

SYLVIA FINE KAYE'S...
MUSICAL COMEDY TONIGHT

II



SYLVIA FINE KAYE'S...
MUSICAL COMEDY TONIGHT

II

VTR: November 6,7 1980

NETWORK: PBS

AIR: February 11, 1981

PRODUCER:
Sylvia Fine Kaye

EXECUTIVE PRODUCER:
Herbert Bonis

DIRECTOR:
Tony Charmoli

WRITER:
Sylvia Fine Kaye

SYLVIA FINE KAYE'S...
MUSICAL COMEDY TONIGHT - II

Dena Pictures, Incorporated
9100 Sunset Blvd., Suite 255
Los Angeles, California 90069
(213) 276-7017

STAFF AND CREW LIST

TITLE	NAME & ADDRESS	PHONE
PRODUCER	SYLVIA FINE KAYE P.O. Box 750 Beverly Hills, Ca. 90213	275-5531
EXECUTIVE PRODUCER	HERBERT BONIS 9100 Sunset Blvd. #255 Los Angeles, Ca. 90069	276-7017 (o)
DIRECTOR/ CHOREOGRAPHER	TONY CHARMOLI 1271 Sunset Plaza Dr. Los Angeles, Ca. 90069	855-0181
ASSOCIATE PRODUCER	JOHN MEANS 12401 Filmore #403 San Fernando, Ca. 91342	896-4089 (h) 276-7017 (o)
WRITER	SYLVIA FINE KAYE P.O. Box 750 Beverly Hills, Ca. 90213	275-5531
WRITING CONSULTANT	HERBERT BAKER 8278 Hollywood Blvd. Los Angeles, Ca. 90069	650-5483 (h) 650-2471 (o)
CASTING AND PRODUCTION CONSULTANT	GUS SCHIRMER 1403 N. Orange Grove Los Angeles, Ca. 90046	876-5044
ART DIRECTOR	ROMAIN JOHNSTON 1741 Ivar Los Angeles, Ca. 90028	469-8563 (h) 461-4326 (o)
ASSISTANT ART DIRECTOR	DEBE HENDRICKS 4105 Minerva Los Angeles, Ca. 90066	391-2195 (h) 461-4326 (o)
MUSICAL DIRECTOR	PETER MATZ 8170 Beverly Blvd. Los Angeles, Ca. 90048	277-4837 (h) 655-4030 (o)
COSTUME DESIGNER	BILL HARGATE 2752 Hollyridge Los Angeles, Ca. 90068	464-8922 (h)
	1153 N. McCadden Hollywood, Ca. 90028	462-2100 (o)



SYLVIA FINE KAYE'S MUSICAL COMEDY TONIGHT - II
STAFF AND CREW LIST - CONT'D.

3.

TITLE	NAME & ADDRESS	PHONE
TECHNICAL DIRECTOR	JIM JOHNSON 1406 Graynold Glendale, Ca., 91202	242-2774 (h)
MAKE-UP	CLAUDE THOMPSON 4379 Farmdale St. No. Hollywood, Ca., 91604	843-7061 (h)
MAKE-UP	MILLIE GRASSE 11509 Riverside Drive No. Hollywood, Ca., 91601	487-0939 (h)
MAKE-UP		
MAKE-UP		
HAIRDRESSER	GAIL ROWELL	(805) 252-2660 (h)
STAGE MANAGER	BOB GREENE Fern Ann Falls Road Chatsworth, Ca., 91311	882-1409 (h)
STAGE MANAGER	JIM SMITH 8522 Walnut Drive Los Angeles, Ca., 90046	654-8048 (h)
PROPERTY MASTER	MAX PITTMAN	506-6055 (h)
LIGHTING GAFFER	PETE RITTER Acey Decy Equipment Co. 5420 Vineland Ave. No. Hollywood, Ca., 91601	766-9445 (o)
CAMERAMAN	MIKE KEELER	557-3276 (h)
CAMERAMAN	HANK GIVING	769-2212 (h) 782-4234 (h)
CAMERAMAN	RICK CASWELL	659-3514 (h)
CAMERAMAN	ROCKY DANIELSON	985-7943 (h)
CAMERAMAN	JOE BLAISDAIL	352-6790 (h)

SYLVIA FINE KAYE'S MUSICAL COMEDY TONIGHT - II

STAFF AND CREW LIST - CONT'D.

3A.

TITLE	NAME & ADDRESS	PHONE
AUDIO	DOUG NELSON	360-0967 (h)
VIDEO CONTROL	CHUCK REILLY	769-7987 (h)
VTR	DUKE DUBUC	340-3644 (h)
HOUSE P.A.	NORMAN SCHWARTZ Best Audio	763-2378 (o) 886-6256 (h)
CUE CARDS	BARNEY McNULTY 1715 W. Verdugo Ave. Burbank, Ca., 91506	464-8080 (o) 981-3312 (h)
REMOTE FACILITIES/ POST PRODUCTION	PACIFIC VIDEO 809 North Cahuenga Blvd. Los Angeles, Ca., 91506 Contact - BUD MURPHY	462-6266 (o)
MAINTENANCE SUPERVISOR	RICK EDWARDS	462-6266 (o)
A-2	KLAUS LANDSBERG	462-6266 (o)
AUDIO UTILITY	FRANK LINDER	462-6266 (o)
VIDEO TAPE EDITOR	DAVID FOSTER	462-6266 (o)
SCHEDULING	SANDY	462-6266 (o) 276-9037 (h)

TITLE	NAME & ADDRESS	PHONE
LIGHTING EQUIPMENT	Acey Decy Equipment Co. 5420 Vineland Ave. No. Hollywood, Ca., 91601	766-9445
PRE-RECORD	T.T.G. 1441 N. McCadden Place Los Angeles, Ca., 90028	464-7391
NEWSREELS AND MAIN TITLE	OAKHURST PRODUCTIONS 6855 Santa Monica Blvd., Suite 200 Los Angeles, Ca., 90038 Contact - STU BERNSTEIN EYTAN KELLER	467-1163
STILL PHOTOGRAPHS	COLOR LAB 742 North Cahuenga Blvd. Hollywood, Ca., 90028	461-2916
REHEARSAL HALLS	GEORGE SCHLATTER PRODUCTIONS 8338 Beverly Blvd. (between Flores & Sweetzer) Contact - GARY NECESSARY THE REHEARSAL HALL	655-1400 852-9448
	HOLLYWOOD MASONIC TEMPLE 6840 Hollywood Boulevard Hollywood, Ca., 90028 Contact - FRANK LACKEY	464-7269
TAPING LOCATION	WILSHIRE EBELL THEATRE 4401 W. 8th Street Los Angeles, Ca., 90005 Contact - JOEL ASHLEY PRODUCTION PHONES	939-1128 933-1044 933-1045
KCET CONTACT	BILL LAMB KCET 4401 Sunset Boulevard Los Angeles, Ca., 90027	667-9350
ATTORNEYS	GIBSON, DUNN AND CRUTCHER 2029 Century Park East Los Angeles, Ca., 90067 Contact - DON PARRIS	552-8658
ACCOUNTANTS	CAPELL, FLEKMAN, COYNE & CO. 315 South Beverly Drive Beverly Hills, Ca., 90212 Contact - VICTOR ROSE	553-0310

UNIONS	AFTRA 1717 North Highland Ave. Hollywood, Ca., 90028 Contact - MARSHA CASALY	461-8111
	AFM 817 North Vine Street Los Angeles, Ca., 90038	462-2161
REHEARSAL COFFEE	PROFESSIONAL COFFEE SERVICE	837-7155
THEATRE COFFEE	HOLLYWOOD COFFEE SERVICE	664-7200
MIMEO	SUNSET INSTA-PRINT 9109 Sunset Boulevard Los Angeles, Ca., 90069	273-6297
STILL PHOTOGRAPHER/ PRODUCTION ASST.	Shelley R. Bonus 130 S. Canon Beverly Hills, Ca. 90212	271-8646
PORTABLE DRESSING ROOMS	HETTEL-ALTMAN RENTALS 6323 Sepulveda Blvd. Van Nuys, Ca., 91408 Contact - ALFRED HALSTEIN DAVE ALTMANS	873-6151 997-6622
RUNNER	NANCY FINGERHOOD	782-9466 (h)
PRODUCTION ASSISTANT	SUSAN HECHT LEE	995-4659 (h)

SYLVIA FINE KAYE'S MUSICAL COMEDY TONIGHT II --		SHORT RUNDOWN	
		START:	00:59:58
1.	KCET OPENING	:07	01:00:05
2.	BLACK	:01	01:00:06
3.	UNDERWRITER CREDIT	:06	01:00:12
4.	OPENING BILLBOARDS	1:18	01:01:30
5.	GREETING & MONTAGE (Sylvia Fine Kaye)		
6.	OPENING (Sylvia Fine Kaye)	2:51	01:04:21
7.	NEWSREEL - "FINIAN'S RAINBOW" (Sylvia Fine Kaye V.O.)	1:18	01:05:39
8.	INTRO-"FINIAN'S RAINBOW" (Sylvia Fine Kaye)	1:04	01:06:43
9.	INTRO & "THIS TIME OF THE YEAR" (Sylvia Fine Kaye)	:42	01:07:25
10.	TALK-"FINIAN'S RAINBOW" (Sylvia Fine Kaye)	:40	01:08:05
11.	INTRO-"HOW ARE THINGS IN GLOCCAMORRA" (Sylvia Fine Kaye)	:18	01:08:23
12.	"HOW ARE THINGS IN GLOCCAMORRA" (Nancy Dussault)	1:56	01:10:19
13.	INTRO-"WHEN I'M NOT NEAR THE GIRL I LOVE" (Sylvia Fine Kaye)	:58	01:11:17
14.	"WHEN I'M NOT NEAR THE GIRL I LOVE" (Jack Lemmon, Cindy Ashley)	2:48	01:14:05

SYLVIA FINE KAYE'S MUSICAL COMEDY TONIGHT II -- SHORT RUNDOWN CONT.

15. INTRO-"THE BEGAT" (Sylvia Fine Kaye)	2:46	01:16:51
16. "THE BEGAT" (Burton Lane)	2:15	01:19:06
17. NEWSREEL - "SOUTH PACIFIC" (Sylvia Fine Kaye V.O.)	1:06	01:20:12
18. INTRO-"SOUTH PACIFIC" (Sylvia Fine Kaye)	1:42	01:21:54
19. INTRO-"SOME ENCHANTED EVENING" (Sylvia Fine Kaye)	:30	01:22:24
20. "SOME ENCHANTED EVENING" (Sergio Franchi, Bonnie Franklin)	4:36	01:27:00
21. INTRO-"THERE'S NOTHING LIKE A DAME" (Sylvia Fine Kaye)	:27	01:27:27
22. "THERE'S NOTHING LIKE A DAME" (Larry Storch, Dancers, Singers)	2:56	01:30:23
23. INTRO-"I'M IN LOVE WITH A WONDERFUL GUY" (Sylvia Fine Kaye)	:14	01:30:37
24. "I'M IN LOVE WITH A WONDERFUL GUY" (Bonnie Franklin)	1:41	01:32:18
25. INTERVIEW WITH JOSHUA LOGAN (Sylvia Fine Kaye, Joshua Logan)	7:38	01:39:56
26. INTRO-"HONEY BUN" (Sylvia Fine Kaye)	:29	01:40:25
27. "HONEY BUN" (Bonnie Franklin, Larry Storch, Dancers)	2:31	01:42:56
28. NEWSREEL - "LADY IN THE DARK" (Sylvia Fine Kaye V.O.)	1:40	01:44:36

SYLVIA FINE KAYE'S MUSICAL COMEDY TONIGHT II -- SHORT RUNDOWN CONT.

29. INTRO-"LADY IN THE DARK" (Sylvia Fine Kaye)	6:26	01:51:02
30. "LADY IN THE DARK" -- SCENE (Danny Kaye, Lynn Redgrave, Richard Crenna, Cathleen Cordell)	3:13	01:54:15
31. "LADY IN THE DARK" -- CIRCUS (Danny Kaye, Lynn Redgrave, Richard Crenna, Dick Beard, Dancers, Singers)	9:03	02:03:18
32. INTRO DANNY KAYE TALK (Sylvia Fine Kaye)	1:23	02:04:41
33. DANNY KAYE TALK (Sylvia Fine Kaye, Danny Kaye)	7:33	02:12:14
34. INTERMISSION (Announcer V.O.)	:30	02:12:44
35. NEWSREEL - "SWEET CHARITY" (Sylvia Fine Kaye V.O.)	1:31	02:14:15
36. INTRO-"SWEET CHARITY" (Sylvia Fine Kaye)	1:34	02:15:49
37. "BIG SPENDER" (Annette Charles, Lorraine Fields, Female Dancers)	2:02	02:17:51
38. INTRO-"IF MY FRIENDS COULD SEE ME NOW" (Sylvia Fine Kaye)	:27	02:18:18
39. "IF MY FRIENDS COULD SEE ME NOW" (Juliet Prowse)	3:15	02:21:33
40. INTRO-"THERE'S GOTTA BE SOMETHING BETTER THAN THIS" (Sylvia Fine Kaye)	:21	02:21:54

SYLVIA FINE KAYE'S MUSICAL COMEDY TONIGHT II -- SHORT RUNDOWN CONT.

41. "THERE'S GOTTA BE SOMETHING BETTER THAN THIS" (Juliet Prowse, Annette Charles, Lorraine Fields)	3:24	02:25:18
42. GOODNIGHTS (Sylvia Fine Kaye)	:06	02:25:24
43. FINALE (Entire Cast)	2:05	02:27:29
44. CREDITS & CLOSING	1:12	02:28:41
45. BLACK	:01	02:28:42
46. UNDERWRITER CREDIT	:06	02:28:48
47. PBS LOGO	:12	02:29:00

DELIVERY TIME: 01:29:02 (NON-DROP)

CAST LIST: STARRING IN ALPHABETICAL ORDER

ANNETTE CHARLES "Sweet Charity" (Nickie) SS# 557-76-6658	Manager: Bernard & Suzanne Lax 9105 Carmelita Avenue, Ste. 1 Beverly Hills, Ca. 90210	550-7646
RICHARD CRENN "Lady In The Dark" (Charley Johnson) 567-48-8482	Manager: Chet Kinzelberg Freedman, Kinzelberg and Broder 1801 Avenue of the Stars, Ste. 911 Los Angeles, Ca. 90067 R. Crenna's office:	277-0700 851-5000
NANCY DUSSAULT "Finian's Rainbow" (Sharon) SS# 578-48-7997	Manager: Marty Litke 8500 Wilshire Blvd., Ste. 506 Beverly Hills, Ca. 90211	657-5562
SERGIO FRANCHI "South Pacific" (Emile) SS# 148-36-1708	Manager: Marion Billings 605 Park Avenue New York City, N.Y. 10021	212/249-1368
BONNIE FRANKLIN "South Pacific" (Nellie) SS# 536-48-4625	Agent: Ray Sackheim Sackheim Agency 9301 Wilshire Blvd. Beverly Hills, Ca. 90210 Manager: Marilyn Shapiro 12212 Cantura Street Studio City, Ca. 91604	276-3151 763-8853
DANNY KAYE "Lady In The Dark" (Ringmaster/ Russell) SS# 129-12-6938	Agent: Larry Auerbach William Morris Agency 151 El Camino Drive Beverly Hills, Ca. 90212 Manager: Herb Bonis 9100 Sunset Blvd., Ste. 255 Los Angeles, Ca. 90069	274-7451 276-7017
BURTON LANE "Finian's Rainbow" (Interview) SS# 563-12-3787	147 Central Park West New York City, N.Y. 10023	212/877-4200
JACK LEMMON "Finian's Rainbow" (Og the leprechaun) SS# 030-20-3253	Agent: Amy Howard William Morris Agency 151 El Camino Drive Beverly Hills, Ca. 90212 J. Lemmon's office:	274-7451 278-7750
JOSH LOGAN "South Pacific" (Interview) SS# 562-18-5337	435 East 52nd Street New York City, N.Y. 10022	212/355-0586

CAST LIST CONT.

