

5/22/85

ORIGINAL

7
ACT, ITEM #6
OPENING INTRODUCTION
(Sylvia Fine Kaye)

ALL

(STANDING)

SYLVIA

Good evening. My name is Sylvia Fine - and some-
times I am. Other times I just throw my hands up -
and wait to see if anyone will catch them. To-
night we're going to investigate the origins of
musical comedy with sets, costumes and orchestra-
tions as close to the original shows as possible.
We call it the Spark and the Glue. The "spark"
being what started it and the "glue" what made
it stick and become our only indigenous art form.
Anyhow, the song you just almost heard was part
of the "spark" the title song from "Leave It To
Jane" - and if it weren't for Gilbert and Sullivan,
who did not write it, it never would have been
written.

To begin at the beginning, Gilbert and Sullivan
were the grandparents of musical comedy - not
vaudeville, burlesque, minstrel shows or
"The Black Crook"^W produced in 1866 which has
often been mistakenly called the first musical
comedy. ~~It was~~ actually no more than a shotgun
wedding between a German melodrama and a French
Ballet Company whose theatre had burned down.
[And it became a wildly successful extravaganza
featuring overdone scenery, underdone costumes
and overweight girls.]

(MORE)

ACT, ITEM #6
OPENING INTRODUCTION
(CONT'D)

STAND

SYLVIA (CONT'D)

But it took from 1878 when Gilbert and Sullivan's
 SAY "HMS" Pinafore, ~~[I LOVE TO SAY...]~~ I KNOW ITS H.M.S. PINAFORE BUT I LIKE TO SAY "HMS" PINAFORE, took America by storm until 1917

for anyone to figure out their secret - [although
 it was as plain as the nose on Gilbert's face - JG
 which was pretty plain.]

- * For the first time anywhere lyrics were as
- * important as music, - music of style and
- * quality. And lyrics were witty, literate, lyric
 and satiric and if you think this is a panegyric
 IT IS.
 you're right.

} JG?

MUSIC IS ALONE IN FIRST PLACE

[In grand opera ~~it's~~ ^{the} music hands down and tonsils] FIRST LINE (LEAN EFFX) ^{FOR} ^{ED}
 up - and everybody dies. ^G The more people that
 die the grander the opera. Then there is comic
 opera, - everybody dies, but they die happy.
 This makes it funny. And in those all-day Wagner
 operas everybody dies, - including the people
 in the audience who forgot to bring lunch. ^{HE WON ALL THOSE}

[In the late 18th century Mozart ^{HE} took a quantum
 leap for musical theatre by incorporating
 BEFORE ACADEMY AWARDS

(MORE)

SYLVIA (CONT'D)

~~the spirit of singspiel into his work and writing~~

- * ~~opera about human beings instead of gods and~~
- * ~~WRITING~~
~~goddesses in~~ a delightful kind of Upstairs-Downstairs
Drawing Room Opera.] I'm talking, of course, about
no less than "The Marriage of Figaro", and "Cosi
Fan Tutti" which I have been known to call
"Tutti's cozy fanny" with no disrespect. Al-
though the style was adopted by Rossini, and then
adapted by Offenbach, too often to suit me, Gilbert
and Sullivan were much closer in style and spirit
to Mozart.

~~In a Gilbert and Sullivan score, as in Mozart, in~~

- * ~~addition to a hit song like "Poor Little Buttercup"~~ } SET
~~even the plot songs were catchy.~~

Let's demonstrate with a little plot song from
"The Mikado".] ~~It takes longer to tell the plot~~
~~than it is to sing the song but here goes.~~
~~Before The Mikado arrives in town, Ko-Ko the~~
~~Lord High Executioner has to cut off somebody's~~
~~head. Anybody's. But nobody is in a hurry to~~
~~oblige him. Suddenly, Nanki-Poo volunteers. He~~
~~is the heir apparent to the throne of Titipu,~~
~~(but disguised as a second trombone, a very~~

(MORE)

ACT, ITEM #6
OPENING INTRODUCTION
 (CONT'D)

SYLVIA (CONT'D)

~~slippery profession.) He's in love with Yum-Yum, Ko-Ko's ward and fiancée. He says that if he is allowed to marry Yum-Yum to whom he has already lost his heart, he will at the end of a month cheerfully lose his head. Everything is great until Yum-Yum discovers that when a husband is beheaded his wife is buried alive. She is not crazy about that. The three of them talk it over in a very polite, or what Fanny Brice used to call a quaint dainty song. So "Here's a~~

- * Howdy Do" sung for you by Christine Andreas -
BROADWAY ~~STAR OF THE~~
 star of "On Your Toes", Clive Revill - a ~~noted~~
 BROADWAY PRODUCTION of "ERMA LA DOUCE" AND "OLIVER",
 British actor, and Peter Noone - and if you don't
- * recognize Peter behind the Japanese make-up,
 he's Herman of "Herman's Hermits".

(INTO: "HERE'S A HOWDY DO")

SITING / STANDING

1/2

ACT, ITEM #8
INTRO "THEY DIDN'T
BELIEVE ME"
(Sylvia Fine Kaye)

SYLVIA

For the next forty years ~~the theatre was full of burlesque, vaudeville, minstrel shows and extravagant spectacles inspired by "The Black Crook", up to and including the Ziegfeld Follies. Plus the Harrigan and Hart and George M. Cohan Shows which were primarily comedic plays with music, rather than musicals. But above and overall, there was a world-class epidemic of operetta. Music was still alone in first place, but tho' the lyrics were in English, it was very hard to tell, because most of the actors - a term I use loosely, were opera stars manqué who sang in a language I call "Singers' English".~~ ^{SO THAT} "I love you" became "Ah Lahve Yeu". [One of my favorites is that great V. Herbert song written in a throat specialists office - "Aaah sweet mystery of life at last I've found you, aaah".] ~~You notice I didn't say Herbert and somebody as one doesn't say Mozart and somebody or Verdi and somebody. Except for Gilbert and Sullivan~~ ^{IT WAS NOT} not until musical comedy came along ~~were the~~ ^{THAT} names of composers and lyricists forever linked, as in Rodgers and Hart, George and Ira Gershwin,

(MORE)

ACT, ITEM #8
INTRO "THEY DIDN'T
BELIEVE ME"
(CONT'D)

1/2

(THAT)

SYLVIA (CONT'D)

~~etc. when the lyrics and music became all of a~~
* ~~piece, and the operative word quality.~~

~~The words sometimes tell the music which way~~
~~to go. The music sometimes tells the lyric which~~
* ~~way to go. And the music punctuates~~

~~the lyric with invisible commas, periods and~~
~~parentheses. When Rodgers and Hart asked the~~
~~young man, "Have you met Miss Jones?", they~~
~~wrote, "Have you met Miss Jones?". If they had~~
~~wanted to ask Miss Jones is she had met the~~
~~young man, they would have written, "Have you~~
~~met, Miss Jones?".~~

WHEN I WAS A CHILD

~~On the other hand I used to hear my mother sing~~
* ~~a World War I song - "Til We Meet Again" - try~~
* ~~as I might I just couldn't understand the first line~~

[(PLAY & SING)]

SYLVIA

SMILE THE WHILE I KISS YOU SAT-A-DOO?

SYLVIA
IT'S THE DAY AFTER

What is a satadoo? ~~Like There-a-doo~~, Fri-da-doo,
~~Sat-a-doo?~~ Years passed - I was a mother when
I figured it out. It could only work in 4/4 time.
~~OR 2/4 TIME~~

[(PLAY AND SING)]

(MORE)

IN 3/4 TIME IN WHICH ITS WRITTEN THE ACCENT IS ON THE
WRONG SYLLABLE. & YOU HEAR SAT-A-DOO. IN 3/4 OR 4/4.

