrous shooting of 1933's *Murders in the Zoo*, perhaps the most racy of all Pre-Code horror films. (4) A candid interview with the son of legendary horror star Lionel Atwill. (5) The censorship battles of *One More River*, as waged by Frankenstein director James Whale. (6) The adventures (and misadventures) of Boris Karloff as a star at Warner Bros. (7) The stage and screen versions of the horror/comedy *Arsenic and Old Lace*. (8) Production diaries of the horror noirs *Cat People* and *The Curse of the Cat People*. (9) Frankenstein Meets the Wolf Man revisited. (10) Horror propaganda: The production of Hitler's *Madman*. (11) Horror star John Carradine and the rise and fall of his Shakespearean Repertory Company. (12) The Shock! Theatre television phenomenon. And (13) A Tribute to Carl Laemmle, Jr., producer of the original Universal horror classics, including an interview with his lady friend of almost 40 years.

**the man who came to dinner play script:** Gregory Peck Gerard Molyneaux, 1995-06-30 Born in 1916 in La Jolla, California, Gregory Peck took up acting in college on a lark that would lead to a career. In his early years, he appeared in a series of summer stock engagements and Broadway shows. He became a star within a year after arriving in Hollywood during World War II, and he won an Academy Award nomination for his second film. From the 1940s to the present, he has played some of film's most memorable and admired characters. This volume provides complete information about Gregory Peck's work in film, television, radio, and the stage. Entries are included for all of his performances, with each entry providing cast and credit information, a plot summary, excerpts from reviews, and critical commentary. A biography and chronology highlight significant events in his life, while a listing of his honors and awards summarizes the recognition he has received over the years. For researchers seeking additional information, the book includes descriptions of special collections holding material related to Peck's work, along with an extensive bibliography of books and articles.

**the man who came to dinner play script: Broadway Yearbook 2000-2001** Steven Suskin, 2002-06-28 Broadway Yearbook 2000-2001 is a relevant and irreverent record of the theatrical year. A vivid album of the year on the Great White Way, Broadway Yearbook gives readers front-row seats for the phenomenon of *The Producers* and the rest of the season's hits and misses. Steven Suskin's acclaimed new theatre annual delivers a vibrant, candid, and thoughtful account of every show to hit the boards: exciting musicals such as *The Full Monty* and the revival of *42nd Street*; intriguing new plays like *Proof* and *The Tale of the Allergist's Wife*; and fascinating failures, including *Jane Eyre* and the beleaguered *Seussical*. Broadway Yearbook tells us what the shows were actually like. It is an interpretive record, featuring not only dates and names but also the stories behind the statistics. Each entry is accompanied by credits and cast lists, scorecards summarizing overall critical reception for each show, a summary of each show's financial performance, and copies of the illustrative program covers and title pages. Appendices provide a roundup of the season's major awards, memorable performances of the year, obituaries, long run leaders, shows still running from prior seasons, scheduled shows that never reached Broadway, and a comprehensive index. Steven Suskin has provided a unique and detailed record of the season's memorable moments and high

points (and low points as well). Written from an insider's perspective, the book is knowledgeable, intriguing, provocative, and entertaining. Broadway Yearbook brings the shows of the 2000-2001 season back for an encore.

**the man who came to dinner play script:** The Costume Designer's Handbook Rosemary Ingham, Liz Covey, 2024-03-27 The Costume Designer's Handbook is the definitive guide for both aspiring and seasoned costume designers, blending the art and business of theatrical costume design since its inception in 1983. Rosemary Ingham and Liz Covey offer deep insights into play analysis, historical research, collaboration techniques, drafting, and setting up an effective workspace. The book addresses the practicalities of the industry, including job market navigation, freelancing, contracts, and taxes. With over 150 illustrations, an 8-page color insert, and a comprehensive reference section for resources, this handbook encapsulates the essence of costume design, making it an indispensable resource for professionals in the field.