JULIET PROWSE "Sweet Charity" (Charity) SS# 567-58-1520	Agent: Peggy Kennedy I C M 8899 Beverly Blvd. Los Angeles, Ca. 90048 Manager: Mark Mordoh 9200 Sunset Blvd., Ste. 905 Los Angeles, Ca. 90069	550-4000 273-3394
LYNN REDGRAVE "Lady In The Dark" (Liza Elliot) SS# 097-42-4169	Agent: William Morris Agency 151 El Camino Drive Beverly Hills, Ca. 90212 Manager: Arthur Gregory Universal Studios Building 507, Suite 1D Universal City, Ca. 91608	274-7451 508-3231
LARRY STORCH "South Pacific" (Billis) SS# 076-18-8126	Agent: John La Rocca 3907 W. Alameda St., Ste. 101 Burbank, Ca. 91505	841-0031
FEATURING:		
LORRAINE FIELDS "Sweet Charity" (Helene) SS# 070-40-5963	1125 So. Hayworth Los Angeles, Ca. 90035	934-0182
WILLIAM MALLORY "Finian's Rainbow" (Woody) SS# 554-96-8248	Manager: Gus Schirmer 1403 No. Orange Grove Ave. Los Angeles, Ca. 90046	876-5044
CATHLEEN CORDELL "Lady In The Dark" (Maggie) SS# 119-05-1009	Agent: David Sacks Hussong Agency 8271 Melrose Ave. Los Angeles, Ca. 90046 Cathleen's Answering Serv.	655-2534 463-4811
RICHARD BEARD "Lady In The Dark" (Kendall Nesbitt) SS# 267-22-0615	742 No. Detroit St. West Hollywood, Ca.	935-3346
ANNOUNCER:		
RALPH JAMES 572-22-3799	205 So. Arnaz Dr. #4 Beverly Hills, Ca. 90211	652-2093

CAST LIST CONT.

DANCERS:

CINDY ASHLEY SS# 569-96-9274	415 S. Doheny Beverly Hills, Ca. 90212	275-2976
LEEYAN GRANGER SS# 086-36-7939	12744 Sarah St. Studio City, Ca. 91604	761-1966
SONJA HANEY SS# 573-60-3594	10915 Hesby St. No. Hollywood, Ca. 91604	980-3885
SANDI JOHNSON SS# 453-80-5016	4548 Varna Ave. Sherman Oaks, Ca. 91423 check payable to: JAYSONS IMAGINATION INC. f/s/o Sandi Johnson ID# 95-330451	789-8412
LAINIE MANNING SS# 515-50-3423	1112 Maroney Lane Pacific Palisades, Ca. 90272	454-3409
SALLY MASON SS# 557-50-5663	5235 San Feliciano Dr. Woodland Hills, Ca. 91364	348-5756
TITA OMAZE SS# 566-55-5634	5022 Fox Point Lane Rolling Hills Estates, Ca. 90274	373-1116
ALIF SANKEY SS# 558-53-2631	10034 S. Hobart Los Angeles, Ca. 90047	779-3382
BILL BURNS SS# 568-25-9149	19413 Pruitt Drive Torrance, Ca. 90503	371-8411/ 675-8220
ANDY KEYSER SS# 225-72-8250	955 No. Croft #3 Los Angeles, Ca. 90069	654-6860
STEVE LA CHANCE SS# 560-68-4306	4101 W. Rosecrans Hawthorne, Ca. 90250	659-6814
RUDY LOWE SS# 209-44-2202	1617 N. Poinsettia Pl.#305 Los Angeles, Ca. 90046	874-8815
VINCENT PATERSON SS# 166-42-2361	343 S. Detroit #209 Los Angeles, Ca. 90036	931-3150

CAST LIST CONT.

DANCERS:

PETER TRAMM SS# 550-25-8091	1563 N. Gordon Hollywood, Ca. 90028	467-9617
MARVIN TUNNEY SS# 436-78-0051	1431 W. 37th Place Los Angeles, Ca. 90018	734-3220
CHARLES WARD SS# 562-76-8919	6071 Selma Ave. Los Angeles, Ca	469-8413

SINGERS:

RON COHEN SS# 441-56-1800	1540 N. Laural Ave. Los Angeles, Calif. 90046	656-6901
MICHAEL CRUZ SS# 262-13-9572	8300 DeLongpre #307 Los Angeles, Calif. 90069	650-1329
LIZA FARROW SS# 459-04-4178	6475 Longridge Van Nuys, Calif. 91401	766-4069
CHRISTINE GRANT SS# 462-88-1809	3828 Lavell Drive Los Angeles, Calif. 90065	254-3517/ 763-7388
LINDA HARMON SS# 442-46-7116	2028 Holmby Ave. Los Angeles, Calif. 90025	475-8271
ERROL HORNE SS# 145-32-8840	11905 Kling St. #19 No. Hollywood, Calif. 91607	762-6761
MARILYN JACKSON SS# 057-20-0297	1114 N. Flores #9 Los Angeles, Calif. 90069	657-5933
GAIL KANTOR SS# 085-38-5738	11582 Addison St. No. Hollywood, Calif. 91601	761-7268
LARRY KENTON SS# 334-38-4326	17054 Wyandotte St. Van Nuys, Calif. 91406	881-1606
DICK WILLIAMS SS# 485-07-4501	650 N. Kenwood St. Burbank, Calif. 91505	841-3042

SINGERS: (ADDITIONAL OFF CAMERA)

BYARS COLE SS# 265-29-9599	P.O. Box 2453 No. Hollywood, Calif. 91602	761-3852
STAN FARBER SS# 539-28-0847	4911 Ben Ave. No. Hollywood, Calif. 91607	769-1504
JON JOYCE SS# 560-58-5275	5036 Stern Ave. Sherman Oaks, Calif. 91423 check payable to: JON PAUL JOYCE, INC. f/s/o Jon Joyce ID# 95-3427258	
LEWIS E. MORFORD SS# 564-52-5218	11253 Laurie Drive Studio City, Calif. 91604 DEWBERRY PRODUCTIONS, INC. f/s/o Lewis E. Morford ID# 95-2311487	980-5049

KCET OPENING

KCET OPENING
(:07)

MUSIC: KCET THEME (POST)

MUSIC: OUT

(INTO: BLACK)

BLACK

BLACK
(:01)

(INTO: UNDERWRITER CREDIT)

UNDERWRITER CREDIT
(Announcer V.O.)

(SLIDE: The Prudential Insurance
Company of America)

ANNOUNCER V.O.

The following program is made possible
by grants from The Prudential Insurance
Company of America,

(SLIDE: Corporation for Public Broadcasting
National Endowment for the Arts)

ANNOUNCER V.O. (Cont)

The Corporation for Public Broadcasting
and The National Endowment for the Arts.

(INTO: OPENING BILLBOARDS)

OPENING BILLBOARDS
(Announcer V.O.)

OPENING BILLBOARDS

MUSIC: OVERTURE (TOTAL TRACK)

(NOTE: We need 1 minute of music)

(Main title comes in
at :13 - duration 1:14)

(AERIAL SHOT OF BROADWAY,
MAIN TITLE, SHOTS OF GUEST
AND SHOWS)

ANNOUNCER (V.O.) (POST)

Sylvia Fine Kaye's Musical Comedy Tonight II,
demonstrating that the means can justify the
end, starring in alphabetical order...

Annette Charles

Richard Crenna

Nancy Dussault

Sergio Franchi

Bonnie Franklin

Danny Kaye

Burton Lane

Jack Lemmon

Joshua Logan

Juliet Prowse

Lynn Redgrave
and

Larry Storch

featuring:

Lorraine Fields

William Mallory

Cathleen Cordell

and

Richard Beard

(OPENING BILLBOARDS)
(CONT'D)

ANNOUNCER (V.O.) (POST) (CONT'D)

recreating highlights from:

FINIAN'S RAINBOW

SOUTH PACIFIC

LADY IN THE DARK

AND

SWEET CHARITY

(Graphics - incorporated
into Main Title)

(INTO: GREETING & MONTAGE)

GREETING & MONTAGE
 (Sylvia Fine Kaye)

GREETING & MONTAGE

SYLVIA

Good evening. My name is Sylvia Fine -
 and sometimes I am. Other times I sit
 around and hope for the best.

Tonight recreating in staging, scenery,
 costumes and orcnestrations some of
 the magic moments from four of the
 great Broadway musicals.

Finian's Rainbow...

MUSIC: "WHEN I'M NOT NEAR THE GIRL I LOVE"

JACK

...TOO PARTICLE I FEAR
 WHEN I'M NOT NEAR THE GIRL I LOVE
 I LOVE THE GIRL I'M NEAR

MUSIC SEGUE: "IF THIS ISN'T LOVE"

NANCY

I'M NOT THE GIRL
 AND HE'S NOT THE HERO

ALL

THE SHOW'S GOTTA MISS
 GET YOUR MONEY BACK
 IF THIS ISN'T LOVE

SYLVIA

South Pacific...

GREETING & MONTAGE
(Cont.)

MUSIC SEGUE: "SOME ENCHANTED EVENING"

SERGIO

SOME ENCHANTED EVENING
SOMEONE MAY BE LAUGHING
YOU MAY HEAR HER LAUGHING
ACROSS A CROWDED ROOM

MUSIC SEGUE: "THERE IS NOTHING LIKE A DAME"

LARRY

WHAT AIN'T WE GOT
WE AIN'T GOT DAMES

SYLVIA

Sweet Charity...

MUSIC SEGUE: "THERE'S GOTTA BE SOMETHING BETTER THAN THIS"

(2/4)

-14-

MUSIC SEGUE: "IF MY FRIENDS COULD SEE ME NOW"

JULIET

HI GIRLS
IT'S ME CHARITY

-4-

SYLVIA

And Lady in the Dark...

MUSIC SEGUE: TCHAIKOWSKY

DANNY

SOLOVIEFF, PROKOFIEFF, TIOMKIN, KORESTCHENKO

GREETING & MONTAGE
(Cont.)

DANNY CONT.

THERE'S GLINKA, WINKLER, BORTNIANSKY, REBIKOFF, ILYINSKY
MEDTNER, BABAKIREV, ZOLOTAREFF AND KVOSCHINSKY

MUSIC SEGUE: JENNY

LYNN

JENNY AND HER STORY
POINT THE WAY TO GLORY
TO ALL MAN AND WOMANKING

MUSIC SEGUE: JENNY REPRISE

DANNY

ONE, TWO, THREE, FOUR

ALL

ANYONE WITH VISION
COMES TO THIS DECISION
DON'T MAKE UP YOUR MIND

MUSIC: OUT

(INTO: OPENING)

OPENING
(Sylvia Fine Kaye)

OPENING

SYLVIA

So here we have four great musicals
that don't just stand there. They
say something.

SYLVIA (V.O.)

Each is a musical with a message -
and they all gave the line to Sam
Goldwyn who said, "Messages are for
Western Union."

(Picture of Sam
Goldwyn)

SYLVIA (V.O.)

But the messages in these four musicals
were surrounded by such smashing scores -
so vastly entertaining and so wonderfully
done that the messages were delivered
skillfully and carried unanimously.

(Song Covers)

So let's start with the most paradoxical
of the lot - with a strong social
message in a down right funny book. And
if you think an artistic success can't be

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

commercial - believe me, there was
a pot of gold at the end of "Finian's
Rainbow."

NEWSREEL - FINIAN'S RAINBOW
(Sylvia Fine Kaye)

NEWSREEL - "FINIAN'S RAINBOW"

TIME-CAPSULE FILM. MUSIC: RECORDS (POST)
MUSIC: "IT'S A GRAND NIGHT FOR SINGING"

SYLVIA (V.O.)

It opened in the season of 1946-47 -
when the ads were asking which twin
had the Toni - but everyone had a
Polaroid, the new instant camera. Television
was off the ground and in the air,
with our first philanthropic used car
dealer, "Madman Muntz", and the first
reports of flying saucers left the
eyes of all Americans - ditto. It
was the year that President Truman
fired off a sizzling note to a critic
who panned his daughter Margaret's
singing - offering to personally punch
him in the, to coin a euphemism, nose.
He then created a new Cabinet Post -
Secretary of Defense.

The U. N. approved the partition of
Palestine, Princess Elizabeth married
Prince Philip of Greece, Jackie Robinson
was the first black ball player in the
major leagues, and England ended her

SYLVIA (VG.) (CONT'D)

rule in India, thereby putting the Raj in the garage. But the greatest controversy seemed to be caused by the "New Look" of Christian Dior. Soft and feminine on the outside but if the understructure had been used instead of the Maginot line, Hitler would never have gotten into France. But Finian's Rainbow did get into the 46th Street Theatre.

INTRO - FINIAN'S RAINBOW
(Sylvia Fine Kaye)

INTRO - FINIAN'S RAINBOW

SYLVIA (V.C.)

It had everything a

producer runs from in terror -

whimsy, fantasy and satire, which as (picture of
George Kaufman said, "is what closes George Kaufman)
Saturday night." But not Finian's.

(The score is one of the best - written

by two of the best). Lyrics by that (picture of
master lyricist E. Y. "Yip" Harburg Lane & Harburg)

whose credits include - "Brother Can (sheet music covers)
You Spare A Dime", "April in Paris"

and "Somewhere over the Rainbow".

And music by Burton Lane, a composer (picture)

of enormous melodic gift and musical
skill, who in addition to the score

of "On a Clear Day You Can See Forever"
and many others...

wrote with Alan Lerner the song with the

world's longest title - "How Could (sheet music cover)
You Believe Me When I Said I Love

You When You Know I've Been A Liar

All My Life."

