

Neil Simon Script Plaza Suite

Neil Simon's plays are to some extent a reflection of his life, sometimes autobiographical, other times based on the experiences of those close to him. What the reader of this warm, nostalgic memoir discovers, however, is that the plays, although grounded in Neil Simon's own experience, provide only a glimpse into the mind and soul of this very private man. In *Rewrites*, he tells of the painful discord he endured at home as a child, of his struggles to develop his talent as a writer, and of his insecurities when dealing with what proved to be his first great success -- falling in love. Supporting players in the anecdote-filled memoir include Sid Caesar, Jerry Lewis, Walter Matthau, Robert Redford, Gwen Verdon, Bob Fosse, Maureen Stapleton, George C. Scott, Peter Sellers, and Mike Nichols. But always at center stage is his first love, his wife Joan, whose death in the early seventies devastated him, and whose love and inspiration illuminate this remarkable and revealing self-portrait. *Rewrites* is rich in laughter and emotion, and filled with the memories of a sometimes sweet, sometimes bittersweet life.

Leon Tolchinsky is ecstatic. He's landed a terrific teaching job in an idyllic Russian hamlet. When he arrives, he finds people sweeping dust from the stoops back into their houses and people milking upside down to get more cream. The town has been cursed with Chronic Stupidity for two hundred years, and Leon's job is to break the curse. No one tells him that if he stays over twenty-four hours and fails to break the curse, he too becomes stupid. But he has fallen in love with a girl so stupid, she has only recently learned how to sit down.

A collection of vignettes including an old woman who storms a bank and upbraids the manager for his gout and lack of money, a father who takes his son to a house for sex only to relent at

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the last moment, a grafty seducer who realizes it is the married woman who is in command, the tale of a man who offers to drown himself for three rubles, etc.

"Comedy / Characters: 2 males, 4 females Scenery: Interior Mel Edison is a well paid executive of a high-end Manhattan firm which has suddenly hit the skids and he gets the ax. His wife Edna takes a job to tide them over, then she too is sacked. Compounded by the air-pollution killing his plants, and with the walls of the apartment paper-thin, allowing him a constant earfull of his neighbors private lives things cant seem to get any worse ... then hes robbed and his psychiatrist dies with \$23,000 of his money. Mel does the only thing left for him to do-he has a nervous breakdown and its the best thing that ever happened to him."--Back cover.

"Four couples arrive, in turn, from New York, Philadelphia, London and Chicago and seprately inhabit a suite at The Beverly Hills Hotel, bringing along their problems, anxieties, and comical marital dilemmas. The view from Beverly Hills will never look the same!"--Cover.

Based on the popular play by the same name, John Cariani's *Almost, Maine* is an interlinked collection of heartwarming and heartbreaking YA stories that will have you thinking about love in an entirely new way. Welcome to *Almost, Maine*, a town that's so far north, it's almost not in the United States—it's almost in Canada. And it almost doesn't exist, because its residents never got around to getting organized. So it's just . . . *Almost*. One cold, clear Friday night in the middle of winter, while the northern lights hover in the sky above, *Almost's* residents find themselves falling in and out of love in the strangest ways. Knees are bruised. Hearts are broken. Love is lost and found. And life for the people of *Almost, Maine* will never be the same. Alan is a swinging single who uses his New York apartment as a harem of sorts for his legion

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of lady friends. Buddy, his kid brother, wants to break free of his overprotective parents and moves in with Alan, hoping to emulate him in the sex department. Alan teaches Buddy his tricks of the trade and it isn't long before Buddy is stealing women away from Alan.

This clearly written guide to the Stanislavski method has long been a favorite among students and teachers of acting. Now, in light of books and articles recently published in the Soviet Union, Sonia Moore has made revisions that include a new section on the subtext of a role. She provides detailed explanations of all the methods that actors in training have found indispensable for more than twenty years. Designed to create better actors, this guide will put individuals in touch with themselves and increase personal sensitivity as well.

