

BLACK



# DIRECTOR'S SCRIPT



(INTO: UNDERWRITER CREDIT)

UNDERWRITER CREDIT

(INTO: OPENING BILLBOARDS)

~~RET. DANCE ANTIKING~~ 6.

GOLD IN  
CURTAIN OPEN

"FASCINATING RHYTHM" (DIM HOUSE LITES)

"LEAVE IT TO JANE"  
PART I  
(Rick Pessagno, Jason Weiss, Gene Montoya, Bill Burns, Kevin Backstrom, Spencer Henderson, George Daly, Ted Sprague, Valerie Jean Miller, Sandra Asbury-Johnson, Manette La Chance, Sharon Ferrol, Penny Fekany, Leslie Ferrera, Cheryl Baxter, Chelsea Field)

2

GOLD ↑ ON DANCE TRACK

3

MUSIC: "LEAVE IT TO JANE" PART I (LIVE TO TRK) \*( :30 )

WS (INC. AUDIENCE) 2

5

(OVERTURE)

~~4~~ TITEN

ALL

LEAVE IT TO JANE JANE JANE -

-1-

SHE IS THE GIRL WITH BRAIN

-1-

NO PROBLEM YOU CAN WISH ON HER

3 GIRLS φ

GIVES HER A STRAIN -

2  
3

SHE'LL TACKLE GAILY

A SCORE OR MORE DAILY

35 LEFT

3  
4  
5  
A

IF SOMETHING IS ON YOUR MIND

35 RT

COMFORT YOU SOON WILL FIND

EW S

4  
5

IF YOU HAVE STARTED WORRYING

WS

6  
2

KINDLY REFRAIN -

LEAVE IT TO JANE JANE

PAN RT. ↓  
CURTAIN ↓  
WS / PAN TO SYLVIA 4<sup>7</sup>

(MUSIC: OUT)

(CURTAIN ↓)

(INTO: OPENING INTRODUCTION)

(APPLAUSE) ↓  
CURTAIN ↓

5/22/85

R.500,501 7

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

2 11:51:48

SYLVIA

11

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

5

108  
11:41:47  
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.

COMEDIAS  
HT 2-501

11:41:47  
9-500

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.

132

11:42:26  
P/U

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. 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)



P/A T/1

SYLVIA (CONT'D)

But it took from 1878 when Gilbert and Sullivan's  
20. "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 -  
which was pretty plain.

G.S.

X TO PIANO SEAT

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

1:30

P/A 11:44:31

IS ALONE IN FIRST PLACE

6:3  
7:20

In grand opera ~~the~~ music hands down and tonsils up - and everybody dies. 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.

In the late 18th century Mozart took a quantum leap for musical theatre by incorporating

X TO PIANO SEAT

P/A 11:46:09

78

pu

SYLVIA (CONT'D)

the spirit of singspiel into his work and writing

- \* opera about human beings instead of gods and 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", 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

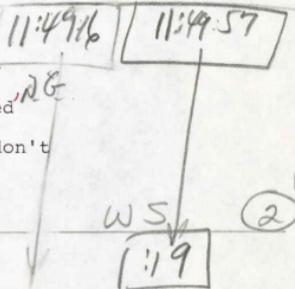
P/M

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. <sup>(POSSIBLE CUT)</sup> 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 sort of way. So "Here's a

- \* Howdy Do, sung for you by Christine Andreas
  - \* star of "On Your Toes", Clive Revill, a noted
  - \* star of Erma La Duice and Clive
  - \* 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")

2

3

1 4 4 1

"HERE'S A HOWDY DO"  
(Clive Revill, Christine  
Andreas, Peter Noone)

Characters -  
Christine - Yum-Yum  
Peter - Nanki-Pooh  
Clive - Ko-Ko

CLIVE

(TO CHRISTINE)

T 35.

1<sup>2</sup>

My child - my poor child!

(ASIDE)

How shall I break it to her?