INTRO - "FINIAN'S RAINBOW"
(CONT'D)

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

And "Yip" and Fred Sainy wrote
a delightful book about greed
and bigotry and sherecroppers
and leprechauns ... laced with
wit and what Sol Hurok used to
call "unearthly charm".

(picture)

(INTO: INTRO - THIS TIME OF YEAR)

INTRO - "THIS TIME
OF YEAR"
(Sylvia Fine Kaye)

INTRO - "THIS TIME
OF YEAR"

SYLVIA

It opens in Rainbow Valley in the
mythical state of Missitucky, which
I assume is on the border of Kentissippi,
with a group of sharecroppers abusing,
confusing and trying to stop the sheriff
from auctioning off their land.

MUSIC: "THIS TIME OF THE YEAR" (LIVE - PIANO)

SYLVIA

WE CAN'T BE BOTHERED WITH A MORTGAGE MAN
THIS TIME OF YEAR
FOR SPRING DON'T CARE ABOUT A MORTGAGE MAN
THIS TIME OF YEAR
THE DANDELIONS IN THE DUSKY DELL
DON'T GIVE A HOOT IN HELL --
THEY'RE GONNA SMELL WITHOUT COLLATERAL
THIS TIME OF YEAR
MUSIC: OUT

(INTO: TALK - "FINIAN'S RAINBOW")

TALK - FINIAN'S RAINBOW
(Sylvia Fine Kaye)

TALK - "FINIAN'S RAINBOW"

SYLVIA

So you know it's about sharecroppers,
right? Wrong.

It's about Finian McLonergan, just
arrives from Ireland with his
daughter Sharon and a magic crock of gold
which he stole from the local leprechauns.
He has emigrated to this particular spot
because at the end of Rainbow Valley
there's a little pot of gold called
Fort Knox. And why, he reasons, did
the Americans rush to dig the gold out
of the ground in 1849 only to put it
back in the ground at Fort Knox one
hundred years later? Simple - at
Fort Knox it grows faster.

(INTO: INTRO - "HOW ARE THINGS IN GLOCCA MORRA")

INTRO - HOW ARE THINGS
IN GLOCCA MORRA"
(Sylvia Fine Kaye)

INTRO - "HOW ARE THINGS
IN GLOCCA MORRA"

MUSIC: "HOW ARE THINGS IN GLOCCA MORRA" (UNDER) (POST)

SYLVIA

But Sharon knows that her father's
logic is built on a solid foundation
of moonbeams - and she's homesick -
and she sings about it in one of the
loveliest
songs to come out of musical comedy -
Miss Nancy Dussault, who starred in
the New York revival.

(INTO: "HOW ARE THINGS IN GLOCCA MORRA")

HOW ARE THINGS IN GLOCCA MORRA?
(Nancy Dussault)

"HOW ARE THINGS
IN GLOCCA MORRA?"

MUSIC: "HOW ARE THINGS IN GLOCCA MORRA?" (LIVE TO TRACK)

CONTINUES

4/4

NANCY

HOW ARE THINGS IN GLOCCA MORRA?
IS THAT LITTLE BROOK STILL LEAPIN' THERE?
DOES IT STILL RUN DOWN TO DONNY COVE,
THROUGH KILLYBEGS, KILKERRY AND KILDAIRE?

HOW ARE THINGS IN GLOCCA MORRA?
IS THAT WILLOW TREE STILL WEEPIN' THERE?
DOES THE LADDIE WITH THE TWINKLIN' EYE
COME WHISTLIN' BY
AND DOES HE WALK AWAY
SAD AND DREAMY THERE
NOT TO SEE ME THERE?

SO I ASK EACH WEEPIN' WILLOW,
AND EACH BROOK ALONG THE WAY,
AND EACH LAD THAT COMES A-WHISTLIN'
"TOO-RA-LAY"
HOW ARE THINGS IN GLOCCA MORRA
THIS FINE DAY?

MUSIC: OUT

(INTO: INTRO-"WHEN I'M NOT NEAR THE GIRL I LOVE")

INTRO - WHEN I'M NOT
NEAR THE GIRL I LOVE
(Sylvia Fine Kaye)

INTRO - "WHEN I'M NOT
NEAR THE GIRL I LOVE"

SYLVIA

Now,
Og The leprechaun turns up and
begs Finian to return the gold,
because every day the crock is
away, leprechauns are growing more and
more mortal. He himself is getting very
nervous because he has not only
grown three feet - but that
mortal feeling is creeping up way past
his thighs. He has a profound
crush on Sharon and some other
interesting feelings which will
be told to you tonight by an
actor to his fingertips
Astar in both films and theatre.
You know in the theatre when we want
to wish somebody good luck, we
never say "good luck" ... that's
bad luck. We say "break a leg."
So we said it - and he did it. I
guess he misunderstood when we asked
him to be in the cast - because he
put his foot in it. I want to
introduce that intrepid
leprauchan, Mr. Jack Lemmon.

(INTO: "WHEN I'M NOT NEAR THE GIRL I LOVE")

WHEN I'M NOT NEAR
THE GIRL I LOVE
 (Jack Lemmon, Cindy Ashley)

"WHEN I'M NOT NEAR
THE GIRL I LOVE"

JACK

Sharon will you look at me? I'm
 ninety percent mortal and one
 hundred percent miserable. Now
 it's a frenzy, it's a frenzy I'm
 in. You're the only one that can
 cure it. Ah, Sharon, you're the
 only one, the only one, my Sharon.

(LOOKS AT SUSAN)

You're not Sharon. You're Susan
 the Silent. Oh, yet I feel that
 same frenzy for you. Is that
 what it's like to be mortal?
 Oh I'm beginnin' to like it.

MUSIC: "WHEN I'M NOT NEAR THE GIRL I LOVE" (LIVE)

3/4

JACK

OH, ME HEART IS BEATING WILDLY
 AND IT'S ALL BECAUSE YOU'RE HERE
 WHEN I'M NOT NEAR THE GIRL I LOVE
 I LOVE THE GIRL I'M NEAR

(MORE)

"WHEN I'M NOT NEAR
THE GIRL I LOVE"
(CONT'D)

JACK (CONT'D)

EV'RY FEMME THAT FLUTTERS BY ME
 IS A FLAME THAT MUST BE FANNED
 WHEN I CAN'T FONDLE THE HAND I'M FOND OF
 I FONDLE THE HAND AT HAND

MY HEART'S IN A PICKLE
 IT'S CONSTANTLY FICKLE
 AND NOT TOO PARTICKLE, I FEAR
 WHEN I'M NOT NEAR THE GIRL I LOVE
 I LOVE THE GIRL I'M NEAR

WHAT IF THEY'RE TALL OR TENDER?
 WHAT IF THEY'RE SMALL OR SLENDER?
 LONG AS THEY'VE GOT THAT GENDER --
 I S'RRENDER

-3-

ALWAYS I CAN'T REFUSE 'EM
 ALWAYS MY FEET PURSUES 'EM
 LONG AS THEY'VE GOT A BOSOM --
 I WOOS 'EM

-3-

(MORE)

"WHEN I'M NOT NEAR
THE GIRL I LOVE"
(CONT'D)

JACK (CONT'D)

AS I'M MORE AND MORE MORTAL
I AM MORE AND MORE A CASE
WHEN I'M NOT FACING THE FACE THAT I FANCY
I FANCY THE FACE I FACE

FOR SHARON I'M CARIN'
BUT SUSAN I'M CHOOSIN' --
I'M FAITHFUL TO WHOS'N IS HERE
WHEN I'M NOT NEAR THE GIRL I LOVE
I LOVE THE GIRL I'M NEAR!

MUSIC: OUT

(INTO: INTRO - "THE BEGAT")

INTRO - THE BEGAT
(Sylvia Fine Kaye)

INTRO - "THE BEGAT"

SYLVIA

Meantime, we have met Senator
Billboard Rawkins who is garrulous,
bibulous and bigoted. Also greedy.
And a geological survey has just
shown gold in the ground. It's only
Finian's gold, of course. Rawkins is
apoplectic when he hears that an Irish
immigrant has bought a piece of the land he wants, & he
splutters, "Immigrants! Mah family's been
havin' trouble with immigrants
ever since we came to this heah
country!" But much worse than that.
On the rest of the land a mixed
group of white and black sharecroppers is
raising a crop of mentholated
tobacco. Wild with indignation
at the prospect of any prosperity
for the blacks, he calls on a law
he wrote himself to throw them off
their land. Sharon, who is unknowingly
standing on the magic pot of gold is so
outraged she shouts "I wish to God he
were black/ so he could... There's a
clap of thunder, a bolt of lightning, -
and voila...Rawkins is black. Now that
brings me to the most telling point of
Finian's Rainbow. (MORE)

INTRO - "THE BEGAT"
(CONT'D)

SYLVIA (CONT'D)

Rawkins was a mean rotten white man -
so he's now a mean rotten black man -
black - white - yellow or green - he's
rotten. He begs Og to change him back
but Og tells him he doesn't need a new
outside, he needs a new inside - it's
not his color, it's his character - so
he changes that - and Rawkins is a
changed man. As a matter of fact, at this very
moment, he is out campaigning for the Senate for next year
on a Liberal Progressive ticket. So
unfortunately he can't be with us tonight.
But to sing his song, Begat, we've got somebody
even better - the man who wrote it.
I'm delighted to present one of America's
most gifted composers, Mr. Burton Lane.

(BURTON LANE ENTERS)

SYLVIA

Burton, I know you travelled 3,000 miles
to get here, but I would travel at least
that or more, certainly, to hear you sing
and play. Would you do "The Begat" for us?

BURTON

Certainly.

(INTO: "THE BEGAT")

THE BEGAT
(Burton Lane)

"THE BEGAT"

MUSIC: "THE BEGAT" (LIVE - AT PIANO)

2/4

BURTON

Brothers and sisters, the history
of this world is the history of who
begat who.

THE LORD MADE ADAM, THE LORD MADE EVE
HE MADE THEM BOTH A LITTLE BIT NAIVE
THEY LIVED AS FREE AS THE SUMMER BREEZE
WITHOUT PAJAMAS AND WITHOUT CHEMISE --
UNTIL THEY STUMBLED ON THE APPLE TREES

HE SAID, "GIVE ME MY CANE"

HE SAID, "GIVE ME MY HAT!"

"THE TIME HAS COME

TO BEGIN THE BEGAT!"

SO THEY BEGAT CAIN, AND THEY BEGAT ABEL
WHO BEGAT THE RABBLE AT THE TOWER OF BABEL
THEY BEGAT THE COHENS AND THEY BEGAT O'ROURKES
AND THEY BEGAT THE PEOPLE WHO BELIEVED IN STORKS

(MORE)

"THE BEGAT"
(CONT'D)

(out of tempo)

BURTON (CONT'D)

THE WHITES BEGAT

THE REDS BEGAT

THE FOLKS WHO SHOULD'VE STAYED IN BED BEGAT

THE GREEKS BEGAT

THE SWEDES BEGAT

WHY EVEN BRITISHERS IN TWEEDS BEGAT

AND LORDY LORDY WHAT THEIR SEEDS BEGAT

THE LAPPS AND LITHUANIANS BEGAT

SCRANTON PENNSYLVANIANS BEGAT

STRICT VEGETARIANS BEGAT

HONORARY ARIANS BEGAT

STARTING FROM GENESIS THEY BEGAT

HEROES AND MENACES BEGAT

(MORE)

"THE BEGAT"
(CONT'D)

BURTON (CONT'D)

FAT FILIBUSTERERS BEGAT
INCOME-TAX ADJUSTERERS BEGAT
'T WAS NATCHALER AND NATCHALER TO BEGAT
AND SOMETIMES A BACHELOR, HE BEGAT
IT DIDN'T MATTER WHICH-A-WAYS THEY BEGAT
SONS OF HABITUES BEGAT

SO BLESS THEM ALL
WHO GO TO BAT
AND HEED THE CALL
OF THE BEGAT!

-2-

THAT'S THAT

MUSIC: OUT

(INTO: NEWSREEL - "SOUTH PACIFIC")

NEWSREEL - SOUTH PACIFIC
 (Sylvia Fine Kaye)

NEWSREEL - SOUTH PACIFIC

TIME CAPSULE FILM. MUSIC: (RECORDS) (POST)
MUSIC: "I'M JUST WILD ABOUT HARRY"

SYLVIA V.O.

And so we leave Finian's golden dream
 and go to a newspaper man's nightmare
 two years later, 1948-49, when the
 Chicago Tribune headlined Thomas E.
 Dewey as winner of the Presidential
 election. But Give'em Hell Harry
 fooled everyone but the people, and
 Mr. Dewey, known as the groom on the
 wedding cake, slipped on the icing
 and fractured his political career.

MUSIC: "ONCE IN LOVE WITH AMY"

Postage stamps went from two cents to
 three, the five cent subway fare to ten
 and Columbia put out the first LP - 33-1/3
 which was immediately raised by RCA to 45.

The Berlin airlift went into high gear,
 the People's Republic of China was born
 and Uncle Miltie ruled the TV raves,
 while Gorgeous George had a half-Nelson
 on all the wrestling fans.

NEWSREEL - SOUTH PACIFIC
(CONT'D)

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

"Death of a Salesman" by Arthur Miller
got the Pulitzer Prize and "South
Pacific" which won it the next year
opened at the Majestic
theatre - and so was the line around
the box office.

MUSIC: OUT

(INTO: INTRO - "SOUTH PACIFIC")

INTRO - SOUTH PACIFIC
 (Sylvia Fine Kaye)

INTRO - "SOUTH PACIFIC"

SYLVIA

There isn't a lot to say about
 South Pacific - except that it had
 a lot to say - and that it was one
 of the greatest musicals ever done.
 The credits read like a page out
 of Who's Who.

SYLVIA (V.O.)

Presented by Rodgers and Hammerstein (pictures)
 in association with Leland Hayward
 and Joshua Logan. Book by Hammerstein
 and Logan, based on "Tales of the
 South Pacific" by James Michener.
 Music by Richard Rodgers, lyrics by
Oscar Hammerstein, directed by Joshua
Logan, starring Mary Martin and
Enzio Pinza. What a dinner party!
 All of them "in", "ept" - and all
 at the top of their form.

The score was a block-buster.
 Topping even "Oklahoma" and
 "Carousel" - an almost impossible

(song covers
 from South Pacific)

INTRO - "SOUTH PACIFIC"
(CONT'D)

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

achievement - but so were Dick and Oscar. There are not as many songs as in some Broadway shows, but what there is as we say in Brooklyn, is "cherce".