**the man who came to dinner play script:** Broadway Sheet Music Donald J. Stubblebine, 1995 Stubblebine, also the author of Cinema Sheet Music (1991), provides a comprehensive listing of the published songs from every composer in all Broadway shows, 1918 through 1993. Each of the 2,562 entries include the show's title, year the show opened, a listing of all songs in the production with composers and lyricists, and the show's leading players. The sheet music cover is also described, along with a one-line synopsis of the show. A limited number of shows that closed before reaching Broadway are also included. Indexed by song and by composer/lyricist. c. Book News Inc.

**the man who came to dinner play script:** *The Complete Book of 1940s Broadway Musicals* Dan Dietz, 2015-02-02 The debut of Oklahoma! in 1943 ushered in the modern era of Broadway musicals and was followed by a number of successes that have become beloved classics. Shows produced on Broadway during this decade include Annie Get Your Gun, Brigadoon, Carousel, Finian's Rainbow, Pal Joey, On the Town, and South Pacific. Among the major performers of the decade were Alfred Drake, Gene Kelly, Mary Martin, and Ethel Merman, while other talents who contributed to shows include Irving Berlin, Gower Champion, Betty Comden, Adolph Green, Agnes de Mille, Lorenz Hart, Alan Jay Lerner, Frederick Loewe, Cole Porter, Jerome Robbins, Richard Rodgers, and Oscar Hammerstein II. In *The Complete Book of 1940s Broadway Musicals*, Dan Dietz examines every musical and revue that opened on Broadway during the 1940s. In addition to providing details on every hit and flop, this book includes revivals and one-man and one-woman shows. Each entry contains the following information: Opening and closing dates Plot summary Cast members Number of performances Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, such as a discography, film versions, published scripts, Gilbert and Sullivan operettas, and non-musical productions that utilized songs, dances, or background music. A treasure trove of information, *The Complete Book of 1940s Broadway Musicals* provides readers with a complete view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

**the man who came to dinner play script:** *Circle in the Square Theatre* Sheila Hickey Garvey, 2020-11-30 Based on years of research as well as interviews conducted with Circle in the Square's major contributing artists, this book records the entire history of this distinguished theatre from its nightclub origins to its current status as a Tony Award-winning Broadway institution. Over the course of seven decades, Circle in the Square theatre profoundly changed ideas of what American theatre could be. Founded by Theodore Mann and Jose Quintero in an abandoned Off-Broadway nightclub just after WWII, it was a catalyst for the Off-Broadway movement. The building had a unique arena-shaped performance space that became Circle in the Square theatre, New York's first Off-Broadway arena stage and currently Broadway's only arena stage. The theatre was precedent-setting in many other regards, including operating as a non-profit, contracting with

trade unions, establishing a school, and serving as a home for blacklisted artists. It sparked a resurgence of interest in playwright Eugene O'Neill's canon, and was famous for landmark revivals and American premieres of his plays. The theatre also fostered the careers of such luminaries as Geraldine Page, Colleen Dewhurst, George C. Scott, Jason Robards, James Earl Jones, Cecily Tyson, Dustin Hoffman, Irene Papas, Alan Arkin, Philip Bosco, Al Pacino, Amy Irving, Pamela Payton-Wright, Vanessa Redgrave, Julie Christie, John Malkovich, Lynn Redgrave, and Annette Bening.

**the man who came to dinner play script: Richard Pryor in Hollywood** Anthony Balducci, 2018-07-06 Hollywood studios were once eager to bring stand-up comedy king Richard Pryor's dynamic humor to the big screen--so much so that studio executives gave him full access to available resources and creative control to develop his own projects. Unfortunately Pryor's screen talents were far less acclaimed than his stage ones, and flops such as *The Toy* and *Superman III* greatly diminished his reputation. The author examines how this downfall unfolded through comprehensive analyses of each of Pryor's movies.

**the man who came to dinner play script: Catalog of Copyright Entries** Library of Congress. Copyright Office, 1950

**the man who came to dinner play script: Star Quality** Noël Coward, 2014-02-17 Coward's 'forgotten' play, published to tie in with its world premiere. In his wickedly funny final play, Noël Coward takes us behind the scenes of a new West End production. Conjuring up an authentic backstage world of talent and treachery, Coward creates a gallery of unforgettable characters; temperamental leading lady, ruthless director, jaded old troupers and, caught somewhere between them all, innocent young playwright. From tentative first rehearsal to triumphant opening night, the clash of egos becomes increasingly and hilariously bloody. But what emerges from the mayhem is a startling evocation of that most elusive gift of all - star quality. This edition, adapted by Chris Luscombe and introduced by Sheridan Morley, is published to coincide with the play's West End premiere in October 2001.