(ALoud)

My little bride that was to have  
been --

T 35.

4<sup>3</sup>

CHRISTINE

(DELIGHTED)

Was to have been?

CLIVE

Yes, you never can be mine!

(IN ECSTASY)

~~What!~~

~~PETER~~

CHRISTINE

I'm so glad!

CLIVE

WHAT! PETER

T 3

1<sup>4</sup>

I've just ascertained that, by the  
Mikado's law, when a married man is  
beheaded his wife is buried alive.

T 3

4<sup>5</sup>

CHRISTINE/PETER

Buried alive!

T 3

1<sup>6</sup>

CLIVE

Buried alive. It's a most unpleasant  
death.

WS

TRACK

2<sup>7</sup>

(INTO SONG)

"HERE'S A HOWDY DO"  
(CONT'D)

MUSIC: "HERE'S A HOWDY DO" (LIVE TO TRK) \*(1:06)

7/4

-2 \_\_\_\_\_ CHRISTINE (3) <sup>8</sup>

CHRISTINE

HERE'S A HOW-DE-DO | \_\_\_\_\_ 2S - CHRISTINE + PETER (4) <sup>9</sup>

IF I MARRY YOU

WHEN YOUR TIME HAS TO COME TO PERISH

THEN THE MAIDEN WHOM YOU CHERISH

MUST BE SLAUGHTER'D TOO | \_\_\_\_\_ CHRISTINE (3) <sup>10</sup>

HERE'S A HOW-DE-DO | \_\_\_\_\_ H.T. ✓ 3S. (2) <sup>11</sup>

HERE'S A HOW-DE-DO

750 wide

-3- }  
PETER

HERE'S A PRETTY MESS | \_\_\_\_\_ 3S. (1) <sup>12</sup>

IN A MONTH OR LESS

I MUST DIE WITHOUT A WEDDING

LET THE BITTER TEARS I'M SHEDDING

WITNESS MY DISTRESS | \_\_\_\_\_ 2S. (3) <sup>13</sup>

HERE'S A PRETTY MESS

HERE'S A PRETTY MESS | \_\_\_\_\_ 1005 3S. > TBS. (1) <sup>14</sup>

CLIVE

HERE'S A STATE OF THINGS

TO HER LIFE SHE CLINGS

MATRIMONIAL DEVOTION

DOESN'T SEEM TO SUIT HER NOTION

(MORE)

CLIVE (CONT'D)

BURIAL IT BRINGS  
HERE'S A STATE OF THINGS  
HERE'S A STATE OF THINGS

-1-

T 3 S.

15  
2

ALL

WITH A PASSION THAT'S INTENSE  
I (YOU) WORSHIP AND ADORE  
BUT THE LAWS OF COMMON SENSE  
WE OUGHTN'T TO IGRONRE  
IF WHAT I SAY IS TRUE  
'TIS DEATH TO MARRY YOU

HERE'S A PRETTY STATE OF THINGS  
HERE'S A PRETTY HOW-DE-DO  
HERE'S A PRETTY STATE OF THINGS

A PRETTY STATE OF THINGS

C-U CHRISTINE

16  
3

CHRISTINE

HERE'S A HOW-DE-DO

C-U PETER

17  
4

PETER

HERE'S A HOW-DE-DO

C-U CLIVE

18  
1

CLIVE

HERE'S A HOW-DE-DO

T 3 S

19  
3

ALL

FOR IF WHAT HE SAYS IS TRUE  
I (HE) CAN NOT CAN NOT MARRY YOU  
HERE'S A PRETTY PRETTY STATE OF THINGS

-1-

(MORE)

"HERE'S A HOWDY DO"  
(CONT'D)

\* (MUSIC: ABRUPT\_STOP)

ALL (CONT'D)

Here's a pretty how-de-do

\* (MUSIC: IN)

-5-

WS

20  
②

(MUSIC: OUT)

(APPLAUSE)

SYLVIA

④

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

2  
1  
5

11

11:52:46

11:53:02

SYLVIA

2500,501

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

Cassettes  
Part II

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 overal 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". "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 not until musical comedy came along were the names of composers and lyricists forever linked, as in Rodgers and Hart, George and Ira Gershwin,

11:53:33 11:53:41

MUSIC

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

T2

PIX 7

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

<sup>1.20</sup> young man, "Have you met Miss Jones?", they  
[PLAYSP./SING] 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?"