(song covers from South Pacific cont'd)

It's a romantic piece, set on a Pacific island during World War II with a powerful message deftly woven into two love stories. The principal story concerns DeBeque, an attractive middle-aged, French planter and Nellie Forbush, a young bouncy apple-pie Army nurse from Little Rock. The second story is about Marine Lieutenant Joe Cable from Philadelphia, and Liat, a lovely Tonkinese girl. Looming very large in the love story - and in person - is Bloody Mary, her mother - for whom Dick Rodgers wrote the haunting song "Bali Hai" which gave every composer on Broadway a nervous breakdown - because he wrote it in five minutes.

(production shots)

(song cover)

(INTO: INTRO - "SOME ENCHANTED EVENING")

INTRO - SOME ENCHANTED EVENING
(Sylvia Fine Kaye)

INTRO - "SOME ENCHANTED
EVENING"

SYLVIA

The show opens on the terrace of
De Beque's house - he and Nellie
have met only two weeks ago -
but as the music tells us, they
are each separately aware that
there is more than mere attraction
between them. Rodgers and Hammerstein
thought of a wonderful way to let us
hear what they're thinking. And by
the time the song is over, they're
in love and we're in love with them.
Bonnie Franklin and Sergio Franchi
on "Some Enchanted Evening."

(INTO: "SOME ENCHANTED EVENING")

SOME ENCHANTED EVENING
(Bonnie Franklin, Sergio Franchi)

"SOME ENCHANTED EVENING"

* MUSIC: TWIN SOLILOQUIES INTRO (TRACK)

4/4

-4-

(EMILE GOES TO THE TABLE AND POURS
BRANDY. IN THE FOLLOWING VERSES,
EMILE AND NELLIE ARE NOT SINGING TO
EACH OTHER, EACH IS SOLILOQUIZING).

* MUSIC: TWIN SOLILOQUIES (LIVE TO TRACK)

BONNIE

(THOUGHTFULLY WATCHING SERGIO)

WONDER HOW I'D FEEL
LIVING ON A HILLSIDE
LOOKING ON AN OCEAN
BEAUTIFUL AND STILL

SERGIO

(POURING THE COGNAC)

THIS IS WHAT I NEED
THIS IS WHAT I LONGED FOR
SOMEONE YOUNG AND SMILING
CLIMBING UP MY HILL

(MORE)

"SOME ENCHANTED EVENING"
(CONT'D)

BONNIE

(SHE CATCHES HIS EYE. EACH AVERTS
HIS EYES FROM THE OTHER)

WONDER WHY I FEEL
JITTERY AND JUMPY!
I AM LIKE A SCHOOLGIRL
WAITING FOR A DANCE.

SERGIO

(CARRYING THE TWO FILLED BRANDY
GLASSES, HE APPROACHES BONNIE.)

CAN I ASK HER NOW?
I AM LIKE A SCHOOLBOY!
WHAT WILL BE HER ANSWER?
DO I HAVE A CHANCE?

MUSIC: UNDER

(HE PASSES BONNIE HER BRANDY GLASS. IT
IS A LARGE SNIFFER TYPE OF GLASS. SHE
HAS APPARENTLY NEVER DRUNK FROM ONE BEFORE.
SHE WATCHES HIM CAREFULLY AS HE LIFTS HIS
TO HIS LIPS, AND DOES THE SAME. HE LEANS
TO HER AS IF HE IS ABOUT TO KISS HER. HE
CATCHES HIMSELF AND TURNS).

* MUSIC: OUT

"SOME ENCHANTED EVENING"
(CONT'D)

SERGIO

(HE GOES ON, SPEAKING QUICKLY)

I know it is only two weeks. A
dinner given at your Officers' Club.
Do you remember?

BONNIE

Yes, I remember.

SERGIO

That is the way things happen some-
times . . . Isn't it, Nellie?

BONNIE

(SWALLOWING HARD)

Yes, it is ... Emile.

* MUSIC: "SOME ENCHANTED EVENING" (LIVE TO TRACK)

-3½-

4/4

SERGIO

SOME ENCHANTED EVENING
YOU MAY SEE A STRANGER
YOU MAY SEE A STRANGER
ACROSS A CROWDED ROOM--
AND SOMEHOW YOU KNOW
YOU KNOW EVEN THEN
THAT SOMEWHERE YOU'LL SEE HER AGAIN AND AGAIN

-2-

(MORE)

"SOME ENCHANTED EVENING"
(CONT'D)

SERGIO (CONT'D)

SOME ENCHANTED EVENING
SOMEONE MAY BE LAUGHING
YOU MAY HEAR HER LAUGHING
ACROSS A CROWDED ROOM --
AND NIGHT AFTER NIGHT
AS STRANGE AS IT SEEMS
THE SOUND OF HER LAUGHTER WILL SING IN YOUR DREAMS

-2-

WHO CAN EXPLAIN IT?
WHO CAN TELL YOU WHY?
FOOLS GIVE YOU REASONS--
WISE MEN NEVER TRY-----

SOME ENCHANTED EVENING
WHEN YOU FIND YOUR TRUE LOVE
WHEN YOU FEEL HER CALL YOU
ACROSS A CROWDED ROOM--
THEN FLY TO HER SIDE
AND MAKE HER YOUR OWN
OR ALL THROUGH YOUR LIFE YOU MAY DREAM ALL ALONE ...

(MORE)

"SOME ENCHANTED EVENING"
(CONT'D)

SERGIO (CONT'D)

ONCE YOU HAVE FOUND HER

NEVER LET HER GO

ONCE YOU HAVE FOUND HER

NEVER LET HER GO!

MUSIC: OUT

(INTO: INTRO - "THERE IS NOTHING LIKE A DAME")

INTRO - THERE IS NOTHING LIKE A DAME
(Sylvia Fine Kaye)

INTRO - "THERE IS NOTHING
LIKE A DAME"

SYLVIA

Very much present on the island
is a contingent of Sea Bees.
Raucous, rowdy and restless they
cheerfully fall in with any scheme
dreamed up by Luther Billis - a
Sea Bee Chief with all the tact
and delicacy of a hand grenade.
Billis is played tonight by
Larry Storch. At this point,
they're angry, bored and frustrated.
Army nurses are strictly off limits
and the men want action...and
not in a foxhole.

(INTO: "THERE'S NOTHING LIKE A DAME")

THERE IS NOTHING LIKE A DAME
(Larry Storch, Male Dancers, Male Singers)

"THERE IS NOTHING
LIKE A DAME"

MUSIC: "THERE IS NOTHING LIKE A DAME" - PART 1 (LIVE TO TRACK)

2/4

-4-

O'BRIEN

WE GOT SUNLIGHT ON THE SAND

WE GOT MOONLIGHT ON THE SEA

SGT. KENNETH JOHNSON

WE GOT MANGOES AND BANANAS

YOU CAN PICK RIGHT OFF A TREE

McCAFFREY

WE GOT VOLLEY BALL AND PING PONG

AND A LOT OF DANDY GAMES

LARRY

WHAT AIN'T WE GOT

ALL

WE AIN'T GOT DAMES

MUSIC: OUT

MUSIC: CONTINUES LIVE

LARRY

WE GOT NOTHING TO PUT ON A CLEAN,

WHITE SUIT FOR

WHAT WE NEED IS WHAT THERE AIN'T

NO SUBSTI-TUTE FOR

MUSIC: OUT

MUSIC: "THERE IS NOTHING LIKE A DAME - PART 2 (LIVE TO TRACK)

(MORE)

"THERE IS NOTHING
LIKE A DAME"
(CONT'D)

ALL

THERE IS NOTHING LIKE A DAME
NOTHING IN THE WORLD
THERE IS NOTHING YOU CAN NAME
THAT IS ANYTHING LIKE A DAME

-4-

PT. VICTOR JEROME

WE GET PACKAGES FROM HOME

PT. SVEN LARSEN

WE GET MOVIES, WE GET SHOWS

STEW POT

WE GET SPEECHES FROM OUR SKIPPER

STEEVES

AND ADVICE FROM TOKYO ROSE

O'BRIEN

WE GET LETTERS DOUSED WIT' POIFUME

LARSEN

WE GET DIZZY FROM THE SMELL --

LARRY

WHAT DON'T WE GET?

ALL

YOU KNOW DAMN WELL!

MUSIC: OUT

MUSIC: CONTINUES LIVE

(MORE)

"THERE IS NOTHING
LIKE A DAME"
(CONT'D)

LARRY

LOTS OF THINGS IN LIFE ARE
 BEAUTIFUL, BUT BROTHER --
 THERE IS ONE PARTICULAR THING
 THAT IS NOTHING WHATSOEVER
 IN ANY WAY, SHAPE OR FORM
 LIKE ANY OTHER

MUSIC: OUT

MUSIC: "THERE IS NOTHING LIKE A DAME" - PART 3 (LIVE TO TRACK)

-2-

ALL

NOTHING ELSE IS BUILT THE SAME
 NOTHING IN THE WORLD
 HAS A SOFT AND WAVY FRAME
 LIKE THE SILHOUETTE OF A DAME

* MUSIC: OUT
MUSIC: CONTINUES (LIVE)

O'BRIEN

THERE IS ABSOLUTELY NOTHING
 LIKE THE FRAME OF A DAME

MUSIC: OUT
MUSIC: "THERE IS NOTHING LIKE A DAME" - PART 4 (TRACK)

WHISTLE CHORUS -8-

ALL

THERE IS NOTHING YOU CAN NAME
 THAT IS ANYTHING LIKE A DAME

NURSES

HUP, 2, 3
 HUP, 2, 3, 4
 HUP, 2, 3, 4
 HUP, 2, 3, 4

(MORE)

"THERE IS NOTHING
LIKE A DAME"
(CONT'D)

ALL (CONT'D)

THERE ARE NO BOOKS LIKE A DAME
AND NOTHING LOOKS LIKE A DAME
THERE ARE NO DRINKS LIKE A DAME
AND
NOTHING THINKS LIKE A DAME
NOTHING ACTS LIKE A DAME
OR ATTRACTS LIKE A DAME

THERE AIN'T A THING THAT'S WRONG
WITH ANY MAN HERE
THAT CAN'T BE CURED BY PUTTING
HIM NEAR
A GIRLY, WOMANLY, FEMALE,
FEMININE, DAME!
(music cuts on 9th beat)

MUSIC: OUT

(INTO: INTRO - "I'M IN LOVE WITH A WONDERFUL GUY")

INTRO - I'M IN LOVE WITH
A WONDERFUL GUY
(Sylvia Fine Kaye)

INTRO - "I'M IN LOVE WITH
A WONDERFUL GUY"

SYLVIA

Now,
Nellie, after firmly deciding that
their ages and backgrounds are too
dissimilar, and that she's gonna
wash that man right outta her hair,
discovers that she's really in love
with De Beque - she's crazy about
him - as a matter of fact, as Bonnie
Franklin will tell you.

(INTO: "I'M IN LOVE WITH A WONDERFUL GUY")

I'M IN LOVE WITH A WONDERFUL GUY
(Bonnie Franklin)

"I'M IN LOVE WITH A
WONDERFUL GUY"

MUSIC: "I'M IN LOVE WITH A WONDERFUL GUY" (LIVE TO TRACK)

-4-

BONNIE

I'm crazy about him!

3/4

I'M AS CORNY AS KANSAS IN AUGUST
I'M AS NORMAL AS BLUEBERRY PIE
NO MORE A SMART
LITTLE GIRL WITH NO HEART
I HAVE FOUND ME A WONDERFUL GUY

-2-

I AM IN A CONVENTIONAL DITHER
WITH A CONVENTIONAL STAR IN MY EYE
AND YOU WILL NOTE
THERE'S A LUMP IN MY THROAT
WHEN I SPEAK OF THAT WONDERFUL GUY

-2-

I'M AS TRITE AND AS GAY
AS A DAISY IN MAY
A CLICHE COMING TRUE!
I'M BROMIDIC AND BRIGHT
AS A MOON-HAPPY NIGHT
POURIN G LIGHT ON THE DEW

-2-

(MORE)

"I'M IN LOVE WITH A
WONDERFUL GUY"
(CONT'D)

BONNIE (CONT'D)

I'M AS CORNY AS KANSAS IN AUGUST
HIGH AS A FLAG ON THE FOURTH OF JULY!
IF YOU'LL EXCUSE
AN EXPRESSION I USE
I'M IN LOVE
I'M IN LOVE
I'M IN LOVE
I'M IN LOVE
I'M IN LOVE WITH A WONDERFUL GUY!

-8-

BONNIE

IF YOU'LL EXCUSE
AN EXPRESSION I USE
I'M IN LOVE
I'M IN LOVE

(MORE)

"I'M IN LOVE WITH A
WONDERFUL GUY"
(CONT'D)

BONNIE (CONT'D)

I'M IN LOVE

I'M IN LOVE WITH A WONDERFUL GUY!

MUSIC: OUT

(INTO: INTERVIEW WITH JOSH LOGAN)

INTERVIEW WITH JOSHUA LOGAN
(Sylvia Fine Kaye, Joshua Logan)

INTERVIEW WITH JOSHUA
LOGAN

SYLVIA

South Pacific also owes a great deal to another wonderful guy, Mr. Josh Logan, who brought the idea to Rodgers and Hammerstein, and we're very lucky that he's here tonight. One of the most distinguished directors in the American Theatre, Mr. Joshua Logan.

(JOSHUA LOGAN ENTERS)

JOSH

Thank you.

SYLVIA

Josh, I've waited some years to ask you this question, but I'm really very curious. I remember the opening night in New Haven when everybody else thought the show was a smash, you were absolutely disconsolate and inconsolable, you thought you had a terrible flop on your hands, now why?

JOSH

Well, I felt I had ruined Mary Martin's performance by staging it wrong and I took the full blame, and I wanted to go out and cut my throat...that's all, a simple little thing.

SYLVIA

I'm glad you didn't.

INTERVIEW WITH JOSHUA
LOGAN
(Cont.)

JOSH

You know, for a couple of songs, one throat cut, that's not too much.

SYLVIA

Well what song was so bad?

JOSH

Well, uh, "Wash That Man Right Outta My Hair," which had been Mary Martin's idea, she said, "I could wash my hair on stage and it would then dry in exactly the same shape in two minutes."

SYLVIA

Oh, I remember she cut her hair very short.

JOSH

Very short, yes. It was very short. And so I went to Oscar and I said, "What would you think of Mary Martin washing her hair on stage?" And he looked up and he said, "I'm gonna wash that man right outta my hair." He immediately thought of the whole song. But Mary had to sing, "I'M GONNA WASH THAT MAY RIGHT..." and as she did it, you saw the fuzz of the soap start you see, just as she started singing the song, and so, and at that moment the entire audience started talking.

SYLVIA

You're kidding!

INTERVIEW WITH JOSHUA
LOGAN
(Cont.)

JOSH

The next day, Mrs. Williams said,
"Darling, that part where she washed
her hair was absolutely marvelous, do
keep that going, it's marvelous." And
I said, "But, what about the song?"
She said, "What song?"

SYLVIA

Did Dick and Oscar write all the songs
that easily, really?