ACT, ITEM # 8
 INTRO "THEY DIDN'T
 BELIEVE ME"
 (CONT'D)

THE MUSIC WOULD PUT THE ACCENT ON
 THE RIGHT SYLLABLE. SYLVIA (CONT'D)

Sad adieu, adyew being Tin Pan Alley for the
 French Adieu, which ~~could have~~ rhymed with
 Ah Love yeu and ~~we'd be~~^{WE'RE} back in operetta in
 1911.

- * But on a Sat-a-doo in 1914, to
 be exact, we heard the first sound of a new
 kind of music, that would dominate the
 theatre for the next fifty years. ~~IT WAS~~ ¹ Interpo-
 lated into "The Girl From Utah", ~~AND~~ in a world
 of whirling waltzes, it was a love song that
 (came out of left field) - with a built in
 fox trot beat - and a lovely, limpid,
 declarative melody that has proved to be
 timeless. ~~The song? "They Didn't Believe~~
~~Me". The composer?~~ ^{IT WAS WRITTEN BY} The comparatively un-
 known - Jerome Kern. ^{AND} It will be sung for
 * us by the Broadway star of "Fanny", and "The
 Girl Who Came to Supper"

Florence Henderson.

CHANGE SHOT L

"out of
 left field?"

"RE MIX
 MUSIC UNDERSCORE"

(INTO: "THEY DIDN'T BELIEVE ME")

ACT, ITEM # 10
 INTRO "LEAVE IT TO JANE"
 PART II
 (Sylvia Fine Kaye)

2
 STAND

SYLVIA

So there we have the first ingredient of what would become musical comedy - the rest would be taken care of by two accidents, a brainwave and a little trial and error.

The first accident - The smallest theatre in New York with only 299 seats was empty. The brainwave - Elizabeth Marbury, a fine literary agent, had an idea. How about a very small musical show for a very small theatre, with a very small chorus, a very small orchestra and a very small cast. And to write it? A very small man with a very big talent. ~~Who else - but her client~~ Jerome Kern. A young man who wanted to do something new - ~~to get rid of the lavish claptrap and corset stays of operetta~~ and do modern musicals about ordinary people with songs fitted naturally into the plot. Goodbye royalty in disguise and castles on the Rhine. Hello boy meets girl on the Staten Island Ferry. And to write the book? ~~Who else - but her client~~ Guy Bolton.

And to write the lyrics? Anybody! ~~Schyler Green~~
^{So}
~~and fourteen interpolaters~~ - The first try,

(MORE)

2

Stand

ACT, ITEM #10
INTRO "LEAVE IT TO JANE"
PART II
(CONT'D)

SYLVIA (CONT'D)

"Nobody Home", was no home run, - The second
 * try, "Very Good Eddie" was very good indeed -
 * ~~thanks to the Kern melodies and a lively~~
 * ~~book about two accidentally separated and re-~~
 * ~~mixed honeymoon couples~~, but there
 * was still one key ^{The lyrics} ingredient missing. However, on opening night
 history appeared in the person of P.G. Wodehouse
 a one-time would be collaborator of Kern's in
 England, and later famous as the creator of
 Jeeves, that paragon of ^{ENGLISH} ~~British~~ butlers, who
 gave unparalleled advice on love, how to fall
 out of it and money, how to come into it.

At supper after theatre with Bolton and Kern
 X he pointed out that there they were, ^{IN A TINY THEATRE} with a
 totally attentive audience, ~~in a tiny theatre~~
~~where every word could be heard~~. Why then,
 did they not have lyrics worth listening to?
 First class lyrics like Gilbert's, fresh,
 funny, imaginative - good enough to go with
 Kern melodies! "If you will write them, O.K.",
 said Kern. "Pip Pip", said Wodehouse, - and
 on that pregnant note they went into labor and DS

(MORE)

ACT, ITEM #
 INTRO "LEAVE IT TO JANE"
 PART II
 (CONT'D)

SYLVIA (CONT'D)

American Musical Comedy was born, - and it was
 a boy. Oh Boy! to be exact. And that's

VLS OH BOY
 Song COVER

exactly what the critics said, O-H capital
 B-O-Y exclamation point! [Many years later

"Oklahoma" used the same exclamation point. ^Iand

WONDER IF THAT'S WHY IT WAS
 it became a hit too.]

But OH BOY was the first
 show with the hallmark of Musical Comedy, ~~which~~
~~separated it from all musical theatre that~~

~~preceded it~~ the lyrics were as important as

the music. Like Gilbert, Wodehouse proved that

he could (not only) write ballads ^{AS} as in ["Til the
 Clouds Roll By"] ~~and~~ a comedy song that was

* actually funny - ["When It's Nesting Time in Flatbush" -

WHICH WAS

a take-off on a then current hit "When It's
 Apple Blossom Time in Normandy" - a ripe title
 for satire.]

1 (SINGING)

I myself, before I'd ever heard of "Nesting

Time in Flatbush" wrote for a picture called

UP IN ARMS, [PIANO] "When It's Cherry Blossom Time in

Orange New Jersey We'll Make a Peach of a

Pear."]
 IM NOT CRAZY ABOUT MY SINGING. ARE YOU

Anyhow ^{WAS}with OH BOY^{off} and running [Wodehouse

and Kern were going to do even better before

the year was out -]

(MOPE)

ACT, ITEM #
INTRO "LEAVE IT TO JANE"
PART II
(CONT'D)

(INTO: NEWSREEL FOOTAGE)

SYLVIA (V.O.)

The year was 1917 and in many ways it was a turning point year. America entered World War I - turning the tide for the Allies against Germany, the Russian Revolution totally changed the course of the twentieth century and Nathan's famous hot dogs were introduced in Coney Island for 5¢ a dog - mustard, relish and bicarbonate.

The teaching of German was banned from the Public Schools, German opera was dropped by the Met, and all families named "Spritzenwasser" changed their names to "Fontaine".

Douglas Fairbanks and Mary Pickford went on tour to sell Liberty Bonds, and an item named "Liberty Cabbage" appeared on restaurant menus, proving that a rose by any other sauerkraut would smell as bad.

W. TRUCK

Jasha Heifetz - made his American debut, and George M. Cohan's "Over There" was such a hit even Caruso made a record on which he sang "Hovey Day".

TRUCK 5107

(MORE)

ACT, ITEM #
INTRO "LEAVE IT TO JANE"
PART II
(CONT'D)