Rogers  
+  
Hart music

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)

137

SYLVIA

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

SYLVIA

What is a satadoo? Like Thurs-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.

(MORE)

n

4B

112

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

4

2:07

SYLVIA (CONT'D)

Sad adieu, adiew being Tin Pan Alley for the French Adieu, which could have rhymed with Ah Love yeu and we'd be back in operetta in 1911.

2:24

\* 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. Interpolated into "The Girl From Utah" 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? The comparatively un-

2:55

\* known - Jerome Kern. It will be sung for us by the Broadway star of "Fanny", and "The Girl Who Came to Supper"

115642

CURTAIN ↑

Florence Henderson.

107

WS

(2)

(S/R)

MUSIC

(ITEM # 9 )

2

3

"THEY DIDN'T BELIEVE ME"  
(Florence Henderson,  
Sylvia Fine Kaye at piano)

(MUSIC: "THEY DIDN'T BELIEVE ME") (LIVE)

5

4

WST.

3<sup>2</sup>

FLORENCE

TITEN

AND WHEN I TOLD THEM  
HOW WONDERFUL YOU ARE  
THEY DIDN'T BELIEVE ME  
THEY DIDN'T BELIEVE ME  
YOUR LIPS YOUR EYES

H.T.

3  
1

(ORCHESTRA IN)

~~YOUR CHEEKS~~  
YOUR <sup>every</sup> HAIR ARE IN A CLASS  
BEYOND COMPARE  
YOU'RE THE HANDSOMEST MAN  
THAT ONE COULD SEE  
AND WHEN I TELL THEM  
AND I CERTAINLY AM GOIN' TO TELL THEM  
THAT YOU'RE THE MAN WHOSE  
WIFE ONE DAY I'LL BE  
THEY'LL NEVER BELIEVE ME  
THEY'LL NEVER BELIEVE ME

TITEN

To FLORENCE +  
FLOWERS

(MORE)

(#9)

"THEY DIDN'T BELIEVE ME"  
(CONT'D)

FLORENCE (CONT'D)

THAT FROM THIS GREAT BIG WORLD

YOU'VE CHOSEN ME (WALK →)

WS

Y<sup>4</sup>  
②

AND WHEN I TELL THEM

TITEN

AND I CERTAINLY

AM GOIN' TO TELL THEM

THAT YOU'RE THE MAN

WHOSE WIFE ONE DAY I'LL BE (STOP)

WST.

Y<sup>5</sup>  
③

THEY'LL NEVER BELIEVE ME

THEY'LL NEVER BELIEVE ME

THAT FROM THIS GREAT BIG WORLD

YOU'VE CHOSEN ME

EWS

Soy  
⑤<sup>6</sup>

-4-

WS

②<sup>6A</sup>

(MUSIC: OUT)

WST. (LOW) ③<sup>7</sup>

(APPLAUSE)

AUD.

①<sup>8</sup>

SYLVIA

④

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

2  
1  
5 12:00:29

REV. 5/20/85

R. 500, 501 15

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

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.  
:10

INTERPOLATED  
[PRINCESS THEATRE]

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 <sup>CAST</sup> 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~~

1:00  
\* else but her client Guy Bolton. :05

1:  
And to write the lyrics? Anybody! Schuyler Green

and fourteen interpolaters - The first try,

(MORE)

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

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 British butlers, who  
 gave unparalleled advice on love, how to fall  
 out of it and money, how to come into it.

42  
 At supper after theatre with Bolton and Kern  
 he pointed out that there they were, - 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?