**the man who came to dinner play script: Decisions of the United States Courts Involving Copyright** United States. Courts, 1972

**the man who came to dinner play script: Sharp Cut** Steven H. Gale, 2021-02-16 While best known as one of the most important playwrights of the twentieth century, Harold Pinter (1930-2008) had an equally successful career writing screenplays. His collaborations with director Joseph Losey garnered great attention and esteem, and two of his screenplays earned Academy Award nominations: *The French Lieutenant's Woman* (1981) and *Betrayal* (1983). He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of *Lolita*. Much scholarship has been dedicated to the subject of Pinter as playwright, but the rich landscape of his work in film has been left largely undisturbed. In *Sharp Cut: Harold Pinter's Screenplays and the Artistic Process*, Steven H. Gale, the world's foremost Pinter scholar, analyzes Pinter's creative process from initial conception to finished film. Gale makes careful, point-by-point comparisons of each stage in the screenplay's creation—the source material, the adaptations themselves, and the films made from the scripts—in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning. Unlike most Pinter scholars, who focus almost solely on the written word, Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement, cutting, and other techniques. Pinter does not merely convert his stage scripts to screenplays; he adapts the works to succeed in the other medium, avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage. As Pinter's career progressed and his writing evolved, screenplays became for him an increasingly vital means of creative expression. *Sharp Cut* is the first study to fully explore this important component of the Pinter canon.

**the man who came to dinner play script: American Theatre** Thomas S. Hischak, 2001-02-22 Volume Four of the distinguished *American Theatre: A Chronicle of Comedy and Drama* series offers a thorough, candid, and fascinating look at the theater in New York during the last decades of the twentieth century.

**the man who came to dinner play script: Dramatics** , 1964

**the man who came to dinner play script: John Carradine** Tom Weaver, 2024-10-15 Over more than six decades and 200 films, supreme movie villain John Carradine defined the job of the character actor, running the gamut from preacher Casey of *The Grapes of Wrath* to his classic Count Dracula of *House of Frankenstein* and *House of Dracula*. But for every *Prisoner of Shark Island* or *Jesse James*, Carradine—who also did great work on Broadway and the classical theater (he produced, directed and starred in *Hamlet*)—hammed it up in scores of B and C horror and exploitation films, developing the while quite a reputation for scandal. Through it all, though, he remained a survivor and a true professional. This is the first ever work devoted exclusively to the films of John Carradine. In addition to the comprehensive filmography, there is a biography of Carradine (contributed by Gregory Mank), commentary on the man by indie film director Fred Olen Ray (who helmed many latter-day Carradine movies), and an interesting piece by director Joe Dante, who writes about Carradine's involvement in Dante's 1981 werewolf movie *The Howling*.

**the man who came to dinner play script: American Theatre** , 1995

**the man who came to dinner play script: Members' Bulletin** Virginia Museum of Fine Arts, 1965

**the man who came to dinner play script: Sitting Pretty** Clifton Webb, 2011-05-17 More than any other male movie star, the refined Clifton Webb (1889-1966) caused the moviegoing public to change its image of a leading man. In a day when leading men were supposed to be strong, virile, and brave, Clifton Webb projected an image of flip, acerbic arrogance. He was able to play everything from a decadent columnist (*Laura*) to a fertile father (*Cheaper by the Dozen* and *The Remarkable Mr. Pennypacker*), delivering lines in an urbanely clipped, acidly dry manner with impeccable timing. Long before his film career began, Webb was a child actor and later a suavely effete song-and-dance man in numerous Broadway musicals and revues. The turning point in his career came in 1941 when his good friend Noël Coward cast him in *Blithe Spirit*. Director Otto Preminger saw Webb's performance and cast him in *Laura* in 1944. Webb began to write his autobiography, but he said that he eventually had gotten “bogged down” in the process. However, he did complete six chapters and left a hefty collection of notes that he intended to use in the proposed book. His writing is as witty and sophisticated as his onscreen persona. Those six chapters, information and voluminous notes, and personal research by coauthor David L. Smith provide an intimate view of an amazingly talented man's life and times.