JOSH

Well, I was in rehearsal for two weeks
and poor Joseph Cable had no song to
sing.

SYLVIA

No song.

JOSH

I went to Oscar and I said, "What about
Cable's song when he meets Liat?" Oscar
said, "Well, I've found a wonderful place
where, after this scene, he goes around the
bend, and there she is, waiting for him on
the pier. And so pretty soon, he came in
with a song. This is Rodgers and Hammerstein--
Richard Rodgers and Oscar Hammerstein, and I'm
Joe Doaks directing you see, but I'm listening,
and I've gotta put it across. And they sat down,

(MORE)

INTERVIEW WITH JOSHUA
LOGAN
(CONT.)

JOSH (CONT.)

And this is exactly the song they sang,
for Cable to sing.

MY FRIEND, MY FRIEND
IS COMING AROUND THE BEND
MY FRIEND, MY FRIEND
IS HERE.

You know, I was brought up in Louisiana where you're taught to be very much a gentleman, you know, and never express yourself if you have something ugly to say. I forgot that completely. I just said, "That is the worst song I've ever heard in my whole life." They both looked very upset. The next day they brought me another song, and it went like this.

SUDDENLY LUCKY, SUDDENLY MY HEART IS LUCKY
SUDDENLY HAPPY, SUDDENLY MY HEART IS FREE
And I said, "Do you think it's something that a Marine would sing after a night of passionate love?" And Dick said, "Well, I think I'd better leave here until this fellow makes up his mind." I said, "Dick, I've made up my mind. I'm the director, you're the writer, you're the writer of the songs. If you want me to do "Suddenly Lucky" I'll direct it, if you want me to

(MORE)

INTERVIEW WITH JOSHUA
LOGAN
(Cont.)

JOSH (CONT.)

"God Help Me My Friend," I'll direct that too. But I don't really think you want to.

SYLVIA

Diplomacy's difficult.

JOSH

And so he said, "Well, let's play him the song from "Allegro." It hadn't even...they'd thrown it out of "Allegro." And here is the way it went.

YOU ARE SO LOVELY MY WIFE
YOU ARE THE LIGHT OF MY LIFE
LA DA DA DE DA DA DA DA DA...

They played this whole beautiful melody. And I said, "That's a beautiful song, Dick and Oscar really. I said Oscar do you think you could write some more lyrics to it, some different ones." He said, "Of course!" I, I, I want to explain to these people that talented people talk that way sometimes, Well, anyway, they came back with the most beautiful lyric...

(MORE)

INTERVIEW WITH JOSHUA
LOGAN
(CONT.)

JOSH (CONT.)

YOUNGER THAN SPRINGTIME ARE YOU
SOFTER THAN STARLIGHT ARE YOU
WARMER THAN...

SYLVIA

But the wonderful thing...

JOSH

Now, the wonderful thing is,
that we heard...Ned and I went
to another Rodgers and Hammerstein
show two years later. And Gertrude
Lawrence walked over to Yul Bryner
and said, and said to alot of
children,
"GETTING TO KNOW YOU
GETTING TO KNOW ALL ABOUT YOU
SUDDENLY LUCKY....

SYLVIA

Josh, I wanted very much to talk
about one of the songs in South Pacific
I think is the key song of the show.
The song about prejudice.

JOSH

I think it's the most, it's the freshest
and the most brilliant sort of attack of
Oscars that he ever made, and I don't
think many people realize it. Uh, you

(MORE)

INTERVIEW WITH JOSHUA
LOGAN
(Cont.)

JOSH (CONT.)

know, it was based on race prejudice. What happened was, that Nellie Forbush saw Emile DeBeque's two children, knew that they were half breed children, and that their mother was a Polynesian, and suddenly her Little Rock background began to make her shrivel. And of course, Cable fell in love with Liat. They went to bed together and they loved each other passionately, physically. And then suddenly he realized, "I can't take her back to Philadelphia, I can't marry her."

SYLVIA

And he hated himself for it.

JOSH

And he hated himself, and later in the second act, DeBeque and he were together and Nellie Forbush came out and said, "Please forgive me, but it's the woman and you...Please don't ask me to explain it, it something that's born in me." and she ran away. And DeBeque turned angrily away and said, "It is not born in you. I do not believe it is born in you." And Cable said, "It isn't born in you. It happens after you're born."

INTERVIEW WITH JOSHUA
LOGAN
(CONT.)

SYLVIA

And then came that wonderful song.

JOSH

YOU'VE GOT TO BE TAUGHT TO HATE AND FEAR
YOU'VE GOT TO BE TAUGHT FROM YEAR TO YEAR
IT'S GOT TO BE DRUMMED IN YOUR DEAR LITTLE EAR
YOU'VE GOT TO BE CAREFULLY TAUGHT
YOU'VE GOT TO BE TAUGHT TO BE AFRAID
OF PEOPLE WHOSE EYES ARE ODDLY MADE
AND PEOPLE WHOSE SKIN IS A DIFFERENT SHADE
YOU'VE GOT TO BE CAREFULLY TAUGHT
YOU'VE GOT TO BE CAREFULLY TAUGHT

SYLVIA

I think it was alot because of that song
that South Pacific got the Pulitzer Prize
don't you?

JOSH

I think it was very much because of that.

SYLVIA

Josh, thank you for coming. You've been
absolutely wonderful.

(INTO: INTRO-"HONEY BUN")

INTRO-HONEY BUN
(Sylvia Fine Kaye)

INTRO-"HONEY BUN"

SYLVIA

Despite Josh's terrible feelings on the opening night of South Pacific in New Haven, Mary Martin did have one hit song. It's in a show that the nurses are putting on for the men. It's Thanksgiving and the show is probably a turkey, but this is opening night in the Pacific Theatre of Operations. Bonnie Franklin, Larry Storch and company in a kooky, corny, unmistakably World War II, "Honey Bun."

(INTO: "HONEY BUN")

HONEY BUN

(Bonnie-Franklin, Larry Storch, Dancers)

"HONEY BUN"MUSIC: "HONEY BUN" INTRO (LIVE PIANO)

4/4 -2-

BONNIE

MY DOLL IS AS DAINTY AS A SPARROW
 HER FIGURE IS SOMETHING TO APPLAUD
 WHERE SHE'S NARROW
 SHE'S NARROW AS AN ARROW
 AND SHE'S BROAD, WHERE A BROAD
 SHOULD BE BROAD!

MUSIC: "HONEY BUN" (LIVE TO TRACK)

A HUNDRED AND ONE
 POUNDS OF FUN
 THAT'S MY LITTLE HONEY-BUN!
 GET A LOAD OF HONEY-BUN TONIGHT
 I'M SPEAKIN' OF MY
 SWEETY PIE
 ONLY SIXTY INCHES HIGH
 EV'RY INCH IS PACKED WITH DYNAMITE!
 HER HAIR IS BLONDE AND CURLY
 HER CURLS ARE HURLY BURLY
 HER LIPS ARE PIPS!
 I CALL HER HIPS!
 TWIRLY -- AND WHIRLEY
 SHE'S MY BABY
 I'M HER PAPI!

(MORE)

"HONEY BUN"
(CONT'D)

BONNIE (CONT'D)

I'M HER BOOBY
SHE'S MY TRAP!
I AM CAUGHT AND I DON'T WANTA RUN
'CAUSE I'M HAVIN' SO MUCH FUN
WITH HONEY-BUN!

LARRY ENTERS

BONNIE

A HUNDRED AND ONE
POUNDS OF FUN
THAT'S MY LITTLE HONEY-BUN
* GET A LOAD OF HONEY-BUN TONIGHT
I'M SPEAKIN' OF MY SWEETIE PIE
ONLY SIXTY INCHES HIGH

(MORE)

"HONEY BUN"
(CONT'D)*
BONNIE (CONT'D)

EV'RY INCH IS PACKED WITH DYNAMITE

HER HAIR IS BLONDE AND CURLY

HER CURLS ARE HURLY-BURLY

HER LIPS ARE PIPS

I CALL HER HIPS!

"TWIRLY" - AND "WHIRLY"

GIRLS ENTER

BONNIE & GIRLS

SHE'S MY BABY

I'M HER PAP!

I'M HER BOOBY

SHE'S MY TRAP!

BONNIE

I AM CAUGHT AND I DON'T WANNA RUN

BONNIE & GIRLS

'CAUSE I'M HAVIN' SO MUCH FUN

WITH HONEY BUN

BONNIE

(BELIEVE ME, SONNY)

"HONEY BUN"
(CONT'D)

BONNIE & GIRLS
SHE'S A COOKIE WHO CAN COOK YOU
TILL YOU'RE DONE

BONNIE
(AIN'T BEIN' FUNNY)

BONNIE & GIRLS
SONNY PUT YOUR MONEY
ON MY
HONEY-
BUN

MUSIC: OUT

MUSIC: DRUMS & CYMBALS (LIVE)

(INTO: NEWSREEL - "LADY IN THE DARK")

NEWSREEL - "LADY IN THE DARK"
 (Sylvia Fine Kaye)

NEWSREEL - "LADY IN THE DARK"

TIME-CAPSULE FILM. MUSIC: RECORDS (POST)
MUSIC: RULE BRITANNIA

SYLVIA (V.O.)

Now,
 South Pacific and Finian's Rainbow
 were concerned with racial prejudice
 - the next two shows deal with two
 totally different sociological
 problems. Strangely enough each
 revolves around a woman, one at the
top of the social ladder, the other
at the bottom. The first
 one might have been written today,
 - the situations seem to be straight
 out of the pages of Cosmo or Ms -
 an unlikely amalgam of Gloria Steinem
 and Helen Gurley Brown. But it was written
 in the season of 1940-41 when America
 was busy holding its breath while a
 handful of gallant young RAF pilots
 held the fate of England in their
 hands. "Never in the field of human
 conflict" said Winston Churchill,
 "has so much been owed by so many to
 so few."

MUSIC SEGUE: AND THE ANGELS SING

(MORE)

NEWSREEL - "LADY IN THE DARK"
(CONT'D)

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

But teenage America was happily into sloppy pants, bobby sox and dirty loafers. And Joan Crawford had the biggest shoulders outside of the Teamsters Union.

Penicillin was discovered, and a group of scientists really stretched themselves and came up with synthetic rubber. Joe DiMaggio had his 56-game hitting streak, and President Roosevelt struck out Wendell Willkie to win a third term. Our first big singing commercial "Pepsi-Cola hits the spot" - was played 296,000 times at 5¢ a bottle.

Academy Awards went to Joan Fontaine and Gary Cooper - Best Picture - "How Green Was My Valley" and how red



NEWSREEL - "LADY IN THE DARK"
(CONT'D)

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

was Stalin's face when Hitler backed
out of their pact by invading Russia.

MUSIC: OUT

(INTO: INTRO - "LADY IN THE DARK")

INTRO - LADY IN THE DARKINTRO - "LADY IN THE DARK"

SYLVIA

But Moss Hart was on top of the Broadway totem pole after a dozen years of writing smash hit comedies with George S. Kaufman, two musicals with Irving Berlin and one with Cole Porter, - you see, Moss never dropped a name - he collected them.

(posters and/or
song covers)

*

However,
at this point he was writing "Lady
in the Dark" - and writing it alone.

The subject was physchoanalysis. Now in 1940 that was pretty daring. Analysis was talked about in whispers like a social disease, and Moss' aim was to bring it out in the open like premarital sex and show that analysis is not for crazy people - a normal neurotic will do. He was planning a straight play, in which as part of the plot, the heroine tells

(MORE)

INTRO - "LADY IN THE DARK"
(CONT'D)

SYLVIA (CONT.)

her dreams to an analyst. But he soon realized that since dreams are kaleidoscopic and phantasmagoric (a great law firm)

*

almost

impossible to convey in dialogue.

But - music could do it, lyrics could do it - lyrics can cover time and space in 4 lines + music can change mood in 2 bars. Now, in silent pictures even the pianist at local bijou was given special music to give the people a feeling of mood and change of mood and locale. For instance...

(MORE)

INTRO - "LADY IN THE DARK"
(CONT'D)

MUSIC: LIVE AT PIANO

- * SYLVIA PLAYS "IN A PERSIAN MARKET"
SYLVIA
1) A bazaar in downtown Arabia
SYLVIA PLAYS HURRIED MUSIC
2) They went thataway
SYLVIA PLAYS RACHMANINOFF PRELUDE
3) George Washington chopping
down a cherry tree
SYLVIA PLAYS "YES WE HAVE NO BANANAS"
4) Italian opens fruit stand
SYLVIA PLAYS "ACH DE LIEBERSTEIN"
5) German opens delicatessen
SYLVIA PLAYS "SWANEE RIVER"
6) Chinese opens laundry
SYLVIA PLAYS "ENDEARING YOUNG CHARMS"
7) Love affair goes sour
- SYLVIA PLAYS "STARS & STRIPES"
11) Brass band plays concert
on deck of Titanic

INTRO - "LADY IN THE DARK"
(CONT'D)

SYLVIA (CONT'D)

But they can swim and they land in

SYLVIA PLAYS "SAN FRANCISCO"

(pause) Chicago. But as Julius
Caeser used to hum, "Calipurnia
Here I Come"

SYLVIA PLAYS "CALIFORNIA HERE I COME"

So. So, you see what music and lyrics
can do in a very short space of time
and Moss Hart knew that too.

(more)

INTRO - "LADY IN THE DARK"
(CONT'D)

SYLVIA (CONT.)

So, to do the dream sequences,
Moss called Ira Gershwin and he
called Kurt Weill, and together
this brilliant trio of talents
came up with a theatrical milestone -
which in less gifted hands could
have been a theatrical millstone.

(picture of Gershwin
alone - one of Weill
alone and one of them
together)

(MORE)

INTRO - "LADY IN THE DARK"
(CONT'D)

SYLVIA (CONT'D)

*

And together
they evolved a new style - moving
with the greatest of ease from
modern opera to musical comedy to
opera bouffe - simulating the mixed
bag that dreams are.

This casual lacing together of
styles and the high literary quality
of the book made "Lady in the Dark"
one of the shows that turned Musical
Comedy into a generic rather than a
descriptive term - it is now called
Musical Theatre, which embraces
everything from Musical Comedy to
Musical Tragedy. So the straight
play for Katerine Cornell was transformed into an
elaborate musical starring the legendary
Gertrude Lawrence who said to me one summer night -
I was so hot today, I just had to take off
my nail polish - and it helped to create a new
international star - Danny Kaye - well you remember
him, he's my husband.