101  
 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

(MORE)

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

T1

Zoom on!

SYLVIA (CONT'D)

American Musical Comedy was born, - and it was a boy. Oh Boy! to be exact. And that's exactly what the critics said, O-H capital B-O-Y exclamation point! Many years later Oklahoma used the same exclamation point and

29

it became a hit too. But OH BOY was the first show with the hallmark of Musical Comedy, which

130

STAGE SHOWS

T1 12 04 34 / T2 12 10 45 2

~~separated it from all musical theatre that~~

preceded it. The lyrics were as important as the music. Mike Gilbert Wodehouse proved that

T1 12 05 56 T2

he could not only write ballads as in "Til the

T3 12 12 24

12:07:04  
T14 12:12:34  
T15 12:13:07

Clouds Roll By" but a comedy song that was

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

T1 12 14 40

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

T2 12:15:24

:16

(PLAYS P.)

I myself, before I'd ever heard of "Nesting Time in Flatbush" wrote for a picture called UP IN ARMS, "When It's Cherry Blossom Time in Orange New Jersey We'll Make a Peach of a Pear."

:23 123 123

(PLAYS P.)

Anyhow with OH BOY off and running, Wodehouse and Kern were going to do even better before the year was out -

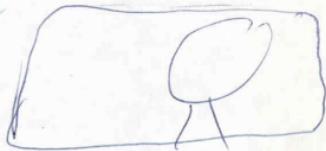
131 132

(INTO: NEWSREEL FOOTAGE)

11/2

SYLVIA (V.O.)

The year was 1917 and in many ways it was a turning point year. (STANDS) 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.



1:00

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".

1:11  
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.

1:25  
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".

1:35

(MORE)

15 D.

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

112

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 (SRTS)

1:46

(OUT OF: NEWSREEL FOOTAGE)

Tci.

SYLVIA

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

MIC

\* LEAVE IT TO JANE had to be adapted to a larger

Kern 1:00

\* 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.

2:22

So, LEAVE IT TO JANE ~~your 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

2:40

(MORE)

(712)

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

4

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?

CURTAIN ↑

3:00

No problem. They would simply leave it to Jane, daughter of the president of Atwater and the

3:13

Theda Bara of Pottsville Junction. ~~And Jane is the kind of cookie for whom this is a piece of~~

✓  
FOOT

3:24

cake. She is played tonight by Christine Andreas, <sup>STAR OF</sup> leading lady in the Broadway revivals of MY FAIR

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

(PLAY P)

So let's go back to the beginning and Leave It To

Jane, Jane..

SYLVIA TALKED

WS

2

TRACK

3:38

① Low φ

"LEAVE IT TO JANE"

PART II

(Christine Andreas, Rick Passagno, Jason Weiss, Gene Montoya, Bill Burns, Kevin Backstrom, Spencer Henderson, George Daly, Ted Sprague, Valerie Jean Miller, Sandra Asbury-Johnson, Manette La Chance, Sharon Ferrol, Penny Fekany, Leslie Ferrera, Cheryl Baxter, Chelsea Field)

2

3

5

②

MUSIC: "LEAVE IT TO JANE" PART II (LIVE TO TRK) \* (2:05)

(CUT TIME 2/4)

-1-

Character:

Christine Andreas -  
Jane

ALL

TITEN

JANE ---

-4- (ORCHESTRA)

CHOPUS

LEAVE IT TO JANE JANE JANE |

C.T. 3 CHRISTINE

③<sup>2</sup>

CHRISTINE

I DON'T KNOW WHY ~~YOU~~ SHOULD

MAKE ~~ME~~ <sup>A</sup> PLOT AND PLAN FOR YOU |

WS

②<sup>3</sup>

(MORE)

"LEAVE IT TO JANE"  
PART II  
(CONT'D)