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200
201
202
203
204
205
206
207
208
209
210
211
212
213
214
215
216
217
218
219
220
221
222
223
224
225
226
227
228
229
230
231
232
233
234
235
236
237
238
239
240
241
242
243
244
245
246
247
248
249
250
251
252
253
254
255
256
257
258
259
260
261
262
263
264
265
266
267
268
269
270
271
272
273
274
275
276
277
278
279
280
281
282
283
284
285
286
287
288
289
290
291
292
293
294
295
296
297
298
299
300
301
302
303
304
305
306
307
308
309
310
311
312
313
314
315
316
317
318
319
320
321
322
323
324
325
326
327
328
329
330
331
332
333
334
335
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
352
353
354
355
356
357
358
359
360
361
362
363
364
365
366
367
368
369
370
371
372
373
374
375
376
377
378
379
380
381
382
383
384
385
386
387
388
389
390
391
392
393
394
395
396
397
398
399
400
401
402
403
404
405
406
407
408
409
410
411
412
413
414
415
416
417
418
419
420
421
422
423
424
425
426
427
428
429
430
431
432
433
434
435
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454
455
456
457
458
459
460
461
462
463
464
465
466
467
468
469
470
471
472
473
474
475
476
477
478
479
480
481
482
483
484
485
486
487
488
489
490
491
492
493
494
495
496
497
498
499
500
501
502
503
504
505
506
507
508
509
510
511
512
513
514
515
516
517
518
519
520
521
522
523
524
525
526
527
528
529
530
531
532
533
534
535
536
537
538
539
540
541
542
543
544
545
546
547
548
549
550
551
552
553
554
555
556
557
558
559
560
561
562
563
564
565
566
567
568
569
570
571
572
573
574
575
576
577
578
579
580
581
582
583
584
585
586
587
588
589
590
591
592
593
594
595
596
597
598
599
600
601
602
603
604
605
606
607
608
609
610
611
612
613
614
615
616
617
618
619
620
621
622
623
624
625
626
627
628
629
630
631
632
633
634
635
636
637
638
639
640
641
642
643
644
645
646
647
648
649
650
651
652
653
654
655
656
657
658
659
660
661
662
663
664
665
666
667
668
669
670
671
672
673
674
675
676
677
678
679
680
681
682
683
684
685
686
687
688
689
690
691
692
693
694
695
696
697
698
699
700
701
702
703
704
705
706
707
708
709
710
711
712
713
714
715
716
717
718
719
720
721
722
723
724
725
726
727
728
729
730
731
732
733
734
735
736
737
738
739
740
741
742
743
744
745
746
747
748
749
750
751
752
753
754
755
756
757
758
759
760
761
762
763
764
765
766
767
768
769
770
771
772
773
774
775
776
777
778
779
780
781
782
783
784
785
786
787
788
789
790
791
792
793
794
795
796
797
798
799
800
801
802
803
804
805
806
807
808
809
810
811
812
813
814
815
816
817
818
819
820
821
822
823
824
825
826
827
828
829
830
831
832
833
834
835
836
837
838
839
840
841
842
843
844
845
846
847
848
849
850
851
852
853
854
855
856
857
858
859
860
861
862
863
864
865
866
867
868
869
870
871
872
873
874
875
876
877
878
879
880
881
882
883
884
885
886
887
888
889
890
891
892
893
894
895
896
897
898
899
900
901
902
903
904
905
906
907
908
909
910
911
912
913
914
915
916
917
918
919
920
921
922
923
924
925
926
927
928
929
930
931
932
933
934
935
936
937
938
939
940
941
942
943
944
945
946
947
948
949
950
951
952
953
954
955
956
957
958
959
960
961
962
963
964
965
966
967
968
969
970
971
972
973
974
975
976
977
978
979
980
981
982
983
984
985
986
987
988
989
990
991
992
993
994
995
996
997
998
999
1000

(STANDING) SYLVIA (V.O.) (CONT'D)

And on another day, August 28th, LEAVE IT TO JANE the new [Kern-Bolton-Wodehouse show danced its * way up town into the Longacre Theatre.] - STU ?

(OUT OF: NEWSREEL FOOTAGE)

SYLVIA

Because to everyone's astonishment and joy OH BOY was still packing them in at the Princess,

* LEAVE IT TO JANE had to be adapted to a larger * theatre. / That was the second accident,

[And ~~that's~~ how we got the first prototype of musical comedy as it was to be;] More chorus girls, larger orchestra, more elaborate sets and costumes, but always and forever that new American phenomenon [the triple threat singer, dancer, actor - invented of necessity by

* Musical Comedy because the cast and chorus had been so small. THAT EVERYBODY HAD TO DO EVERYTHING

'So, LEAVE IT TO JANE, our first Football Musical, was based on THE COLLEGE WIDOW, a hit by a wit named George Ade. And this is the plot. Honest. The football mad students of Atwater College take one look at their pathetic football team

} TOO MANY GRAPHICS

1 CONT

ACT, ITEM #
 INTRO "LEAVE IT TO JANE"
 PART II
 (CONT'D)

SYLVIA (CONT'D)

and decide there is no hope, - unless they can steal Billy Bolton, the super-star football player away from Bingham College. Of which his father is president yet. And get him to play under an assumed name for "Dear Old Atwater" which wasn't very old and was no place near water. Why he had to play under an assumed name when he could have played under a football helmet I will never know. And furthermore, how did they plan to pull this crazy thing off? *AS*

No problem. They would simply leave it to Jane, daughter of the president of Atwater and the Theda Bara of Pottsville Junction. And Jane is the kind of cookie for whom this is a piece of

cake. She is played tonight by Christine Andreas, *MOST RECENTLY OF "HERE'S A HOWDY DO"* leading lady in the Broadway revivals of MY FAIR

LADY, OKLAHOMA, and most recently, ON YOUR TOES.

So let's go back to the beginning and Leave It To Jane, Jane... *TURN THE WHOLE THING OVER TO*

→ BE INTRO?

} MUSIC UNDERSCORE

(INTO: "LEAVE IT TO JANE" - PART II)

ACT, ITEM #
 INTRO "LEAVE IT TO JANE"
 PART II
 (CONT'D)

(INTO: NEWSREEL FOOTAGE)

SYLVIA (V.O.)

The year was 1917 and in many ways it was a turning point year. America entered World War I - turning the tide for the Allies against Germany, the Russian Revolution totally changed the course of the twentieth century and Nathan's famous hot dogs were introduced in Coney Island for 5¢ a dog - mustard, relish and bicarbonate.

The teaching of German was banned from the Public Schools, German opera was dropped by the Met, and all families named "Spritzenwasser" changed their names to "Fontaine".

Douglas Fairbanks and Mary Pickford went on tour to sell Liberty Bonds, and an item named "Liberty Cabbage" appeared on restaurant menus, proving that a rose by any other sauerkraut would smell as bad.

W. TRACK **SWEETEN** *6/107*

Jasha Heifetz - made his American debut, and George M. Cohan's "Over There" was such a hit even Caruso made a record on which he sang "Hovey Day".

(MORE)

1 STANDING

Kranz

ACT, ITEM #
INTRO "CLEOPATTERER"
(Sylvia Fine Kaye)

SYLVIA

While Jane is practicing her wiles on Billy Bolton - Flora, the college's half time waitress and full time half wit, is serving ICE CREAM punch at the college dance, and trying for the 7th year in a row to snag a college man for herself. Which she figures she could do easily if she were only somebody else. Like that irresistable Queen of Egypt, Cleo-Patterer. She is played tonight by ^{ONE} ~~that~~ ~~talented lady~~ ^{OF MY FAVORITE PERFORMERS} featured in Broadway as the reluctant bride in "Company" and loved ^{THE WAITRESS} throughout the world of TV as Vera - Beth Howland.

(INTO: "CLEOPATTERER")

:1 SITTING

ACT, ITEM #
 INTRO "FASCINATING
 RHYTHM"
 (Sylvia Fine Kaye)

SYLVIA

The Princess Theatre shows were the spark that lit the beacon for the generation to follow - and what a dazzling array that WAS. ~~turned out to be.~~ By some historic happenstance America had bred within that one generation an extraordinary number of all-time-great composers and lyricists, and triple threat performers. ^{JUST IMAGINE} ~~Imagine,~~ having George and Ira Gershwin, Dick Rodgers and Larry Hart, Vincent Youmans, Oscar Hammerstein, Cole Porter, Schwartz and Dietz plus Irving Berlin and Jerry Kern all writing at the same time. For such performers as - Fred and Adele Astaire, Gertie Lawrence, Marilyn Miller, Al Jolson, Victor Moore, Bill Gaxton, Jeanette McDonald, Bert Lahr, Eddie Cantor, Fannie Brice, Beatrice Lillie, Libby Holman, Clifton Webb, Ruby Keeler, Ray Bolger, Grace Moore, Ed Wynn, Will Rogers, Bobby Clark, Irene Dunne, and Jimmy Durante. And this was the generation which supplied the glue that made Musical Comedy stick, - with innovations and variations that kept it alive and vital. The first

(MORE)

SITTING

ACT, ITEM #
 INTRO "FASCINATING
 RHYTHM"
 (CONT'D)

SYLVIA (CONT'D)

significant variation came only seven years later, in 1924, with the sound of a lone clarinet pushing against the edge of a blue note, - sliding and soaring from a low F to a high B flat and into a casual spill of notes that would forever spell jazz from New York to the far reaches of the world.