**the man who came to dinner play script: Gone with the Wind on Film** Cynthia Marylee Molt, 1990 This is the definitive collection of data about all aspects of this film. the ten sections focus on characters in the novel, the players and their own histories, costuming (every major garment worn), major set furnishings, the filming schedule, etc. Also: bibliographies, discographies, filmographies of the actors and actresses, and collectibles. An appendix lists available still photographs.

**the man who came to dinner play script: Blithe Spirit** Noël Coward, 2013-12-04 I will ever be grateful for the almost psychic gift that enabled me to write *Blithe Spirit* in five days during one of the darkest years of the war.' Written in 1941, *Blithe Spirit* remained the longest-running comedy in British Theatre for three decades thereafter. Plotted around the central role of one of Coward's best loved characters, a spirit medium Madame Arcati (originally performed by Margaret Rutherford) Coward's play is an escapist comedy about a man whose two previous wives return to haunt him. A minor comic masterpiece of the lighter sort Professor Allardyce Nicoll

**the man who came to dinner play script: Twentieth-century Literary Criticism** Gale Research Company, 1999 Excerpts from criticism of the works of novelists, poets, playwrights, and other creative writers, 1900-1960.

**the man who came to dinner play script: The New Yorker** Harold Wallace Ross, Katharine Sergeant Angell White, 1987-08

**the man who came to dinner play script: The Producers** Luke Ford, 2004

**the man who came to dinner play script: Daily Variety** , 1963

**the man who came to dinner play script: Commonweal** , 1967-03

**the man who came to dinner play script: Stage** , 1940

**the man who came to dinner play script: The Hollywood Reporter** , 1961

**the man who came to dinner play script: Angels and Other Love Stories: A Romantic Dinner Comedy** Amy Marschak, 1996

**the man who came to dinner play script: *The Queer Encyclopedia of Music, Dance, and Musical Theater*** Claude Summers, 2012-04-24 Aficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose Symphonia expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's Lulu, opera's first openly lesbian character. And don't forget Kiss Me Kate, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by John C. Wilson, Noël Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev, Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Ailey, Rufus Wainwright, and Ani DiFranco.

**the man who came to dinner play script: Players Magazine** , 1941

**the man who came to dinner play script: New York Magazine** , 1982-02-22 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**the man who came to dinner play script: The Players Magazine** , 1940

**the man who came to dinner play script: The Sing-song Girls of Shanghai** Bangqing Han, 2007-11-30 Desire, virtue, courtesans (also known as sing-song girls), and the denizens of Shanghai's pleasure quarters are just some of the elements that constitute Han Bangqing's extraordinary novel of late imperial China. Han's richly textured, panoramic view of late-nineteenth-century Shanghai follows a range of characters from beautiful sing-song girls to lower-class prostitutes and from men in positions of social authority to criminals and ambitious young men recently arrived from the country. Considered one of the greatest works of Chinese fiction, The Sing-song Girls of Shanghai is now available for the first time in English. Neither sentimental nor sensationalistic in its portrayal of courtesans and their male patrons, Han's work inquires into the moral and psychological consequences of desire. Han, himself a frequent habitué of Shanghai brothels, reveals a world populated by lonely souls who seek consolation amid the pleasures and decadence of Shanghai's demimonde. He describes the romantic games played by sing-song girls to lure men, as well as the tragic consequences faced by those who unexpectedly fall in love with their customers. Han also tells the stories of male patrons who find themselves emotionally trapped between desire and their sense of propriety. First published in 1892, and made into a film by Hou Hsiao-hsien in 1998, The Sing-song Girls of Shanghai is recognized as a pioneering work of Chinese fiction in its use of psychological realism and its infusion of modernist sensibilities into the traditional genre of courtesan fiction. The novel's stature has grown with the recent discovery of Eileen Chang's previously unknown translation, which was unearthed among her papers at the University of Southern California. Chang, who lived in Shanghai until 1956 when she moved to California and began to write in English, is one of the most acclaimed Chinese writers of the twentieth century.