A portrait of three couples successively occupying a suite at the Plaza. A suburban couple take the suite while their house is being painted and it turns out to be the one in which they honeymooned 23 (or was it 24?) years before and was yesterday the anniversary, or is it today? This tale of marriage in tatters is followed by the exploits of a Hollywood producer who, after three marriages, is looking for fresh fields. He calls a childhood sweetheart, now a suburban housewife, for a little sexual diversion. Over the years she has idolized him from afar and is now more than the match he bargained for. The last couple is a mother and father fighting about the best way to get their daughter out of the bathroom and down to the ballroom where guests await her or as Mother yells, "I want you to come out of that bathroom and get married!"--Publisher's description.

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America's premier funny man and the Tony Award-winning composer of *A Chorus Line*; collaborated on this hit musical; a funny, romantic show about an established composer and his relationship with an aspiring young female lyricist, not unlike Carole Bayer Sager. Professionally, their relationship works beautifully, but ultimately leads to conflict on the home front. Of course, there's a happy ending.

"After a short stay in rehab, her best friend age-defying Toby, her daughter Polly, and Jimmy Perry, a gay actor try to help her adjust to sobriety with a jolly birthday party. Enter Lou Tanner, a former lover, who ends up giving her a black eye. The party is a wash out, the "gingerbread lady" falls off the wagon and hits the ropes once again. Later rewritten by Neil Simon as the film *Only When I Laugh* starring Marsha Mason." -- Publisher's description.

THE STORY: Rhonda, Judy and Billie are having dinner, over which they lament the fact that, while their careers are flourishing, their emotional lives are a wreck. Rhonda has just broken up with her boyfriend (but is unable to jettison the oversized

Full Length, Comic Drama / 3m, 4f / Comb. Ints/Ext. Here is part one of Neil Simon's autobiographical trilogy: a portrait of the writer as a young teen in 1937 living with his family in a crowded, lower middle-class Brooklyn walk-up. Eugene

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Jerome, standing in for the author, is the narrator and central character. Dreaming of baseball and girls, Eugene must cope with the mundane existence of his family life in Brooklyn: formidable mother, overworked father, and his worldly older brother Stanley. Throw into the mix his widowed Aunt Blanche, her two young (but rapidly aging) daughters and Grandpa the Socialist and you have a recipe for hilarity, served up Simon-style. This bittersweet memoir evocatively captures the life of a struggling Jewish household where, as his father states "if you didn't have a problem, you wouldn't be living here." "Brings a fresh glow to Broadway...In many respects his funniest, richest and consequently the most affecting of his plays."-New York Daily News "Simultaneously poignant and funny. The characters are fully dimensional, believable... An outstanding show...the best seen on Broadway in too long a time."-Variety "Hilarious comedy...His finest play...A delightful and enriching experience."-CBS-TV

The Routledge Guide to Broadway is the second title in our new student reference series. It will introduce the student to the Broadway theater, focusing on key performers, writers, directors, plays, and musicals, along with the theaters themselves, key awards, and the folklore of Broadway. Broadway is the center of American theater, where all the great plays and musicals make their mark. Students across the country in theater history, performance, and

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direction/production look to Broadway for their inspiration. While there are illustrated coffee table type books on Broadway, there are few that offer a comprehensive look at the key figures and productions of the last two centuries. The Routledge Guide to Broadway offers this information in an easy-to-use, inexpensive format that will appeal to students, professors, and theatrical professionals.

THE STORY: Andy and Norman are two earnest young men using their apartment as a publishing office for a protest magazine in San Francisco. Sophie, an Olympic swimmer and all-American girl, moves into another apartment on the same floor. Sophie ma

One of the most popular romantic comedies of the century, *Same Time, Next Year* ran four years on Broadway, winning a Tony® Award for lead actress Ellen Burstyn, who later recreated her role in the successful motion picture. It remains one of the world's most widely produced plays. The plot follows a love affair between two people, Doris and George, married to others, who rendezvous once a year. Twenty-five years of manners and morals are hilariously and touchingly played out by the lovers.