*CLARINET
 MUSIC
 WIDER

(PLAY PIANO
 CLARINET)

[That, of course, was the opening of The Rhapsody in Blue] - CHECK - NOT IN 5/4" written in 3 weeks between rehearsals for a show, by a 25 year old talented genius named George Gershwin.

If anyone here has never heard of George Gershwin, ~~will~~ ^{WOULD} you ~~stand~~ ^{STEP} up please, and I will welcome our first visitor from Mars.

In 3 weeks Rhapsody made him an overnight sensation - ~~OKAY I'LL SAY IT AGAIN...~~ and he enjoyed every minute of it. His exuberance was totally disarming and everyone loved the fact that he was outrageously and contagiously in love with every note he wrote, and he played every one of them everywhere he went. Since he was a prodigious pianist this worked out to every-

(MORE)

1 SITTING

ACT, ITEM #
 INTRO "FASCINATING
 RHYTHM"
 (CONT'D)

SYLVIA (CONT'D)

one's delight including his own. But not
 for George Kaufman, who said that the only
 drawback to writing a show with Gershwin
 was that he played the songs so often
 before the show opened that when it finally
 did the audience thought they were seeing
 a revival.

feel like

But 1924 was not only the year that Gershwin
 brought jazz into the concert hall but also
 the year in which he, in his first big Broad-
 way hit LADY BE GOOD, found ^A the way to ^{TRANSLATE}
 jazz into ^{AN IDIOM} the theatre. ^{He translated it into} ~~He translated it into~~
~~an idiom which became what most of the world~~
~~thought of as jazz.~~

~~And jazz it was, except for those elements~~
~~which would not translate well into the theatre --~~
~~the free wheeling sound of a Dixieland band --~~
~~and the open end, free riding improvisation~~
~~that is the heart and soul of pure jazz -- To~~
~~show how revolutionary, THAT WAS AND~~
~~put this into perspective, that year the two~~

most popular songs were "Indian Love Call" and
 "PIANO
 "Spearmint...".

CANT BE FOR MY SINGING ...

Geographic
 ORIGIN SITES
 REAKE
 DIVERSE
 CHANGES
 CAML

(MORE)

1

ACT, ITEM #
 INTRO "FASCINATING
 RHYTHM"
 (CONT'D)

SYLVIA (CONT'D)

1:27:30
 But LADY BE GOOD was remarkable for a number of things. It was the first starring vehicle for Fred and Adele Astaire, and most important of all, it marked the beginning of Gershwin's full time collaboration with his brother Ira, - one of our all time great lyricists - as wry, shy and self effacing as his brother was flamboyant. Words were Ira's toys and he loved to play games with them - ^{AS} for instance, that delightful song

he wrote for Astaire and Rogers -

? POSSIBLE 2

[PIANO

"I SAY TOMAYTO AND YOU SAY TOMAHTO,

I SAY POTAYTO AND YOU SAY POTAHTO,

TOMAYTO, TOMAHTO, PATAYTO, POTAHTO,

LET'S CALL THE WHOLE THING OFF."

The most remarkable performance of it was given by a British lady who sang, "I say tomahto and you say tomahto," - and could never figure out what was wrong.

So, the Gershwins became collaborators not because they were brothers, but because their talents were ~~such~~ a perfect mesh. They adored each other, they respected each other and they fought each other to a stand-

(MORE)

ACT, ITEM #
INTRO "FASCINATING
RHYTHM"
(CONT'D)

SYLVIA (CONT'D)

still, until they got a song that was absolutely seamless, and sounded as if the music and lyrics had come out of one head. Let's take for instance, "Fascinating Rhythm", the song that best embodies the new sound of music - with its nervous rhythms and the cocky strut of the second strain, and the almost hypnotic lyric which is totally inseparable from the music and makes you syncopate the music absolutely right.

FRANK JAMES

461 8111

461 7145

PHOENIX
602-279 9975

TO END
(DEMONSTRATE)

FASCINATING RHYTHM YOU'VE GOT ME ON THE GO

FASCINATING RHYTHM I'M ALL AQUIVER
DADAH DA

- * Would you like to try it?
- * FASCINATING RHYTHM YOU'VE GOT ME ON THE GO
- * FASCINATING RHYTHM I'M ALL AQUIVER

Out
- SWEETENING

THAT WAS A LITTLE BETTER. AND TO DEMONSTRATE

I'm pretty square - and even I sing it right!

[BUT IT WILL BE DONE FOR YOU EVEN BETTER BY GREGG BURGE, ONE OF THE STARS]

But not as right as one of our bright young stars who was featured with Gregory Hines and

X AUDIENCE SHOT

~~OF~~ ~~Winton~~ ~~Battle~~ in that Broadway hit, "Sophisticated Ladies" - ~~and wait 'til you see him in the new movie~~

JUST BUT IT WILL BE

- * "A Chorus Line" and wait 'til you see him here, and
- * now tonight - Mr. Gregg Burge.

(INTO: FASCINATING RHYTHM)

EXTEND APPL SHOT AFTER SONG

SWEETENING

ACT, ITEM #
INTRO "THOU SWELL"
(Sylvia Fine Kaye)

(INTO: NEWSREEL FOOTAGE)

SYLVIA (V.O.)

ALL

So we leave George and Ira Gershwin to write
* hit after hit after hit and only three years later, in
1927 America was riding a bull market living
high on the hog and putting on the dog.

It was the time of bootleggers, rum-runners,
flappers and rumble-seat sitters. The Holland
Tunnel connected New York with New Jersey,
and Charles Lindbergh, the Lone Eagle con-
nected New York with Paris -- with only a
chicken sandwich for company.

The German economy was taking a nose-dive,
the world was talking disarmament and the
League of Nations was just talking.

In Paris, Epstein finished his "Madonna and
Child" - Picasso finished ^{HIS} "The Seated Woman"
and The Brooklyn Dodgers finished third.

But on Broadway the streets were alive, the
chorus girls were kicking and a Connecticut
Yankee woke up in King Arthur's court to the
sound of music - and lyrics, written by
Richard Rodgers and Lorenz Hart.

(OUT OF: NEWSREEL FOOTAGE)

(MORE)

REV. 5/20/85

ACT, ITEM #
INTRO "THOU SWELL"
(CONT'D)

SYLVIA (CONT'D)

It swept into town like a new broom and marked another step forward in the history of musical comedy.)

In tracing that history it's fascinating to note that ~~Jerome Kern was Dick Rodgers' first idol - and all the Kern, Bolton, Wodehouse~~ ^{CONJECTURED, WHAT OTHER KINDS OF CAREER MIGHT HAVE BEEN CHOSEN BY ROGERS & HART THE GERS'S} ~~AND EVEN COLE P. IF IT HADN'T BEEN FOR KEAN & WODE--- BOTH OF WHOM THEY~~ ^{AND EXACTLY THE SAME WAS TRUE OF GEORGE GERSHWIN.}

^{ABSOLUTELY IDOLIZED AND WHO INSPIRED} Quite independently, Ira Gershwin and Larry Hart ^{WERE TO FOLLOW IN THEIR FOOTSTEPS} were passionate fans of P.G. Wodehouse and W.S. Gilbert - that's what started them writing lyrics.

Where George Gershwin's music had muscles and

legs, Dick Rodgers' music had wings. Where Ira's

lyrics were warm, optimistic and playful, Larry

* Hart's were sharp and ironic, wistful and haunting.