CHORUS

SHE IS THE GIRL WITH BRAIN

T S. φ

①<sup>4</sup>

CHRISTINE

I ALWAYS TRY TO DO

EV'RYTHING I CAN FOR YOU

WS

②<sup>5</sup>

CHORUS

NO PROBLEM YOU CAN WISH ON HER

GIVES HER A STRAIN

LOOSE H.T. CHRISTINE

①<sup>6</sup>

SHE'LL TACKLE GAILY

Follow

A SCORE OR MORE DAILY IF

SOMETHING IS ON YOUR MIND

C.U. CHRISTINE

③<sup>7</sup>

CHRISTINE

AND I CAN SEE THAT THERE

IS NOT A DOUBT OF IT

GRP. φ

①<sup>8</sup>

CHORUS

COMFORT YOU SOON WILL FIND

S. φ

③<sup>9</sup>

CHRISTINE

\* LEAVE IT TO ME I WILL

\* SOON GET YOU OUT OF IT

GRP φ

①<sup>10</sup>

CHORUS

IF YOU HAVE STARTED WORRYING

KINDLY REFRAIN

(ON TURN)

WS

②<sup>11</sup>

\* JUST HAND THE WHOLE THING

\* OVER TO JANE ---

- 1 -

(MORE)

"LEAVE IT TO JANE"  
PART II  
(CONT'D)

CHRISTINE

I'VE BEEN [THAT WAY  
FROM A CHILD THEY SAY  
WHEN I WAS BUT TWO  
I JUST ALWAYS KNEW

ECU

X  
12  
③

THE RIGHT THING TO DO,  
MY TACT AND MY SENSE  
WERE SIMPLY IMMENSE

GRP φ

13  
①

WS

14  
②

CHORUS

THAT'S WHY WE SAY  
WITH FERVOR INTENSE  
ALL

GRP φ

15  
①

JUST  
LEAVE IT TO JANE JANE JANE <sup>2-24</sup>

WS

16  
②

[BAR 71]

~~4~~

GRP

17  
①

2/4

-6-

WS

18  
②

~~10~~

① RE-PO RT.

-12-

GRP-TRUCK ←

19  
①

(MORE)

"LEAVE IT TO JANE"  
PART II  
(CONT'D)

(STOP TIME)

[BAR 89]

CHORUS

LEAVE IT TO JANE JANE JANE  
SHE IS THE GIRL WITH BRAIN  
IF YOU HAVE STARTED WORRYING  
KINDLY REFRAIN

LEAVE IT TO JANE JANE JANE | - WS (2) <sup>20</sup>

-2-

3S - CHRISTINE + 2 TRUCK → (1) <sup>21</sup>

[BAR 107]

CHRISTINE

IF SOMETHING IS ON YOUR MIND  
COMFORT YOU SOON WILL FIND --  
IF YOU HAVE STARTED WORRYING

KINDLY REFRAIN | WS (2) <sup>22</sup>

ALL

JUST HAND THE WHOLE THING OVER TO JANE -  
JANE -

JUST HAND THE WHOLE THING OVER TO JANE ----- CHRISTINE (3) <sup>23</sup>

(MUSIC: OUT)

WIDEN  
EWS (5) <sup>24</sup>

(APPLAUSE)

SYLVIA (4)

(INTO: INTRO "CLEOPATTERER")

2

5

1

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

(STAND BY)

SYLVIA

4

While Jane is practicing her wiles on Billy Bolton - Flora, the college's half time waitress and full time half wit, is serving <sup>ICE CREAM</sup> ~~lunch~~ 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 irresistibile Queen of Egypt, Cleo-Patterer. She is <sup>ONE OF</sup> ~~that~~ played tonight by <sup>MY FAVORITE PERFORMER;</sup> talented lady, featured in Broadway as the reluctant bride in "Company" and loved throughout the world of TV as Vera <sup>THE WAITRESS</sup> - Beth Howland.