Cast size: medium.

Recent widower, writer George Schneider, is encouraged by his younger brother

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Leo to start dating again.

Neil Simon Full Length, Comedy Characters: 1 male, 7 female Combination interior and Unit set. America's premier comic playwright makes another hilarious foray into the world of modern relationships. Jake, a novelist who is more successful with fiction than with life, faces a marital crisis by daydreaming about the women in his life. The wildly comic and sometimes moving flashbacks played in his mind are interrupted by visitations from actual females. Jake's women in THE STORY: In the first play, DUNELAWN, we are in an expensive retreat for the unhappily married, where the wheel-chaired director, Dr. Pepper, dispenses a definitely unique sort of marital guidance. His theory includes complete indulgence in such

Inspired by the playwright's youthful experience as a staff writer on Sid Caesar's Your Show of Shows, with all the attendant comic drama as the harried writing staff frantically scramble to top each other with gags while competing for the attention of star madman "Max Prince."

Length: 2 acts.

Koprince (English, U. of North Dakota at Grand Forks) seeks to grant the prolific and popular playwright a measure of the serious literary attention that has passed his work by. She analyzes 16 of Simon's comedies beginning with his first

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Broadway effort, *Blow your horn* (1961) and ending with *Laughter on the 23rd floor* (1993). Koprince emphasizes Simon's versatility, craftsmanship, and willingness to experiment with the comedic form as well as the fundamentally serious nature of his plays. Small format: 5.25x7.25". Annotation copyrighted by Book News, Inc., Portland, OR

Al and Willie as "Lewis and Clark" were top-billed vaudevillians for over forty years. Now they aren't even speaking. When CBS requests them for a "History of Comedy" retrospective, a grudging reunion brings the two back together, along with a flood of memories, miseries and laughs. -- publisher description.

The complete memoirs of Neil Simon, the greatest—and most successful—American playwright of all time, the author of such iconic works as *Lost in Yonkers*, *The Odd Couple*, *Biloxi Blues*, and *The Goodbye Girl*, now with an insightful Introduction by Nathan Lane. This omnibus edition combines Neil Simon's two memoirs, *Rewrites* and *The Play Goes On*, into one volume that spans his extraordinary five-decade career in theater, television, and film. *Rewrites* takes Simon through his first love, his first play, and his first brush with failure. There is the humor of growing up in Washington Heights (the inspiration for his play *Brighton Beach Memoirs*) where, despite his parents' rocky marriage and many separations, he learned to see the funny side of family drama, as when his mother thought she saw a body on the floor in their apartment—and it turned out to be the clothes his father discarded in the hallway after a night of carousing. He describes his marriage to his beloved wife, Joan, and writes lucidly about the

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pain of losing her to cancer. *The Play Goes On* adds to his life's story, as he wins the Pulitzer Prize and reflects with humor and insight on his tumultuous life and meteoric career. "Neil Simon's terrific memoirs are worth revisiting" (New York Post). Now, with the whole story in one place, he traces the history of modern entertainment over the last fifty years as seen through the eyes of a man who started life the son of a garment salesman and became the greatest—and most successful—American playwright of all time.

Comedy Characters: 6 male, 6 female Interior Set From America's master of Contemporary Broadway Comedy, here is another revealing comedy behind the scenes in the entertainment world, this time near the heart of the theatre district. *45 Seconds from Broadway* takes place in the legendary "Polish Tea Room" on New York's 47th Street. Here Broadway theatre personalities washed-up and on-the-rise, gather to schmooz even as they lose. This touching valentine to New York

Theatre program.

At a large, tastefully-appointed Sneden's Landing townhouse, the Deputy Mayor of New York has just shot himself. Though only a flesh wound, four couples are about to experience a severe attack of *Farce*. Gathering for their tenth wedding anniversary, the host lies bleeding in the other room, and his wife is nowhere in sight. His lawyer, Ken, and wife, Chris, must get "the story" straight before the other guests arrive. As the confusions and mis-communications mount, the evening spins off into classic farcical hilarity.