(MORE)

INTRO - "LADY IN THE DARK"
(CONT'D)

SYLVIA (CONT'D)

"Lady in the Dark" is the story of Liza Elliott - the severely tailored editor and boss-lady of a big time, high fashion magazine - and longtime mistress of its publisher, Kendall Nesbitt. For several months she's been depressed and panicky, can't sleep, cries a lot, and can't make the smallest decision like what to wear, whom to marry or whether the next issue of the magazine should have an Easter cover or a Circus cover. She finally consents to see an analyst, and is stunned when he points out that while she avoids all the trappings of glamour in her daily life, in her dreams she is the ultimate siren. As the incomparable Ira Gershwin put it:

MUSIC: LIVE AT PIANO

SYLVIA

COMPARED TO OUR MISS LIZA
SHE'S SO GLAMOROUS
SHE MAKES ALL OTHER WOMEN
APPEAR HAMMACHER SCHLAMMEROUS

(MORE)

INTRO - "LADY IN THE DARK"
(CONT'D)

SYLVIA (CONT'D)

The four men in her daily life all appear in her dreams but they are strangely different - Kendall Nesbitt her lover, is a head waiter - Randy Curtis the movie star is her lover - Charley Johnson cocky and contentious playboy advertising manager is a preacher - and Russell Paxton the gay fashion photographer is a ringmaster.

And now, - a scene in Liza's office which leads into a dream sequence - Miss Lynn Redgrave as Liza, Mr. Richard Crenna as Charley Johnson, and playing Russell Paxton the part he created on Broadway - Mr. Danny Kaye.

MUSIC: "MY SHIP" PLAYON (POST)

(INTO: "LADY IN THE DARK" - SCENE)

LADY IN THE DARK - SCENE
(Lynn Redgrave, Danny Kaye,
Richard Crenna, Cathleen Cordell)

"LADY IN THE DARK"-SCEN

(ENTER LYNN, CATHLEEN ON STAGE)

CATHLEEN

Good morning, Liza. Charley
Johnson's waiting to see you.

LYNN

Alright, will you just give me a
moment please.

(ENTER DANNY)

DANNY

Girls...Girls, he's god-like,
absolutely god-like. I mean I
have photographed beautiful men in my
life before, but this one is the end,
the absolute end. He's got a face that
would melt in your mouth. He's heaven.
Absolute heaven.

(DANNY EXITS. RICHARD ENTERS)

RICHARD

Thank you, Russell.

DANNY

Woo!

RICHARD

Have you got a minute boss lady?

LYNN

Not really, can it wait?

LADY IN THE DARK -SCENE
(CONT.)

RICHARD

Yes, but I'd like to settle it.
It happens to be about the Easter cover -
that ole devil Easter cover. If you'd
make up your mind and decide on a circus
cover, I could get us a hell of a tie
up with Ringling Brothers.

LYNN

Well, when must you know?

RICHARD

As soon as possible. I've got every
big store in town set to splurge on
circus ads. It would make a great
issue.

LYNN

Yeah, alright. I'll give you an
answer as soon as I can. Is that all
you wanted Johnson?

RICHARD

Too bad you can't decide on that cover.
I wanted to cinch that and leave in a
blaze of glory.

LYNN

Leave?

RICHARD

Got a better offer,

LYNN

Where?

LADY IN THE DARK - SCEN
(CONT.)

RICHARD

Town and Country.

LYNN

I'll meet it.

RICHARD

Afraid you couldn't.

(ENTER DANNY)

DANNY

Liza, I demand a showdown. An absolute,
complete and utter showdown.

LYNN

Not now Russell. I cannot talk to you
now Russell.

DANNY

Do you realize what that bitch has done?
She just calmly walked in and took my
color plates after I spent three days
putting the circus together.

LYNN

Not now Russell.

DANNY

Not now. Not now. What is one supposed
to do to get attention around here? Bleed
in front of you?

(ENTER CATHLEEN)

CATHLEEN

Paxton.

LADY IN THE DARK - SCEN
(CONT.)

DANNY

Yes?

CATHLEEN

The dog department wants to see you.

DANNY

How darling of them. I just may spend
the rest of my life there. Oh, if you
have any luck with Sleeping Beauty, let
me know. Really Liza, I could spit.

(EXIT DANNY)

LYNN

Alright Johnson, I'll meet their figure,
does that settle it?

RICHARD

Look, it has nothing to do with salary --
I'm taking less. I can get the top job
over there and I'll never get it here.
You married that desk years ago boss lady
and you'll never get divorced, I know your
kind.

LYNN

Do you really?

RICHARD

Um. You have magazines instead of babies.

LYNN

Get out.

RICHARD

Rage is a pretty good substitute for sex isn't it.

"LADY IN THE DARK" SCENE
(CONT'D)

LYNN

(PICKS UP A CIGARETTE BOX FROM DESK
AND FLINGS IT AT HIM. HE DODGES IT,
THEN BOWS DEEPLY).

Get out!

RICHARD

Don't think it hasn't been
charming. Oh, if we ever need
a good man over there, I'll make
you an offer.

(HE STROLLS OUT, WHISTLING. SUDDENLY
LIZA CRUMPLES INTO HER DESK CHAIR,
HER HEAD AND ARMS ON DESK.)

MUSIC : UNDERSCORE (POST)

(LYNN PACES STAGE, LOOKING AT
MAGAZINES COVERS)

RICHARD V.O.

Easter cover, Circus cover
Easter cover, Circus cover
Make up your mind
Make up your mind
Make up your mind

(INTO: LADY IN THE DARK - CIRCUS)

LADY IN THE DARK - CIRCUS
 (Lynn Redgrave, Danny Kaye,
 Richard Crenna, Richard Beard,
 Dancers, Singers)

LADY IN THE DARK-CIRCUS

(SET CHANGES FROM SCENE TO
 CIRCUS ON CAMERA)

MUSIC: CIRCUS PART I (TRACK)

CHORUS

THE FLOWER OF WOMANKIND
 WHO CAN'T MAKE UP HER MIND
 IS A FEATURE YOU WILL ALWAYS RECALL!

YOU GET YOUR MONEY'S WORTH!
 IT'S FULL OF THRILLS AND MIRTH!
 THE GREATEST SHOW ON EARTH!
 COME ONE, COME ALL!

(ENTER DANNY)

DANNY

LADIES AND GENTLEMEN, I TAKE PRIDE IN INTRODUCING
 THE GREATEST SHOW ON EARTH!
 LIZA ELLIOTT'S GARGANTUAN THREE-RING CIRCUS
 FEATURING FOR THE FIRST TIME
 THE CAPTIVATING AND TANTALIZING LIZA ELLIOTT . . .
 THE WOMAN WHO CANNOT MAKE UP HER MIND

ENSEMBLE

LADY IN THE DARK
(CONT'D)

HURRAY, HURRAH, GO! GO! GO!

MUSIC: OUTMUSIC: UNDERSCORE (LIVE)

DANNY

The charges against Liza Elliott.

LYNN

What is all this? What charges?

What for?

DANNY

Whereas--

ENSEMBLE

Whereas--

DANNY

Liza Elliott cannot make up her mind
about the Easter cover or the circus
cover -- Secundus--

LADY IN THE DARK
(CONT'D)

ENSEMBLE

Secundus

DANNY

Liza Elliott cannot make up her mind
whether she is marrying Kendall Nesbitt
or not -- Moreover

ENSEMBLE

Moreover

DANNY

Liza Elliott cannot make up her mind
as to the kind of woman she wants to
be - the executive or the enchantress
And, inasmuchas

ENSEMBLE

Inasmuchas

DANNY

In a world where tumult and turmoil
reign, these indecisions of Liza
Elliott only add to the confusions
of an already, as indicated, confused
world -- Therefore, be it resolved

ENSEMBLE

Be it resolved --

DANNY

That Liza Elliott be brought to trial
and be made to make up her mind.

MUSIC: OUT

"LADY IN THE DARK"
(CONT'D)

MUSIC: CIRCUS - PART 2 (TRACK)

ENSEMBLE

Yeah, right, hurray, etc.

MUSIC: OUT

DANNY

Ladies and gentlemen, I would like to introduce that death defying trapeze artist and prosecuting attorney, Mr. Charley Johnson.

MUSIC: CIRCUS - PART 2A (TRACK)

(FANFARE AS JOHNSON MARCHES ON)

6/8 -2-

RICHARD

I'M THE ATTORNEY FOR PROSECUTION
 CAN'T BE BOUGHT OR SOLD!
 FOR THE JAM SHE'S IN THERE'S NO SOLUTION
 ONCE THE STORY'S TOLD!

MUSIC: OUT

MUSIC: UNDERSCORE (LIVE)

RICHARD

Your Honor, Mr. Ringmaster! I would like to call that peerless witness and lion tamer, Kendall Nesbitt!
 DANNY
 Kendall Nesbitt.

RICHARD

Mr. Nesbitt, you are divorcing your wife so that you can marry the defendant isn't that so?

"LADY IN THE DARK"
(CONT'D)

NESBITT

Yes, sir.

RICHARD

And you were led to believe that she
would marry you, when, as, and if?

NESBITT

Yes, sir.

RICHARD

But now she refuses to make up her mind.

NESBITT

Yes, sir.

RICHARD

You gave her the best years of your life
and yet she refuses to be your wife!

NESBITT

Yes, sir.

ENSEMBLE

(Reacts)

DANNY

Am I to understand that you gave her the
best years of your life and yet she refuses
to be your wife.

NESBITT

Yes sir. DANNY

HE-----

MUSIC: CIRCUS - PART 3 (TRACK)

3/4 DANNY

GAVE HER THE BEST YEARS OF HIS LIFE
SHE WAS, SHALL WE CALL IT HIS MISTRESS
'T WAS ONLY FOR HER HE'S DIVORCING HIS WIFE
AND NOW THE MAN'S IN DISTRESS

(MORE)

LADY IN THE DARK
(CONT'D)

DANNY (CONT'D)

THE MISTER WHO ONCE WAS THE MASTER OF TWO
 WOULD MAKE OF HIS MISTRESS HIS MRS.
 BUT HE'S MISSED OUT ON MRS. FOR THE MISTRESS IS THROUGH--
 WHAT A MESS OF A MISH MASH THIS IS!

-4-

LYNN

CHORUS (TOTAL TRACK)

TR A LA

SHE GAVE HIM HER HEART

I NEVER GAVE MY WORD

BUT NOT HER WORD

TRA LA

AND ALTHOUGH IT

THIS ACTION IS ABSURD

MAY HAVE DISMAYED HIM

WHEN A MAID GIVES HER HEART

OOOOOOOOH-----

BUT DOES NOT GIVE HER WORD

HOW ON EARTH CAN THAT

HOW ON EARTH CAN THAT

MAID HAVE BETRAYED HIM?

MAID HAVE BETRAYED HIM?

MUSIC: OUT

DANNY

Charming, Charming! Who wrote
 that music?

JURY

Tschaikowsky!

LADY IN THE DARK
(CONT'D)

DANNY

I love Russian composers!

MUSIC: CIRCUS/TSCHAIKOWSKY (TRACK)

THERE'S MALICHEVSKY, RUBENSTEIN, ARENSKY AND TSCHAIKOWSKY
 SAPELLNIKOFF, DMITRIEFF, TSCHEREPNIN, KRYJANOWSKY,
 GODOWSKY, ARTEIBOUCHEFF, MONIUSZKO, AKIMENKO,
 SOLOVIEFF, PROKOFIEFF, TIOMKIN, KORESTCHENKO

THERE'S GLINKA, WINKLER, BORTNIANSKY, REBIKOFF, ILYINSKY
 MEDTNER, BABAKIREV, ZOLOTAREFF AND KVOSCHINSKY
 AND SOKOLOFF AND KOPYLOFF, DUKELSKI AND KLENOWSKY
 AND SHOSTAKOVITSCH, BORODIN, GLIERE AND NOWAKOWFSKI

THERE'S LIADOFF AND KARGANOFF, MARKIEVITCH, PANTSCHENKO
 AND DARGOMYZSKY, STCHERBATCHEFF, SCRIBINE, VASSILENKO
 STRAVINSKY, RIMSKY-KORSAKOFF, MOUSSORGSKY AND GRETCHANINOFF
 AND GLAZOUNOFF AND CAESAR CUI, KALINIKOFF, RACHMANINOFF --
 STRAVINSKY AND GRETCHANINOFF
 RUMSHINSKY AND RACHMANINOFF

I really have to stop, the subject
 has been dwelt upon enough!

LADY IN THE DARK
(CONT'D)

ENSEMBLE (TOTAL TRACK)

Stravinsky!

DANNY

Gretchaninoff!

ENSEMBLE (TOTAL TRACK)

Kvoschinsky!

DANNY

Rachmaninoff!

ENSEMBLE (TOTAL TRACK)

LADY IN THE DARK
(CONT'D)

We really ought to stop because we
all have undergone enough.

MUSIC: OUT

MUSIC: UNDERSCORE (LIVE)

DANNY

Proceed...

Proceed with the trial.

RICHARD

Mr. Ringmaster, I would like to call
Miss Liza Elliott.

DANNY

And about time, too.

RICHARD

Miss Elliott, you've heard the charges
against you. Have you made up your
mind about any of these things?

LYNN

No, I haven't.

RICHARD

Can you give this court any reasonable
explanation as to why you cannot make
up your mind?

LYNN

Yes, I can.

DANNY

Your witness.

MUSIC: CIRCUS/JENNY (LIVE)

THERE ONCE WAS A GIRL NAMED JENNY
WHOSE VIRTUES WERE VARIED AND MANY
EXCEPTING THAT SHE WAS INCLINED
ALWAYS TO MAKE UP HER MIND
AND JENNY POINTS A MORAL

(MORE)

LYNN (CONT'D)

LADY IN THE DARK
(CONT'D)

WITH WHICH YOU CANNOT QUARREL

MUSIC: OUT* MUSIC: CIRCUS/JENNY (TRACK) (DRUMS LIVE)

AS YOU WILL FIND

JENNY MADE HER MIND UP

WHEN SHE WAS THREE

SHE, HERSELF, WAS GOING TO

TRIM THE CHRISTMAS TREE

CHRISTMAS EVE SHE LIT THE CANDLES

TOSSED THE TAPER AWAY

LITTLE JENNY WAS AN ORPHAN

ON CHRISTMAS DAY

CHORUS (TOTAL TRACK)

POOR JENNY!