WS

2

(POSSIBLE STAGE WAIT)

OK 2<sup>nd</sup>  
TAKE

(INTO: "CLEOPATTERER")

① Low φ

(ITEM # 13 )

REV. 5/22/85 PM Ellen

21.

DRESS - NG - WALTER

"CLEOPATTERER"

(Beth Howland, Jason Weiss, Gene Montoya, Bill Burns, Spencer Henderson) Kevin Backstrom, Rick Pessagno, Ted Sprague)

②

(TALBOT COMES IN VERY RAPIDLY FROM L.2. AND GOES R.2. ALMOST RUNNING INTO FLORA)

Character:

Beth Howland - Flora  
Bill Burns - Talbot

Props: Fountain  
Very long fake  
asp

2

3

1

BILL

\* (MEETING HER CENTER STAGE)

25. ③<sup>2</sup>

\* Where is Jane?

BETH

How should I know?

BILL.

She had this dance with me.

BETH

Well, you know what she is when she's just hooked a new one.

BILL

And I gave up that brilliant offer from Michigan University so as to be near her. "Who cost Mark Anthony the World - ? a woman."

BETH

Yes, and her name was "Cleopatterer".

BILL

Cleopatra is a most demoralizing example

\* for a respectable modern woman to follow,

RT. SIDE OF SET ③<sup>3</sup>

(EXIT BILL)

(MORE)

Show  
Audio  
N.G.

"CLEOPATTERER"  
(CONT'D)

BETH

BETH + TRAY

(3)<sup>4</sup>

Just the same a girl could get  
away with an awful lot of stuff  
in them days.

T = H.T.  
TRACK

(1)<sup>5</sup>

MUSIC: "CLEOPATTERER" (LIVE TO TRK) \* (2:14)

(:07)

~~4~~  
BETH

HIPS BETH

(3)<sup>6</sup>

IN DAYS OF OLD BESIDE THE NILE

A FAMOUS QUEEN THERE DWELT

HER CLOTHES WERE FEW

BUT FULL OF STYLE

H.T. BETH - CARRY TO 25.

(4)<sup>7</sup>

HER FIGURE SLIM AND SVELT

ON EV'RY MAN THAT WANDERED BY

ECU

(3)<sup>8</sup>

SHE PULLED THE THEDA BARA EYE

H.T. BETH

(4)<sup>9</sup>

THE MEN ALL HOLLERED HIPS HOORAY

\* WHEN SHE DANCED IN THAT EGYPTIAN WAY! ---

WS

(2)<sup>10</sup>

-1-

H.T. BETH

(1)<sup>11</sup>

I'D BE LIKE CLEOPATTERER

IF I COULD HAVE MY WAY

35 > WST.

(3)<sup>12</sup>

EACH MAN SHE MET SHE WENT AND KISSED

AND SHE'D DOZENS ON HER WAITING LIST

H.T. BETH

(1)<sup>13</sup>

I WISH THAT I HAD LIVED THERE

WST + TOP OF HANDS

(3)<sup>14</sup>

\* BESIDE THE PYRAMIDS

FOR A GIRL TODAY DON'T GET THE SCOPE

THAT CLEOPATTERER DID

WS

(2)<sup>15</sup>

(ALL DANCE)

\*-4-

HT 35. φ

(1)<sup>16</sup>

(MORE)

"CLEOPATTERER"  
(CONT'D) ①

BETH

SHE DANCED NEW DANCES NOW AND THEN |

BETH

17  
③

THE SORT THAT MAKE YOU BLUSH ✓

35.

18  
①

EACH TIME SHE DID THEM SCORES OF MEN

T 35.

19  
③

\* WERE INJURED IN THE CRUSH ✓

35.

20  
①

THEY'D STAND THERE GAPING IN A LINE

Follow

H.T.

21  
③

AND WATCH HER AGITATE HER SPINE

IT SIMPLY USED TO KNOCK THEM FLAT

Hi WS

22  
②

WHEN SHE WENT LIKE THIS

AND THEN LIKE THAT

(INTO DANCE)

-8-

H.T. BETH

23  
①

(KEYSTONE)

-2-

(INNER SACTUM)

-3-

-2-

GRP.