Set in 1930, a world-renowned Italian tenor arrives to perform *Othello* but is too indisposed to go on.

The second in Pulitzer Prize-winning playwright Neil Simon's trilogy which began with *Brighton*

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Beach Memoirs and concluded with Broadway Bound. When we last met Eugene Jerome, he was coping with adolescence in 1930's Brooklyn. Here, he is a young army recruit during WW II, going through basic training and learning about Life and Love with a capital 'L' along with some harsher lessons, while stationed at boot camp in Biloxi, Mississippi in 1943.

Plaza Suite
Concord Theatricals

THE STORY: As described by the New York Times: When the play begins there is Harry Berlin, looking like a shaved, mustachioed beatnik who has sunk so low that honest beatniks would disown him. He has no future except to jump off the bridge and is

This adaptation is based on the timeless swashbuckler by Alexandre Dumas, a tale of heroism, treachery, close escapes and above all, honor. The story, set in 1625, begins with d'Artagnan who sets off for Paris in search of adventure. Along with d'Artagnan goes Sabine, his sister, the quintessential tomboy. Sent with d'Artagnan to attend a convent school in Paris, she poses as a young man and d'Artagnan's servant and quickly becomes entangled in her brother's adventures. Soon after reaching Paris, d'Artagnan encounters the greatest heroes of the day, Athos, Porthos and Aramis, the famous musketeers, and he joins forces with his heroes to defend the honor of the Queen of France. In so doing, he finds himself in opposition to the most dangerous man in Europe, Cardinal Richelieu. Even more deadly is the infamous Countess de Winter, known as Milady, who will stop at nothing to revenge herself on d'Artagnan and

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and Sabine ¿ for their meddlesome behavior. Little does Milady know that the young girl she scorns, Sabine, will ultimately save the day.

A comedy - straight from Broadway.

A coming of age tale that focuses on brothers Arty and Jay, left in the care of their Grandma Kurnitz and Aunt Bella in Yonkers, New York. Their desperate father, Eddie, works as a traveling salesman to pay off debts incurred following the death of his wife. Grandma is a severe, frightfully intimidating immigrant who terrified her children as they were growing up, damaging each of them to varying degrees. Bella is a sweet but mentally slow and highly excitable woman who longs to marry an usher at the local movie house so she can escape the oppressive household and create a life and family of her own. Her brother Louie is a small-time, tough-talking hoodlum who is on the run, while her sister Gert suffers from a breathing problem with causes more psychological than physical problems. Missing much of the sentimentality of the plays comprising Simon's earlier Eugene trilogy, *Lost in Yonkers* climaxes with a dramatic confrontation between embittered mother and lonely daughter that creates a permanent fissure in this highly dysfunctional family.

In the late 1950s, Mike Nichols (1931–2014) and Elaine May (b. 1932) soared to superstar status as a sketch comedy duo in live shows and television. After their

1962 breakup, both went on to long and distinguished careers in other areas of show business—mostly separately, but sporadically together again. In *Nichols and May: Interviews*, twenty-seven interviews and profiles ranging over more than five decades tell their stories in their own words. Nichols quickly became an A-list stage and film director, while May, like many women in her field, often found herself thwarted in her attempts to make her distinctive voice heard in projects she could control herself. Yet, in recent years, Nichols's work as a filmmaker has been perhaps unfairly devalued, while May's accomplishments, particularly as a screenwriter and director, have become more appreciated, leading to her present widespread acceptance as a groundbreaking female artist and a creative genius of and for our time. Nichols gave numerous interviews during his career, and editor Robert E. Kapsis culled hundreds of potential selections to include in this volume the most revealing and those that focus on his filmmaking career. May, however, was a reluctant interview subject at best. She often subverted the whole interview process, producing instead a hilarious parody or even a comedy sketch—with or without the cooperation of the sometimes-oblivious interviewer. With its contrasting selection of interviews conventional and oddball, this volume is an important contribution to the study of the careers of Nichols and May.

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