BRIGHT AS A PENNY

HER EQUAL WOULD BE HARD TO FIND

SHE LOST ONE DAD AND MOTHER

A SISTER AND A BROTHER

BUT SHE WOULDN'T MAKE UP HER MIND

JENNY MADE HER MIND UP WHEN

SHE WAS TWELVE

INTO FOREIGN LANGUAGES

SHE WOULD DELVE

BUT AT SEVENTEEN TO VASSAR

IT WAS QUITE A BLOW

THAT IN TWENTY-SEVEN

LANGUAGES SHE COULDN'T SAY NO

(MORE)

"LADY IN THE DARK"
(CONT'D)

JURY (TOTAL TRACK)

IN TWENTY-SEVEN LANGUAGES

SHE COULDN'T SAY NO

LYNN

JENNY MADE HER MIND UP
AT TWENTY-TWO
TO GET HERSELF A HUSBAND
WAS THE THING TO DO
SHE GOT HERSELF ALL DOLLED UP
IN HER SATINS AND FURS
AND SHE GOT HERSELF A HUSBAND
BUT HE WASN'T HERS

JURY (TOTAL TRACK)

SHE GOT HERSELF A HUSBAND
BUT HE WASN'T HERS

JENNY MADE HER MIND UP
AT SEVENTY-FIVE
SHE WOULD LIVE TO BE
THE OLDEST WOMAN ALIVE
BUT GIN AND RUM AND DESTINY
PLAY FUNNY TRICKS
AND POOR JENNY KICKED THE BUCKET
AT SEVENTY-SIX

"LADY IN THE DARK"
(CONT'D)

JURY (TOTAL TRACK)

JENNY POINTS A MORAL
WITH WHICH WE CANNOT QUARREL
MAKES A LOT OF COMMON SENSE!

LYNN

JENNY AND HER SAGA
PROVE THAT YOU ARE GAGA
IF YOU DON'T KEEP SITTING
ON THE FENCE

JURY (TOTAL TRACK)

JENNY AND HER STORY
POINT THE WAY TO GLORY
TO ALL MAN AND WOMANKIND

ANYONE WITH VISION
COMES TO THIS DECISION
DON'T MAKE UP
YOU SHOULDN'T MAKE UP
YOU MUSTN'T MAKE UP
OH, NEVER MAKE UP

ALL

ANYONE WITH VISION
COMES TO THIS DECISION

CHORUS (TOTAL TRACK)

DON'T

DON'T

MAKE

MAKE

(MORE)

"LADY IN THE DARK"
(CONT'D)

CHORUS (TOTAL TRACK)

UP

LYNN

UP

ALL

YOUR MIND!

MUSIC: OUT

DANNY

One, two, three, four

MUSIC: CIRCUS/JENNY REPRISE (TRACK - B ROLL)

ALL

ANYONE WITH VISION

COMES TO THIS DECISION

DON'T MAKE UP YOUR MIND!

MUSIC: OUT

(INTO: INTRO - DANNY KAYE TALK)

INTRO - DANNY KAYE TALK
(Sylvia Fine Kaye)

INTRO - DANNY KAYE TALK

SYLVIA

Lady in the Dark brings back some
marvelous memories and
I've persuaded Danny
to come out here and share some of
them with you. But,

While he's slipping into something
more comfortable - let me tell you
a few
of my favorite Moss Hart stories. -
He was a very close and very special
friend and he lit up our lives for
many years. His endearing delight
in finding ways to spend money on
himself was legendary.

I remember the time he went
to Cartier's and had them make a
plaster cast of his right hip so he
could carry a contoured silver
tobacco pouch in his back pocket, -
and it was inscribed -

(more)

INTRO - DANNY KAYE TALK
(CONT'D)

SYLVIA (CONT'D)

"To Moss Hart, a prince among men -
from Moss Hart." And then he bought a farm,

an 18-acre farm in Pennsylvania
without a bush or a tree on it. Two
weeks later, when George Kaufman came
to visit, he was astonished to see
almost a thousand fully grown pine
trees looking very much at home.

"I bought them", said Moss, "and had
them transplanted." "Of course,"
said George, "it was what God would
have done if he had had the money."

Is Danny now on his way?

(INTO: DANNY KAYE TALK)

DANNY KAYE TALKDANNY KAYE TALK

(Sylvia Fine Kaye, Danny Kaye)

(ENTER DANNY)

DANNY

Yes, I'm back here, I'm fine.

Here we are. Okay.

SYLVIA

You're a very talented fellow.

DANNY

Now, did you tell them all about

Lady in the Dark?

SYLVIA

Yes.

DANNY

You did, huh?

SYLVIA

Yeah.

DANNY

Oh, uh, you know, we had, we had some incredible people. There was Moss Hart. He went into Cartiers one day, and he said to them I would like to have my behind, you know, fitted.

(SYLVIA TAPS DANNY ON SHOULDER)

Well, Moss finally got successful and he went out and he bought a farm out in Bucks County and what he did is, he started...

(SYLVIA TAPS DANNY ON SHOULDER)

Well, goodnight, it was very...

DANNY KAYE TALK
(CONT.)

(DANNY STARTS TO EXIT)

SYLVIA

Come back, come back, come back.
I want you to tell about, if you
will, about the opening night of
Lady in the Dark in Boston. That was
one of the most incredible nights of
our lives. Now would you tell, would
you tell about opening night?

DANNY

Moss Hart put a plastic cast on his
"BLEEP" and painted a picture of
Betsy Ross.
(SYLVIA PUTS HAND ON DANNY'S SHOULDER)
You're hurting me.

SYLVIA

Would you tell about opening night?

DANNY

Uh, opening night...opening night.
Opening night of Lady in the Dark
was in uh, Boston. We had been
rehearsing the show for four weeks
and I would do Tchaikowsky and then
Gertie would do Jenny, and nobody thought
any great shakes. They said, "Well, you
know, they're effective numbers." Until
opening night. Now I went out and did

(MORE)

DANNY KAYE TALK
(CONT.)

DANNY (CONT.)

Tchaikowsky and leaped back on the horse and I had no notion that it was going to be as effective as it was, the number ran 38 seconds I believe. And in Broadway parlance, it stopped the show absolutely cold. Now, I leaped back on the horse, and this was probably the single, most exciting and the proudest moment of my life, and I stood there and the audience was applauding, and applauding, and applauding, and I said, "Oh, my God. If Jenny doesn't go over well, then they're liable to take out Tchaikowsky, because." and it was the only number I had in the show, so I was smiling and saying, "For God's sake, stop, stop applauding, stop applauding, don't applaud so much, stop applauding." Anyway, I got back on the horse, and Gertie looked over at me and kind of nodded her head, and then she stepped down, and I must say, the incredible genius of this lady, she was really a remarkably gifted woman. And she began to do Jenny unlike she had ever done it in rehearsal at all. She went:

(DANNY SINGS)

JENNY MADE HER MIND UP WHEN SHE WAS THREE

(DANNY BUMPS)

(MORE)

DANNY KAYE TALK
(CONT.)

DANNY (CONT.)

And all of us on stage were looking at her. The audience was flabbergasted. And, she finished the song, went back on the swing, and it paralyzed the audience, absolutely stopped it dead. And there we were, within ten seconds of each other, two numbers absolutely stopping the show cold. It was really a memorable evening. Now, that was on a Monday night. Wednesday afternoon at the matinee, everybody was all charged up. It was a great big hit. The show had gotten great notices. And I stepped down, I did:

(DANNY SINGS)

THERE'S MALICHEVSKY, RUBENSTEIN, ARENSKY AND TSCHAIKOWSKY
SAPELLNIKOFF, DMITRIEFF, TSCHEREPNIN, KRYJANOWSKY

And I had the sense that the audience really wasn't paying attention to me. So I looked over on the side, and there was Gertie Lawrence in the swing with a great big red handkerchief, going...

(DANNY DEMONSTRATES GERTIE MIMICKING HIMSELF)

Now, there was no way I could go and say,
"Gertie, Miss Lawrence, honey, whatever, please,
you know, it's kind of distracting for me and

(MORE)

DANNY KAYE TALK
(CONT.)

DANNY (CONT.)

for the audience, and please don't do that, because it's the only number I..." I couldn't go to Moss Hart and say, "Look, Moss, why don't you go and tell Miss Lawrence..." That all sounded kind of childish anyway. And after the afternoon show, I told Sylvia. I said, "Look, I'm either gonna stay in the show, or I'm not. And there's no way I'm going to talk to anybody about this. That night she came out to do Jenny. And she did:

(DANNY SINGS)

JENNY MADE HER MIND UP WHEN SHE WAS THREE
AND SHE...

Bump. And there was a laugh, where there hadn't been one before. So, she went on with the number and suddenly there was another laugh where there hadn't been one before. She finished the number, got back on the swing, and she looked at me, and I bowed to her and she bowed to me and she never did the red handkerchief again. Listen, I have, I have an apology to make. That number, for as long as I can remember had been done in 38 seconds. Now, I don't think we quite did it in 38 seconds tonight.

(MORE)

DANNY KAYE TALK
(CONT.)

DANNY (CONT.)

And what I would like to do, if you
don't mind. I would like to see if
we can establish a new record here in
the town of Los Angeles...

(APPLAUSE)

(DANNY CROSSES TO PIANOS)

And...

MUSIC: TSCHAIKOWSKY (LIVE PIANO)

(2/4)

-4-

THERE'S MALICHEVSKY, RUBENSTEIN, ARENSKY AND TSCHAIKOWSKY
SAPELNIKOFF, DMITRIEFF, TSCHEREPNIN, KRYJANOWSKY,
GODOWSKY, ARTEIBOUCHEFF, MONIUSZKO, AKIMENKO,
SOLOVIEFF, PROKOFIEFF, TIOMKIN, KORESTCHENKO
THERE'S GLINKA, WINKLER, BORTNIANSKY, REBIKOFF, ILYINSKY
MEDTNER, BABAKIREV, ZOLOTAREFF AND KVOSCHINSKY
AND SOKOLOFF AND KOPYLOFF, DUKELSKI AND KLENOWSKY
AND SHOSTAKOVITSCH, BORODIN, GLIERE AND NOWAKOWFSKI
THERE'S LIADOFF AND KARGANOFF, MARKIEVITCH, PANTSCHENKO
AND DARGOMYZSKY, STCHERBATCHEFF, SCRIBABINE, VASSILENKO
STRAVINSKY, RIMSKY-KORSAKOFF, MOUSSORGSKY AND GRETCHANINOFF
AND GLAZOUNOFF AND CAESAR CUI, KALINIKOFF, RACHMANIOFF--
STRAVINSKY AND GRETCHANINOFF
RUMSHINSKY AND RACHMANINOFF
I REALLY HAVE TO STOP, THE SUBJECT HAS BEEN
DWELT UPON ENOUGH!

MUSIC: OUT

DANNY KAYE TALK
(CONT.)

DANNY (CONT.)

How many? How many?

Thirty-one seconds. Ladies and gentlemen, thirty-one seconds.

Now, I want you to remember, in the sleepy village of Los Angeles, a new world's record was established for the rendition of Tschaiikowsky.

SYLVIA

Bravo.

DANNY

Remember. Remember that, and you will be able to tell your grandparents what happened on this memorable night. We, we have to go.

SYLVIA

Where are you going?

DANNY

Well, you have something else to do.

SYLVIA

That's right.

DANNY

Yeah, okay. Try to get home early and get some food on.

SYLVIA

(TO AUDIENCE)

And now you can get up and take a stretch, but don't go away because we have something wonderful coming up.

(INTO: INTERMISSION)

INTERMISSION
(Announcer V.O.)

INTERMISSION

MUSIC: OVERTURE (POST)

SLIDE: INTERMISSION

ANNOUNCER V.O.

After this brief intermission, Musical
Comedy Tonight will continue with Sweet
Charity, starring America's foremost
dancer, Miss Juliet Prowse.

SLIDE: THE PUBLIC BROADCASTING SERVICE

ANNOUNCER V.O. (CONT.)

We want to remind you that this is PBS, the
Public Broadcasting Service.

SLIDE: THE PRUDENTIAL INSURANCE COMPANY OF AMERICA

ANNOUNCER V.O. (CONT.)

And that this program is made possible by
grants from the Prudential Insurance Company
of America

SLIDE: CORPORATION FOR PUBLIC BROADCASTING
NATIONAL ENDOWMENT FOR THE ARTS

(MORE)

INTERMISSION
(CONT.)

ANNOUNCER V.O. (CONT.)

The Corporation for Public Broadcasting
and the National Endowment for the Arts.

And now, back to Musical Comedy Tonight.

(APPLAUSE)

(INTO: NEWSREEL - "SWEET CHARITY")

NEWSREEL - SWEET CHARITY
 (Sylvia Fine Kaye)
MUSIC: "HAIL TO THE CHIEF" (POST)
MUSIC: RECORDS (POST)

NEWSREEL - SWEET CHARITY

SYLVIA (V.O.)

We now take a twenty-four year leap over the hole in Adlai Stevenson's shoe, the deceptive calm of the Eisenhower years, the style and the hope of Kennedy's thousand days in the White House into the season of 1965-66 - when President Johnson escalated the war in Vietnam and the generation war was in full swing.

MUSIC: "WINCHESTER CATHEDRAL" (POST)

Hippies were dropping acid and going to pot in Greenwich Village and Haight Ashbury, very busy not washing their hair. Anyone over thirty was not to be trusted ... maybe that's why the old Metropolitan Opera House was condemned -- after all it was 83.

There were riots in Watts, a revolution in Rhodesia, and the Civil Rights March from Selma to Montgomery made history. But the Beatles were living in a Yellow Submarine, while the big blackout paralyzed Manhattan.

(MORE)

NEWSREEL - "SWEET CHARITY"
(CONT'D)

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

Twiggy began her flat out modeling career and Mary Quant as a put-on raised the mini skirt to the micro - but it really took off - thus changing a put-on to a take-off. Surveyer I made a soft landing on the moon. Elizabeth Taylor landed an Oscar and the Palace Theatre had a face-lift for the opening of "Sweet Charity".

MUSIC: OUT

Neil Simon adapted it from the Fellini film "Nights of Cabiria" moving it from the streets of Rome, to the sleazy, seamy underside of New York, schlock around the clock.

(INTO: INTRO - "SWEET CHARITY")

INTRO - SWEET CHARITY
(Sylvia Fine Kaye)

INTRO - "SWEET CHARITY"

SYLVIA (CONT.)

The score, by Cy Coleman and Dorothy Fields is versatile, tuneful, witty and with-it.

But primarily, as in "West Side Story" before it, and "Chorus Line" after it, in "Sweet Charity" dance was the star of the show. And it starred two people - on stage Gwen Verdon, super dancer, off stage Bob Fosse, super choreographer, whose heart attack is well known to all of you. As a matter of fact it was the first heart attack ever to be nominated for an Academy Award. But Bobby has a mantle full of Oscars and Tonys and Emmys, and one year he won the triple crown.

INTRO - "SWEET CHARITY"
(CONT'D)

SYLVIA (CONT'D)

"Sweet Charity" poses the question, "Can a dancehall hostess with round heels and a square heart ever find true love and marriage?" The answer is, "Are you crazy?" Although this problem is the world's oldest cliché, we chose it to show that it took Musical Comedy to make it electric, kinetic, touching and comedic.

In the opening scene, sweet Charity, the dynamic schlepp, manages not only to have her purse stolen but gets thrown into the lake for good measure.

This dampens her spirits only temporarily & Charity, full of hope, goes back to the Fandango Ballroom, where the girls led tonight by Annette Charles and Lorraine Fields are about to lay it on the line.