[Oddly enough, Rodgers and Hart made their first real dent not with a book musical but in a revue called the GARRICK GAITEIES with a song called

1 * ^{PIANO RE-READ} "Manhattan". The music was so free and fresh

and the lyric so intricate and impudent that it

danced it's way into everyone's feet and latched

itself around every New Yorkers heart. And they sang

it to their children who sang it to their

children who sang it to their children and ^{I JUST} ~~will~~

^{SANG} start it for you - which ^{SHOULD} ~~could~~ finish it.

(MORE)

ACT, ITEM #
 INTRO "THOU SWELL"
 (CONT'D)

(DEMO - START 1ST CHORUS, START 2ND CHORUS) P. 31A

MOVE
 TO PREVIOUS *
 *

SYLVIA

WE'LL HAVE MANHATTAN, THE BRONX
 AND STATEN ISLAND TOO...
 WE'LL GO TO GREENWICH, WHERE MODERN MEN
 ITCH TO BE FREE...

If ~~Rodger's music was like anybody's it was probably closest to Kern's. But they shared something else - they were each always eager to try new approaches - to improve, add dimension, enlarge the horizons and enrich the quality of book musicals.~~ [I WERE

~~FORCED against a wall with a gun to my head, and asked to name the two people who had done most to develop and advance Musical Comedy - it would not be the cerebral types one would~~

* expect, - the lyricists or bookwriters, ^{BVT} ~~but Kern and~~

~~Rodgers, those two great romantic melodists. KERN AND RODGERS. AND I KNOW THIS TO I knew them each very well and we talked about DE TRVE it often.~~

AND

* When Rodgers chose an American classic, - Mark Twains' Connecticut Yankee, as the basis for a show, it was ~~a first,~~ a conscious attempt to raise the quality and substance of the book. [RE-SHOOT]

(MORE)

ACT, ITEM #
INTRO "THOU SWELL"
(CONT'D)

SYLVIA (CONT'D)

And musical books at that time were so thin
their underwear was showing.

Presto, chango - it became one of Rodgers
and Hart's longest running hits. Faithful
* to Mark Twains except for an updated prologue.

At a black tie wing ding in Hartford,
Connecticut, Faye Morgan is so angry at her
fiance for flirting with another girl that
she hits him over the head with a champagne
bottle. I don't know what year the cham-
pagne was, but he wakes up in the 6th century, -
on the road to Camelot, - where he sees a
great looking dame...dressed for Halloween.
She also talks funny. He finally manages to
communicate with her in a language that is
a cross between old English and American
slang consisting of many gadzooks, zounds,
yea verilyls and wouldst--ss.

More than slightly encouraged he forsooths
his way into a song. Fortunately for us it's
Rodgers at his breezy best and Larry Hart
with the very first lyric ever written in
Ameriglish. It is called "Thou Swell" and
will be sung and danced by the first Broadway

(MORE)

ACT, ITEM #
INTRO "THOU SWELL"
(CONT'D)

1

SYLVIA (CONT'D)

MISS

star of "A Chorus Line" - Donna McKechnie and
the Broadway star of "Bye, Bye Birdie" - MR.
Dick Van Dyke.

(INTO: "THOU SWELL")

REV. 5/24/85 PM

ACT, ITEM #
INTRO "TO KEEP MY LOVE
ALIVE"
(Sylvia Fine Kaye)

1 THIS ~~ISN'T~~ ^{SYLVIA} IN THE SCRIPT - BUT I THINK THEY ^{RE} RE-SHOOT ←
Meanwhile Queen Morgan Le Faye - the Kings FABULOUS TOGETHER

half sister and full time witch, comes to court hunting for a man - because she is clean out of husbands - seven out of seven to be exact. (She got rid of every spouse when he lost his spice, and she wants to eat her cake while she still has teeth.)

For the 1943 revival, Rodgers and Hart added a new song about all that. It was called "To Keep My Love Alive", which she certainly did not. Although it was to be the last lyric Larry Hart ever wrote, he died only three days after opening night, of pneumonia brought on by drink - brought

on ^{BY} ~~my~~ heartbreak, - it still sparkles with ^{SHALL WE ADD VESTLE} malice in the palace. And a little ~~bestle~~ ^{vestle} in the ^{pebble} ~~pebble~~. And we include it tonight in tribute to Larry Hart, probably the most versatile of all our great lyricists.

X TO AND
X TO SYLVIA

It will be sung by the star of Noel Cowards ^{OF "COMPANY"} "Sail Away", and ^{WHAS} ~~was~~ comeback from a triumphant thirteen year stay in London ^{REALLY} Just to sing for you tonight, Miss Elaine Stritch. ^{SWC}

(INTO: "TO KEEP MY LOVE ALIVE")

ACT, ITEM #
 INTRO "ECLIPSE SCENE"
 (Sylvia Fine Kaye)

RE-~~EDIT~~ SHOOT

1 SAT
 SYLVIA
 SHE'S VERY SPECIAL... SHE REALLY IS
 NOW When the Yankee gets into King Arthur's

Court he immediately proceeds to antagonize

Merlin the great magician, by pulling a

fish out of his collar and a flag out of

* his nose. He then so needles the king that

he orders him burned at the stake at high

noon on this 21st day of June 548. 21st

day of June 548? THAT'S SOUNDS THE YANKEE SAYS TO HIMSELF
 Familiar!...Let's see...

↔ - 1492 - Columbus...1066 - Battle of

Hastings, - ...548, - Total eclipse of the

sun! Gadzooks and holy cat! That might

save his life. NOW Let us proceed ~~now~~ to the

burning question. ~~Can a Connecticut Yankee~~

fool all of King Arthur's Court with ~~his~~ HIS BEHIND

blind sight foresight, ~~from the Farmer's Almanac?~~

Merlin - Clive Revill, Morgan - Elaine Stritch,

Sandy - Donna McKechnie, The Yankee - Dick

AND Van Dyke, King Arthur - ~~a~~ OUR Rock Hudson

~~star.~~

(INTO: ECLIPSE SCENE)

1 (STANDING)

SYLVIA

Not quite two months later a lavish musical
 NAMED
 called "Show Boat sailed into the Ziegfeld
 Theatre and made history. And with "Show Boat" -
 Jerry Kern, this time with Oscar Hammerstein,
 created another new form; - only ten years

- * after he, Belton, and Wodehouse had fathered the
 first Musical Comedy. ^{THIS NEW FORM, WHICH EVENTUALLY}
~~It was~~ based on Edna
 Ferber's best selling novel and there is no
 REVOLUTIONARIED MUSICAL THEATRE DIDNT REALLY
 EMERGE TILL CAROUSEL WHICH WAS WRITTEN
 way to exaggerate the impact, the importance,
 BY HAMMERSTEIN AND ROSEN
 the quality, the range of emotion and the
 SHOW BOAT (3)
 truth of that score. Broadway had never seen
 the like of it, ~~no one had~~. It kept every
 promise the Kern talent and musicianship had
 ever made - and revealed a new Hammerstein -
 a lyricist and a dramatist of tenderness,
 compassion and power. ~~But most important for~~
 the theatre, although it was originally pre-
 sented as a musical comedy, - there was no
 question that it was something else^{NEAN} - and more!

A colorful ~~and amusing~~ story about show business
 on the Mississippi, - in the 1880's - it was
 also about a romantic love affair that becomes

(MORE)

ACT, ITEM # A
 INTRO "SHOW BOAT"
 FILM CLIPS
 (Sylvia Fine Kaye)

INSERT CAROUSEL
 IN HERE

RE - SHOOT

ACT, ITEM # A
 INTRO "SHOW BOAT"
 FILM CLIPS
 (CONT'D)

1 STANDING

SYLVIA (CONT'D)

an unhappy marriage - and about the tragedy arising from miscegenation, - which is hard enough to pronounce let alone to write about in a musical. Kern and Hammerstein did it with the score that combined the best elements of Musical Comedy with the dramatic and melodic scope of an American folk opera and that was a "first" and it required a new description. They decided on "Musical Play", - which is quite different from a play with music. It's like the difference between a penthouse and an apartment with some windows open. ~~And they came up with a dazzling cast.~~ Because no matter how brilliantly a show is written, unless you have performers who can deliver it, you can forget it. Even that cast was surpassed in the 1932 revival, and most of them were starred in the 1936 black and white film which is, astonishingly enough, very much like the original stage version.