24  
②

(TO THE LIFT)

-2-

-6-WIDEN  
-8-

(ON LANDING IN BOYS ARMS)

GRP.

25  
①

(CARRY OFF)

-5-

\*\*

CHORUS

WITH A WIGGILY WOBBLY WIGGLY DANCE ---

THAT CLEOPATTERER |

WS

26  
②

CLEOPATTERER

CLEOPATTERER DID ---

TRACK

MUSIC: \_ OUT \_

(MORE)

"CLEOPATTERER"  
(CONT'D)

MUSIC: \_ IN

(TAG)

(JUMPS ROPE WITH SNAKE)

③

-A-

- 8 - (AS SHE HITS SNAKE) HT.

① 27

MUSIC: \_ OUT

- 11 -

(APPLAUSE)

C.U.

③ 28

WS

② 29

SYLVIA

④

(INTO: INTRO "FASCINATING RHYTHM")

2

5

1

R500, 501 / 24

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

SYLVIA

PART II  
CASSIOW

The Princess Theatre shows were the spark that lit the beacon for the generation to follow - and what a dazzling array that 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. (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



7/1  
12:21:49

7/2  
12:22:25

(MORE)

T/1 [ T/2 ]

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.

(PLAY PIANO  
CLARINET)

1:20  
1:31



That, of course, was the opening of The Rhapsody in Blue, 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 you stand up please, and I will welcome our first visitor from Mars.

In 3 weeks Rhapsody made him an overnight sensation - 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-

Ae  
Possibly  
0:49  
0:49

1:27:23:01

1:29:01:26

cut 1

#1's

pullup

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.

1:39

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 Broadway hit LADY BE GOOD, found the way to bring jazz into the theatre. 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 put this into perspective, that year the two most popular songs were "Indian Love Call" and "Spearmint...".

(PLAY P. / GING W/ DAVID B.) →

(MORE)

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

SYLVIA (CONT'D)

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 - for instance, that delightful song he wrote for Astaire and Rogers -

(P. P / SING)

"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.

*Sheet Music.*

(DEMONSTRATE)

FASCINATING RHYTHM YOU'VE GOT ME ON THE GO

FASCINATING RHYTHM I'M ALL AQUIVER

*CURTAIN*

\* Would you like to try it?

\* FASCINATING RHYTHM YOU'VE GOT ME ON THE GO

*1500,501*

\* FASCINATING RHYTHM I'M ALL AQUIVER

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

*T1 12/24/88*

*T12 12/25/03*

But not as right as one of our bright young

stars who was featured with Gregory Hines and

Hinton Battle in that Broadway hit, "Sophisticated

\* Ladies" - And wait 'til you see him in the new movie

\* "A Chorus Line", and wait 'til you see him here and

\* now tonight - Mr. Gregg Burge.

*20 WS 1:16 (2)*  
**TRACK**

(INTO: FASCINATING RHYTHM)

⑤ BACK φ (ITEM # 15)

3 ISO'S ① LOW φ

②  
③  
①

SAT. PM <sup>15:15</sup> RUN  
ISO ④ INSTEAD OF ①

REHEARSAL N.G.  
AUDIO

25

"FASCINATING RHYTHM"

(Gregg Burge, Rick Pessagno, Jason Weiss, Gene Montoya, Bill Burns, Kevin Backstrom, Spencer Henderson, George Daly, Ted Sprague, Valerie Jean Miller, Sandra Asbury-Johnson, Manette La Chance, Sharon Ferrol, Penny Fekany, Leslie Ferrera, Cheryl Baxter, Chelsea Field)

MUSIC: "FASCINATING RHYTHM" (LIVE TO TRK)\*(3:07)

(OUT OF TEMPO) ~~✗~~

(IN TEMP) ~~✗~~

\*\*

GREGG

①  
Costume: Top hats  
Canes  
Gloves

TITEN

FASCINATING RHYTHM

YOU'VE GOT ME ON THE GO

FASCINATING RHYTHM

I'M ALL A QUIVER

T-H.T.