(INTO: "BIG SPENDER")

BIG SPENDER

(Annette Charles, Lorraine Fields, Girl Dancers)

"BIG SPENDER"

NOTE: Pre-record for protection only.

MUSIC: "BIG SPENDER" (LIVE TO TRACK)

4/4

-4-

ANNETTE AND LORRAINE

THE MINUTE YOU WALKED

IN THE JOINT

I COULD SEE YOU WERE

A MAN OF DISTINCTION

ALL

A REAL BIG SPENDER

GOOD LOOKIN'

SO REFINED

WOULDN'T YOU LIKE TO KNOW

WHAT'S GOIN' ON IN MY MIND

SO LET ME GET RIGHT TO THE POINT

I WOULDN'T POP MY CORK

FOR EVERY GUY I SEE

HEY BIG SPENDER

-1-

SPEND

A LITTLE TIME WITH ME

"BIG SPENDER"
(CONT'D)

-2-

ANNETTE

DO YOU WANNA HAVE FUN

FUN

FUN

LORRAINE

HOW ABOUT A FEW LAUGHS

ALL

I CAN SHOW YOU A . . GOOD TIME

PSSSSST

CHORUS #1

FUN

CHORUS #2

LAUGH

CHORUS #3

GOOD TIME

CHORUS #1

FUN

CHORUS #2

LAUGH

CHORUS #3

GOOD TIME

"BIG SPENDER"
(CONT'D)

ALL

FUN

LAUGH

GOOD TIME

HEY BIG SPENDER

-1-

ANNETTE & LORRAINE

HEY BIG SPENDER

-1-

ALL

HEY BIG SPENDER

-1-

SPEND A LITTLE TIME WITH

CHORUS

ME

ANNETTE & LORRAINE

FUN, LAUGHS, GOOD TIMES

FUN, LAUGHS, GOOD TIMES

FUN, LAUGHS, GOOD TIMES

ANNETTE

HOW ABOUT IT, PALS?

ALL

YEAH

MUSIC STING

MUSIC: OUT

(INTO: INTRO - "IF MY FRIENDS COULD SEE ME NOW")

INTRO - IF MY FRIENDS
COULD SEE ME NOW
(Sylvia Fine Kaye)

INTRO - "IF MY FRIENDS
COULD SEE ME NOW"

SYLVIA

One of the high points of
Charity's life comes from a fortuitous
sidewalk meeting with an Italian
movie star, who is one of her
idols. To make his girlfriend
jealous, he takes Charity to his
apartment - but he treats her with
the utmost respect and courtesy.
Charity is beside herself - her
favorite position. Charity tonight
is played by the star of the London
company, America's top ranking
dancer, Miss Juliet Prowse.

(INTO: "IF MY FRIENDS COULD SEE ME NOW")

IF MY FRIENDS COULD SEE ME NOW
(Juliet Prowse)

"IF MY FRIENDS COULD
SEE ME NOW"

MUSIC: "IF MY FRIENDS COULD SEE ME NOW" (LIVE TO TRACK)

2/4

-8-

MUSIC: OUT

JULIET

IF THEY COULD

MUSIC: "IF MY FRIENDS COULD SEE ME NOW" (LIVE TO TRACK)

JULIET

SEE ME NOW

THAT LITTLE GANG OF MINE

I'M EATING FANCY CHOW

AND DRINKING FANCY WINE

I'D LIKE THOSE STUMBLE BUMS

TO SEE FOR A FACT

THE KIND OF TOP DRAWER

FIRST RATE CHUMS I ATTRACT

ALL I CAN SAY IS "WOW-EE"

LOOK-A WHERE I AM

TONIGHT I LANDED POW!

RIGHT IN A POT OF JAM

WHAT A SET UP HOLY COW

THEY'D NEVER BELIEVE IT

IF MY FRIENDS COULD SEE ME NOW

2/4

-8- (hat pops into face)

-4-

(MORE)

"IF MY FRIENDS COULD
SEE ME NOW"
(CONT'D)

-4-
-2- (magic)
-2- (strut)
-3- (shake and pop)

-6 - (vamp)

JULIET

Ciao, Vittorio, baby.

- 6- (fanfare)

2/4

JULIET

IF THEY COULD SEE ME NOW
ALONE WITH MISTER V.
WHO'S WAITIN' ON ME
LIKE HE WAS A MAITRE 'D
I HEAR MY BUDDIES SAYING CRAZY
WHAT GIVES TONIGHT
SHE'S LIVING LIKE
THE OTHER HALF LIVES
TO THINK THE HIGHEST BROW
WHICH I MUST SAY IS HE
SHOULD PICK THE LOWEST BROW
WHICH THERE IS NO DOUBT IS ME
WHAT A STEP UP! HOLY COW
THEY'D NEVER BELIEVE IT
IF MY FRIENDS COULD SEE ME NOW

(MORE)

"IF MY FRIENDS COULD
SEE ME NOW"
(CONT'D)

2/4

- 3- (intro)
- 5-
- 1- (hat)
- 2- (bouree)
- 8- (sunshine break)
- 8- (ronde jambe)
- 4- (fast)
- 8- (over the top)
- 3-
- 1- (fanny shake)
- 2-

JULIET

THEY'D NEVER BELIEVE IT!
IF MY FRIENDS COULD SEE ME

JULIET (spoken)

Hey, girls, it's me -- Charity!

-8- (coda)

MUSIC: OUT

(INTO: INTRO - "THERE'S GOTTA BE SOMETHING BETTER THAN THIS")

INTRO - THERE'S GOTTA BE
SOMETHING BETTER THAN THIS
(Sylvia Fine Kaye)

INTRO - "THERE'S GOTTA BE
SOMETHING BETTER THAN THIS"

SYLVIA

Determined to get out, Charity,
Nickie and Helene share their
dreams. Nickie wants to be a
receptionist in a glass office
building with coffee breaks
Helene wants to go straight to
the top and become a hat check
girl - Charity doesn't know what -
but there's gotta be something
better than this.

(INTO: "THERE'S GOTTA BE SOMETHING BETTER THAN THIS")

THERE'S GOTTA BE SOMETHING
BETTER THAN THIS
(Juliet Prowse, Annette Charles,
Lorraine Fields)

"THERE'S GOTTA BE SOMETHING
BETTER THAN THIS"

MUSIC: "THERE'S GOTTA BE SOMETHING BETTER THAN THIS" (LIVE TO TRACK)
(TOTAL TRACK AT END OF SONG)

3/4

-8-

ANNETTE

THERE'S GOTTS BE SOMETHING BETTER THAN THIS
THERE'S GOTTA BE SOMETHING BETTER TO DO
AND WHEN I FIND ME SOMETHING BETTER TO DO
I'M GONNA GET UP; I'M GONNA GET OUT;
I'M GONNA GET UP, GET OUT AND DO IT!

LORRAINE

THERE'S GOTTA BE SOME RESPECTABLE TRADE
THERE'S GOTTA BE SOMETHING EASY TO LEARN
AND IF I FIND ME SOMETHING A HALF-WIT CAN LEARN
I'M GONNA GET UP; I'M GONNA GET OUT;
I'M GONNA GET UP, GET OUT AND LEARN IT!

ANNETTE & LORRAINE

ALL THESE JOKERS
HOW I HATE THEM
WITH THE

ANNETTE

GROPING

(MORE)

"THERE'S GOTTA BE SOMETHING
BETTER THAN THIS"
(CONT'D)

LORRAINE

GRABBING

ANNETTE

CLUTCHING

CLINCHING

STRANGLING

HANDLING

FUMBLING

PINCHING

-1-

ANNETTE & LORRAINE

PHOOEY!

-1-

JULIET

THERE'S GOTTA BE SOME LIFE CLEANER THAN THIS

THERE'S GOTTA BE SOME GOOD REASON TO LIVE

ALL

AND WHEN I FIND ME SOME KIND OF LIFE I CAN LIVE

I'M GONNA GET UP; I'M GONNA GET OUT;

I'M GONNA GET UP, GET OUT AND LIVE IT!

-3-

-8- (diagonal left)

-5- (upstage)

-2- (banjo)

(MORE)

"THERE'S GOTTA BE SOMETHING
BETTER THAN THIS"
(CONT'D)

- 8- (Shirley Temple)
- 4- (claps)
- 1- (jumps)

ALL

PHOOEY! (straight)

- 1- (jumps)
- PHOOEY! (straight)
- 2- (eeeeah)
- 10- (traveling circle stage right)
- 4- (body rolls)
- 4- (shake skirt)
- 4- (step point)
- 6- (big horses)
- 2- (travel)
- 2- (big horse reverse)
- 4- (jumps to stage right)
- 4- (jumps to stage left)
- 6- (jockey into straight line)
- 8- (la las - cross stage right)
- 4- (step hops)
- 4- (Zapatiado stage right)
- 7- (travel step stage left)
- 1- (high kick)
- 3-
- 7- (tour jete combination into trio)

(MORE)

"THERE'S GOTTA BE SOMETHING
BETTER THAN THIS"
(CONT'D)

ALL (TOTAL TRACK)

AND WHEN I FIND ME SOME KIND OF LIFE I CAN LIVE

I'M GONNA GET UP

-4-

I'M GONNA GET OUT

-4-

I'M GONNA GET UP, GET OUT

-3-

AND LIVE

-8-

(Jump)

LIVE IT

(Pose)

MUSIC: OUT

(INTO: GOODNIGHTS)

GOODNIGHT
(Sylvia Fine Kaye)

GOODNIGHT

SYLVIA

So Charity lived hopefully
ever after, and so I hope
may all of you.

(INTO: FINALE)

FINALE
(Entire Cast)

FINALE

MUSIC: "IF MY FRIENDS COULD SEE ME NOW" (TOTAL TRACK)

4/4 (NOTE: LYRIC CONTINUES THROUGHOUT FOLLOWING CHOREOGRAPHY)

- 2- (Hey, Charity, look at me)
- slow up (If they could)
- 4- (kicks) (lyrics continue)
- 2- (run)
- 2- (travel up stage)
- 2- (Annette and Lorraine)
- 2- (William Mallory)
- 2- (diagonal girls - Nancy Dussault)
- 2- (Larry Storch)
- 2- (diagonal boys - Sergio Franchi)
- 2- (4 lines)
- 2- (wheel - Bonnie Franklin)
- 2- (wheel - Juliet Prowse)
- 2- (2 straight lines)
- 2- (Richard Crenna)
- 2- (Lynn Redgrave)
- 2- (back up)
- 4- (slow up - Jack Lemmon)
- 4- (Danny Kaye)
- 2- (2 straight lines)

Principals re-enter.

ALL

YOU'D BETTER BELIEVE IT

IF MY FRIENDS COULD SEE ME NOW

(MORE)



FINALE
(CONT.)

(SYLVIA, BURTON, JOSH ENTER)

ALL

ALL I CAN SAY IS WOW

HEY LOOK AT WHERE I AM

TONIGHT I LANDED POW

RIGHT IN A POT OF JAM

WHAT A SET UP

HOLY COW

THEY'D NEVER BELIEVE IT

IF MY FRIENDS COULD SEE ME NOW.

(INTO: CREDITS & CLOSING)

CREDITS & CLOSING
(Entire Cast)CREDITS & CLOSING

MUSIC CONTINUES

Produced by
SYLVIA FINE KAYE

Full Frame

Executive Producer
HERBERT BONIS .

Directed by
TONY CHARMOLI

Created and Written by
SYLVIA FINE KAYE

Associate Producer
JOHN MEANS

Music Arranged and
Conducted by
PETER MATZ

Music Coordinator
DAVID BAKER

Choreographer
TONY CHARMOLI

Costumes Designed by
BILL HARGATE

Art Director
ROMAIN JOHNSTON

Lighting Designed by
DANNY FRANKS

Crawl Begins w/ this
Credit

Casting and Production
Consultant
GUS SCHIRMER

Film Portions Produced by
STEWART BERNSTEIN
and
EYTAN KELLER

Assistant Choreographer
RICHARD BEARD

"Sweet Charity" Segments
by Bob Fosse
Staged by SONJA HANEY

CREDITS & CLOSING
(CONT.)

Associate Director
STEVEN GRAHAM

Audio
DOUG NELSON

Production Assistants
BEVERLY MULCONERY
SUSAN HECHT LEE

Production Secretary
NANCY REICH

Production Photographer
SHELLY R. BONUS

Assistant Art Director
DEBE HENDRICKS

Wardrobe Assistants
PAUL LOPEZ
SHARON SMITH

Makeup
CLAUDE THOMPSON
MILLIE GRASSE

Hairdresser
GAIL ROWELL

Stage Managers
BOB GREENE
JIM SMITH

Technical Director
JIM JOHNSON

Cameramen
RANDALL BAKER
JOE BLAISDELL
RICK CASWELL
HANK GEVING
MIKE KEELER

Video
CHUCK REILLY

Videotape Editor
DAVID FOSTER

Facilities Provided by
PACIFIC VIDEO INDUSTRIES

CREDITS & CLOSING
(CONT.)

We gratefully acknowledge the cooperation of
IRA GERSHWIN
BURTON LANE
YIP HARBURG
CY COLEMAN
JOSH LOGAN
NEIL SIMON
and the estates of
RICHARD RODGERS
OSCAR HAMMERSTEIN II
MOSS HART
KURT WEILL
DOROTHY FIELDS
and Warner Brothers
20th Century Fox
Paramount
and Universal Pictures
in granting us
dramatic rights.

And the
New York Public Library
Astor
Lenox and
Tilden Foundations
The Billy Rose Theatre Collection
and Joseph Abeles Collection
for the use of photographs.

This program was
pre-recorded at the
Wilshire-Ebell Theatre
before a live audience.

A production of
DENA PICTURES, INC.
in association with
KCET

@DENA PICTURES, INC.
Copyright 1981
All Rights Reserved

MUSIC: OUT

(APPLAUSE)

(FADE TO BLACK)

(INTO: BLACK)

BLACK

BLACK
(:01)

(INTO: UNDERWRITER CREDIT)

UNDERWRITER CREDIT
(Announcer V.O.)

UNDERWRITER CREDIT

SLIDE: THE PRUDENTIAL INSURANCE COMPANY OF AMERICA

ANNOUNCER V.O.

The preceding program was made possible by
grants from The Prudential Insurance Company
of America

SLIDE: CORPORATION FOR PUBLIC BROADCASTING
NATIONAL ENDOWMENT FOR THE ARTS

ANNOUNCER V.O. (CONT.)

The Corporation for Public Broadcasting
and The National Endowment for the Arts.

(INTO: PBS LOGO)

PBS LOGO

PBS LOGO
(:12)

MUSIC: PBS THEME (POST)

MUSIC: OUT

(FADE TO BLACK)



9109 SUNSET BOULEVARD

LOS ANGELES, CA 90069

(213) 273-6296

SUNSET INSTA PRINT

Script Center