So TONIGHT I WOULD LIKE
 Because of that I want you to see excerpts from that film - with Paul Robeson, Helen Morgan - and the girl who understudied the leading lady on Broadway, then starred in

(MORE)

ACT, ITEM # A
INTRO "SHOW BOAT"
FILM CLIPS
(CONT'D)

RE-SHOOT

SYLVIA (CONT'D)

the road company and got her first big break
in this picture - Miss Irene Dunne.

Let's start very near the beginning - the
chance meeting of Magnolia - daughter of the
captain of the Show Boat played by Irene
Dunne - and Gaylord Ravenal the quintessential
Mississippi gambler played by Alan Jones.

(INTO: "MAKE BELIEVE" - FILM CLIP)

(FROM DIALOGUE TO HAND KISSING)

ACT, ITEM # B
"MAKE BELIEVE"
(Film Projection)

"MAKE BELIEVE"
(Film Projection)

(IN CUE: LET'S SUPPOSE WE'VE JUSTME -)

(OUT CUE:

(TOTAL:

1:55:44 CLEAN TAIL CLIP

(INTO: INTRO "SHOW BOAT" FILM CLIP - "OL' MAN RIVER")

51/52

ACT, ITEM # C
INTRO "SHOW BOAT"
FILM CLIPS
(CONT'D)

1 STAND

SYLVIA

Then Magnolia, absolutely ecstatic over the handsome stranger rushes to ask Joe, a deckhand, played by Paul Robeson, what he knows about him. Joe who doesn't want to say, gives her a famous equivocal answer.

(INTO: "OL MAN RIVER" - FILM CLIP)

ACT, ITEM # D
"OL' MAN RIVER"
(Film Projection)

"OL' MAN RIVER"
(Film Projection)

BETTER ASK DE DE WIVER WAT HE THINKS

(IN CUE: BETTER ASK DE OL' RIVER WHAT HE THINKS)

(OUT CUE:

(TOTAL:

(INTO: INTRO "SHOW BOAT" FILM CLIP - "CAN'T HELP LOVIN' THAT MAN OF MIN

ACT, ITEM # E
 INTRO "SHOW BOAT"
 FILM CLIPS
 (CONT'D)

SYLVIA

Meanwhile Magnolia has been telling Julie about the dashing stranger. Julie and her husband Steve are the stars of the SHOW BOAT - he is white, she is an octoroon, passing, - because miscegenation is against the law. Kern and Hammerstein were strongly advised to drop all that, - it was too touchy and serious and would spoil the show. But they refused to compromise.

In the next scene you will see an excellent example of the use of a song in a dramatic context - exposing emotional cross-currents, character relationships and plot essentials that turn up later - like the little shuffle Magnolia does. Julie is played by the legendary Helen Morgan and Queenie is played by Hattie McDaniel.

(INTO: "CAN'T HELP LOVIN' THAT MAN OF MINE" - FILM CLIP)

ACT, ITEM # F
 "CAN'T HELP LOVIN'
 THAT MAN OF MINE"
 (Film Projection)

"CAN'T HELP LOVIN'
 THAT MAN OF MINE"
 (Film Projection)

(IN CUE: ON STAIRS)

(OUT CUE:

(INTO: INTRO "SHOW BOAT" FILM CLIP - "BILL")

(TOTAL:

REV. 5/20/85

RE READ

1

EXTEND AND SH

X SYLVIA

SYLVIA

Soon after, Julie is betrayed to the sheriff

and she and Steve are forced to leave or

face criminal charges. Years pass. Ravenal

and Magnolia have been married, had a child,

and he's left her because of his shameful

gambling debts. Desperate, she auditions for

a job in a night club where we see Julie

* again. Steve has been killed. And she is alone,

shopworn and an alcoholic. Magnolia audi-

tions with Fish Gotta Swim and That shuffle.

Julie recognizes her and goes on a binge so

Magnolia can get the job. The scene begins

with Julie singing a song originally written

by Kern and Wodehouse for "Oh Lady Lady" a

* Princess Theatre show. It was taken out, then

tried in several other shows until Kern found

a home for it in "Show Boat".

It was used

exactly as ^{WHEN} Wodehouse wrote it. Here is Miss

Helen Morgan singing the song that made her famous.

(INTO: "BILL" FILM CLIP)

"BILL"
(Film Projection)

(INTO: INTRO "HEAT WAVE")

ACT, ITEM # G
INTRO "SHOW BOAT"
FILM CLIPS
(CONT'D)

ALL

RE-SHOOT/READ

ACT, ITEM # H
"BILL"
(Film Projection)

(IN CUE: PIANO MU)

(OUT CUE:

(TOTAL:

1 SITTING

ACT, ITEM #
INTRO "HEAT WAVE"
(Sylvia Fine Kaye)

SYLVIA

I once asked Edna Ferber what she thought when Jerry asked for the rights to musicalize her book. "I thought he was crazy", she said. "My romantic story of the great river with chorus girls running all over the deck? [But then when he played "Old Man River" for me I just cried and cried" -]

(RUN END OF FILM UNDER) (V.O.)

Edna who was called "Ferber" by her friends - or Hatchet Face - or Acid Tongue - She said, "I cried and cried. I thought that ^{AND} the song would surely outlive me and outlive Jerry." AND SHE WAS RIGHT.

1 (FILM)

The next steps forward in Musical Comedy were made by dancing feet. And we get there by way of Berlin, not Germany, but Irving.

(NEWS NUGGET)

(V.O.)

^{SUGGESTING} The year was 1933 - four years after Wall Street laid an egg and the yolk was not funny. Hemlines were heading for the floor. So was the stock market. Corporate and personal fortunes were being wiped out and fewer babies were born with silver spoons in their mouths which made it

(MORE)

ACT, ITEM #
 INTRO "HEAT WAVE"
 (CONT'D)

SWEETENING

SYLVIA (V.O.) (CONT'D)

easier to understand what they were saying.
 The only growing industry was unemployment.
 When Roosevelt was inaugurated, Hoover lost
 his job, swelling the ranks of the unemploy-
 ed by one.

Spanning the Hudson between New York and
 New Jersey was the beautiful new George
 Washington Bridge - but it was too late for
 George, whose old bridge was terrible.

(NEWS NUGGET - ~~END~~)

SYLVIA *V.O.*

SWEETENING
 And terrible was the word for the Broadway
 box-office. The one smash hit of the season
 being a show written by two very talented
 gents - Moss Hart and Irving Berlin.

I'm sure many of you know Jerome Kerns' classic
 answer when he was asked what place Berlin had
 in American Music. ^{JERRY} He said, "Irving Berlin
 has no place in American Music - he is American
 Music." ^{on cam} ("Alexander's Ragtime Band", "All Alone",
 "Always", "Blue Skies", "White Christmas",
 "God Bless America", ^{SO MUCH} /and^A more - so simple, they're
 the hardest thing to write.)

(MORE)

ACT, ITEM #
 INTRO "HEAT WAVE"
 (CONT'D)

?

~~SWEETEN~~

SYLVIA (CONT'D)

Moss Hart, of course, was one of America's most distinguished playwrights. The name of the show was AS THOUSANDS CHEER which they did. Every night. [Although it was a revue, it made significant contributions to Musical Com, as they ^{CALL IT} say in London.] It had a central theme, ^{IT} was totally topical, had sharper satire and more panache than most book shows of the time. The Moss Hart sketches were hilarious and the score was dynamite! ~~Would you believe~~

- * "Easter Parade"? And it was the first major show to use an established, serious choreographer. And to use a recognized dance company as part of the fabric of the show. It set the precedent for Balanchine, Agnes de Mille, Jerry Robbins ^{AND AS THEY SAY IN BROOKLYN} and all of them there
- * cats. The choreographer ^{WAS} - Charles Weidman.

[One of the numbers, "Heat Wave", brought on by a lady who made her seat wave. Sung by the great Ethel Waters, danced by the Humphrey-Weidman dance company! ^{AND IN} - Tonight, ~~is~~ tribute to Irving Berlin, Moss Hart, Charles Weidman and Ethel Waters - here is "Heat Wave"

(MORE)

REV. 5/20/85

ACT, ITEM #
INTRO "HEAT WAVE"
(CONT'D)

SWEET

SYLVIA (CONT'D)

danced by the Workshop Ensemble of The Dance
Theatre of Harlem, ~~the company just featured~~
~~at the Metropolitan Opera in PORGY AND BESS~~

- * and sung by the lady who starred in the
- * Broadway Show "Your Arms Are Too Short To Box With God" *TO O.C.*
- * *AND ON Cam* who is pretty great herself. - Miss Patti LaBelle.]

(INTO: "HEAT WAVE")

10:32:05

10:32:20

SYLVIA

Eddie, I'm glad to see you.

EDDIE

Thank you.

SYLVIA

I was glad to see you last night too. I'm delighted to see you here tonight while we're doing "Boys From Syracuse" because I've been wanting to ask you - what did it feel like to be the star, a very young star of a ^{GREAT} [young] smash hit Broadway musical on opening night?

EDDIE

You think you're insane, mad, it's such an excitement with the - - here I was with my first musical ~~Alvin Theatre, Broadway,~~ ~~Rodgers and Hart George Abbott, Balanchine~~ and so on - I had this great song - I was so excited about - waiting for my cue - beautiful costumes - Noel Coward was in the ^{LOVE AND} house that night and Lyndea Fontaine - ~~THE~~ President of the United States - I'm trying to remember who - Ulysses S. Grant I think it was.

SFK
OH IN THOSE DAYS
THAT WOULD
SCARE ME

(MORE)

EDDIE (CONT'D)

~~So there I stood in the wings it was a~~
~~ghastly moment I must tell you I was~~
~~waiting in the wings for my 16 bars~~ *ALL of sudden* I
 realized I was going to throw up, and
 I said "Oh please god not now...I'll do
 anything for you..." He was very kind
 and once I heard my music I rushed out
 there, "This can't be love because I
 feel so well..." - So I was home, it was
 marvelous.

SYLVIA

Eddie, I know you came from the middle-
 west. How did you sustain yourself?
 How did you eat? When you first came to
 New York.

EDDIE

~~Like everybody else did borrowed money~~
~~or whatever but you miss a few meals of~~
~~course. But it was exciting because of~~
~~Broadway, The Big Apple and Times Square -~~
~~while I was singing in Cincinnati and~~
~~Chicago and St. Louis, Minneapolis and~~
~~so forth...you meet a lot of song pluggers~~
~~guys who come out to New York and try to~~

(MORE)

EDDIE (CONT'D)

~~get you to sing their songs on the radio~~
 when I got into New York I had quite a few
 friends and this one fellow was very kind
 and took me over to 50th and Broadway -
 the _____ at noon everyday musicians
 would gather there wearing tuxedos with
 their horns - it's high noon - all free-
 lancing - a fellow would go around - kind
 of an operator - and he'd say what do you
 do? And you'd say, "I sing." Okay I got
 a job for you. It would pay \$25.00. And
 he'd do this with his hand - and you knew
 he was really meaning 4. But he had to
 do that because in negotiations ^{THESE} were union
 spies who were going to give you a hard
 time. So then you'd say, "Oh, \$25.00, I've
 got to have \$30.00." And you'd try to
 get him up a buck here. ^{AND SO} Finally you'd
 settle on \$27.50 which was \$4 and a half.
 So you hung on that way.

SYLVIA

~~What was the night that you wound up at the
 Polish something, the Polish Pals, Grand
 Paradise Ballroom something.~~

(MORE)

EDDIE (CONT'D)

~~what a life you have, Rome, Vienna, Paris~~
~~all that kind of thing, at that point her~~
~~husband, up in the balcony got really irri-~~
~~tated with what was going on down there-~~
~~and he picked up one of those big leather~~
~~chairs and dropped it - trying to hit me~~
~~down on the main floor and it hit me - oh~~
~~this is my song - I've got to...~~

SYLVIA

Back to the theatre, back to Boys From
Syracuse, ~~that sounds to dangerous to me.~~
~~Back to Boys From Syracuse, you worked with~~
~~George Abbott before that, didn't you?~~

EDDIE

In "Brother Rat" and "Room Service" yes.

SYLVIA

I saw you in the movies in "Brother Rat" -
I remember, but ~~tell me~~, George Abbott was
not a fan of the Stanislavsky method. ~~isn't he?~~

EDDIE

No he was a very practical man, very dis-
ciplined - ~~one of the great priviledges of~~
~~my life - to have me in his shows - but he~~
~~didn't stand for any - for example,~~ "I remem-
ber in rehearsal he said to this young man
now as you enter you cross the stage and go

(MORE)

EDDIE (CONT'D)

over and stand by that window and this
 was one of the Stanislavsky style ^{PLAYERS}
~~plays~~
 and he stood there for a moment and the
 kid said, "~~what is my mood, why do I~~
~~go there,~~ what is motivation to go to
 the window Mr. Abbott." And Mr. Abbott
 said, "Conway, you're motivation is
 you're weekly salary check." ~~And that~~
~~settled that, get to the window.~~

SYLVIA

Now Balanchine, what was he like?

EDDIE

He was a genius and fascinating. I
 worked with him also on "On Your Toes" ^{IN} -/
~~we~~ ^{WHEN} we made the film. I was not much of a
 dancer, [←] but anyway [←] I went over to
 the Warner lot to meet him that time and
 he said ~~- he was going to describe the~~
~~ballet "Slaughter On 10th Avenue" to me~~
~~and he said let's go to my house - go~~
 there this afternoon for dinner and we'd
 talk about it. So we drove and we drove
 off Sunset - got just past Beverly Hills
 Hotel when all of a sudden, he'd been
 thinking about it the whole time, he said,
 "Stop car." I stopped the car and he said

(MORE)

EDDIE (CONT'D)

"Get out of car." So I got out on the curb there on the Boulevard, ^{ON} Sunset, he said now "Slaughter On 10th Avenue."

I'm Zorina, you're Eddie, you pick me up and lift me and lasade, ^{AND} we did kind of a little dance up there, he said, "No, no, no" He said, "You're Zorina, I'm Eddie," ^{AND} he picked me up and threw me around like that - now there are hundreds of cars going by watching these two nuts on Sunset - but that's how I learned Slaughter...

SYLVIA

I always wondered why they had such a long light on Whittier and Sunset... Now I know. Do you remember ^{IN} ~~the opening~~ ~~song of~~ Boys From Syracuse, ~~that the father~~ sings. ~~It's really a textbook lesson on the economy of lyrics with that crazy, confused plot,~~ where the father describes the whole plot - takes care of it in 12 lines.

EDDIE

Unsuccessfully I might add - I could never figure out what the story was, ~~I know what you mean. I had two twins that looked alike.~~

(MORE)

SYLVIA (CONT'D)

~~So we have~~ one Antipholus and one Dromio from Syracuse - each a bachelor right, and right there in Ephesus, where he's landed - there's the other Antipholus and Dromio both of them married.

EDDIE

Which leads to a little hanky and a ~~great~~^{GOOD} deal of panky. Yes, I remember that part.

SYLVIA

The local Antipholus is married to Adriana?

EDDIE

Yeah.

SYLVIA

He is a dedicated playboy as I remember and a great stay-out. Do you remember what he replies when the Dromio asks him "Don't you miss home cooking?"

EDDIE

He said, "Yes, whenever possible."

SYLVIA

Alright.

EDDIE

I remember that.

(MORE)

SYLVIA

So we're going to meet Adriana sewing
with her ladies - what else did she
have to do - singing Rodgers, I think
loveliest waltz...

EDDIE

FALLING IN LOVE WITH LOVE IS FALLING
FOR MAKE BELIEVE...

SYLVIA

With that understated heartbreak of
the lyric. And it will be sung -
you will be thrilled to hear - by that
sparkling prima donna of the Metropolitan
opera - also known to non-opera goers
as the lady who calls "Taxi."

EDDIE

10:42:37 Miss Roberta Peters.

SYLVIA

You got it.

REV. 5/24/85 PM

ACT, ITEM #
INTRO "FALLING IN LOVE
WITH LOVE"
 (Sylvia Kaye Fine)

(INTO: NEWSREEL FOOTAGE)

ALL

SYLVIA (V.O.)
~~1938~~ **WE NOW JUMP FROM HEAT WAVE TO THE COLD WAR OF 1938, WHICH**
 was a year when ~~the world~~, as they say in the

* ~~THE~~
 * Bronx, "they should of stood in bed." [Germany
~~THE WORLD~~

and Russia were using Spain as a rehearsal
 hall for World War II, while Neville Chamberlain
 and his umbrella were happily proclaiming
 "Peace in our time".] In America, xerox, the

ball point pen, the Wasserman test and Super-
 man all got off to a flying start, - at

Carnegie Hall the first jazz concert was given
 by Benny Goodman who had them jumping in the
 aisles - and Orson Welles had half of Hoboken

*GRAPHIC OF MET
 GET CARNEGIE
 LOSE STILL
 KEEP FILM*

jumping out of bed and running from the
 Martians - [who according to his radio drama,
 were at that very moment invading New Jersey.]

But New Yorkers didn't believe it for a
 second - with the whole world to choose from
 who would pick New Jersey? Why not Hollywood
 where Disney presented the first feature
 length cartoon, ("Snow White and the Seven
 Dwarfs", while in London Hitchcock appeared
 with "The Lady Vanishes" and Shakespeare
 made his debut on Broadway as co-librettist
 of a musical.

~~(OUT OF NEWSREEL)~~

(NEWSREEL)

(MORE)

ACT, ITEM #
INTRO "FALLING IN LOVE
WITH LOVE"
(CONT'D)

SYLVIA (CONT'D)

* It was "The Boys From Syracuse" who were romping around the stage of the Alvin Theatre to a ^{score} by Rodgers and Hart - inspired by Shakespeare's "Comedy of Errors" ~~(SIXTY SIX YEARS AGO)~~ if I am not mistaken, and they certainly weren't.

JWM SHAKESPEARE

~~To quote the review by Richard Watts - "if you have been wandering all these years what was wrong with "Comedy of Errors" it was waiting for a score by Rodgers and Hart and direction by George Abbott. Not bad.~~

"Boys From Syracuse" combined all the elements of development we've been talking about tonight,

**

[and talking and talking... and talking...]

EDIT OUT
SUP GRAPHIC

(MORE)

GOOD
STET
SYLVIA

ACT, ITEM #
INTRO "THIS CAN'T BE
LOVE"
(SYLVIA FINE KAYE)

RE-SHOOT

The Syracuse Antipholus is strongly attracted to Luciana, the sister of Adriana whose husband is the Ephesus Antipholus, but she now thinks that the Syracuse Antipholus is the Ephesus Antipholus and it is the Ephesus who puts the emphasis on other women. So Luciana, the sister of Adriana is bewildered to find that she feels a heretofore unfelt feeling for the Syracuse Antipholus who she thinks is the Ephesus Antipholus and her sister's husband. But the Syracuse Antipholus who knows he is not the Ephesus Antipholus can't understand why she is confused - Playing Luciana, darling Donna McKechnie and playing the Syracuse Antipholus, dauntless Dick Van Dyke.

(INTO: "THIS CAN'T BE LOVE")

ACT, ITEM #
 INTRO "SING FOR YOUR
 SUPPER"/CLOSING TALK
 (Sylvia Fine Kaye)

1 SHTING

SYLVIA

RE-SHOOT

One night George Abbott, Rodgers and
 Hart and Balanchine were trying to
 figure out what to do with a scene late
 in the second act that ~~was not~~ ^{WASN'T} working -
~~Adriana, Luciana and Luce are alone -~~
~~the Ephesus Antipholus is in jail -~~
~~his Dromio out looking for bail and the~~
~~Boys from Syracuse hitting the trail -~~
~~AND THEY'RE~~
~~the women are tired of being trustworthy,~~
 loyal, friendly, obedient, cheerful,
 thrifty and reverent. Better be a
 courtesan, a butterfly. "How about a
 song bird?", says Rodgers and/or Hart -
 "How about solving the scene with a
 * song?" - "Why not?", said Abbott - ^{GEORGE} "How about
 * writing a trio for all of them?" ^{THREE} Up jumps
 Balanchine, "Trio! Make like song for
 girl singers - like Boswell Sisters - ~~±~~
~~will stage."~~ With their fingers crossed,
 Rodgers and Hart started to write which
 * is not easy to do in that position. Abbott
 went on the the next scene - Balanchine
 started to study Jitterbugging, Trucking,

(MORE)

ACT, ITEM #
 INTRO "SING FOR YOUR
 SUPPER"/CLOSING TALK
 (CONT'D)

SYLVIA (CONT'D)

Pecking and Susie-Q-ing.)

And it worked - like a charm! And
that's what makes good musical comedy -
 a merging of top talents inspiring each
 other to work their brains to the bone -
 and it is very hard work, but enjoying
 every second of it - to create something
 that seems easy come, easy go - and this
 kind of concentrated effort and the joy
 of it was contributed by all the wonder-
 fully talented people we've talked about
 tonight. [And, in addition, Harrigan and
 Hart, George M. Cohan, Ziegfeld, revues,
 minstrel shows, burlesque and vaudeville,
they helped create the American know how -]
 the tight string that holds it all together -
 that made ^{AMERICAN} Musical Comedy a purely American,
 inimitable art form.

W POSSIBLE GRAMMARS

OKAY

- * As for those three ladies -
- * Balanchine did
- * stage them as a take-off on The Boswell
 Sisters - who were the Andrew Sisters of

(MORE)

(1) **RE-TAKE SHOOT**

1ST REVISION



ACT, ITEM #6
OPENING INTRODUCTION
(Sylvia Fine Kaye)

(STANDING)

SYLVIA

Good evening. My name is Sylvia Fine - and some -
times I am. Other times I just throw my hands up -
and wait to see if anyone will catch them.

Tonight we're going to investigate the origins of
musical comedy with sets, costumes and
orchestrations as close to the original shows as
possible. We call it the Spark and the Glue. The
"spark" being what started it and the "glue" what
made it stick and become our only indigenous art
form. Anyhow, the song you just almost heard was
part of the "spark"-the title song from "Leave It
To Jane" - and if it weren't for Gilbert and
Sullivan, who did not write it, it never would have
been written.

again

To begin at the beginning, Gilbert and Sullivan
were the grandparents of musical comedy - not
vaudeville, burlesque, minstrel shows or
"the Black Crook", produced in 1866, which has often
been mistakenly called the first musical comedy.
Actually it was no more than a shotgun wedding between
a German melodrama and French Ballet Company
whose theatre had burned down. And it became a wildly
successful extravaganza featuring overdone scenery,
underdone costumes and overweight girls.

(MORE)