①<sup>2</sup>

WHAT A MESS YOU'RE MAKING

THE NEIGHBORS WANT TO KNOW

WHY I'M ALWAYS SHAKING

JUST LIKE A FLIVVER

H.T. + GREGG

⑤<sup>3</sup>

EACH MORNING

I GET UP WITH THE SUN

BUST

③<sup>4</sup>

START A HOPPING NEVER STOPPING

TO FIND AT NIGHT NO WORK HAS BEEN DONE

H.T.

①<sup>5</sup>

I KNOW THAT ONCE IT DIDN'T MATTER

⑤ RE-PO BACK OF HOUSE

BUT NOW YOU'RE DOING WRONG

WHEN YOU START TO PATTERN

I'M SO UNHAPPY

WON'T YOU TAKE A DAY OFF

DECIDE TO RUN ALONG

(MORE)

"FASCINATING RHYTHM"  
(CONT'D)

GREGG (CONT'D)

SOMEWHERE FAR AWAY OFF

AND MAKE IT SNAPPY | WST (3)<sup>6</sup>

OH HOW I LONG TO BE THE MAN

I USED TO BE | H.T. (1)<sup>7</sup>

FASCINATING RHYTHM PLEASE

OH WON'T YOU STOP PICKING ON ME | WS (2)<sup>8</sup>

\* -2-

(DANCE STARTS)

~~8~~ GREG + 45 φ (1)<sup>9</sup>

(MORE)

(# 15)

"FASCINATING RHYTHM"  
(CONT'D)

(DANCE CONT'D)

-4-

GREG + 8  $\phi$ ③<sup>10</sup>

(4/4)

-4-

PROSE. WS

②<sup>11</sup>

-2-

H.T. GREG

①<sup>12</sup>

-12-

WS

②<sup>13</sup>

-6-

DOWN-THE-LINE

④<sup>14</sup>

(MORE)

TAP LINE  
(DANCE CONT'D)

"FASCINATING RHYTHM"  
(CONT'D)

-4- WS (2)<sup>15</sup>

-2- C.U. GREG TAPS (3)<sup>16</sup>  
PUN BACK

-2- WS (2)<sup>17</sup>

-2- H.T. GREG (1)<sup>18</sup>

-2- WS (2)<sup>19</sup>

(TAP BREAKS)

(DIAGONAL LINE FORMATION)

-4- H.T. GREG (1)<sup>20</sup>

-2- WS (2)<sup>21</sup>

(4/4)

(2/4)

-2- H.T. GREG (1)<sup>22</sup>

(3/4)

-1-

"FASCINATING RHYTHM"  
(CONT'D)

ALL

- (2/4) FASCINATIN'
- (3/4) FASCINATIN' RHYTHM
- (3/4) FASCINATIN' RHYTHM
- (2/4) FASCINATIN'
- (3/4) FASCINATIN' RHYTHM
- (3/4) FASCINATIN' RHYTHM
- (2/4) FASCINATIN'
- (3/4) FASCINATIN' RHYTHM
- (3/4) FASCINATIN'

WS 22A  
2

(DANCE)

(3/4)

~~4~~  
 -3- (FASCINATIN' RHYTHM) HT 23  
3

(4/4)

-1-

(3/4)

-3-

~~4~~

23A

(4/4)

-1-

2

(4/4)

~~4~~

23B

~~6~~  
~~14~~ HT EWS 24  
5

(LEAD-IN TO SHOUT CHORUS)

(4/4)

~~4~~

23C

2

(MORE)

"FASCINATING RHYTHM"  
(CONT'D)

(DANCE CONT'D)  
(RAISED CANES OVER HEAD)  
(SHOUT CHORUS)

(4/4)

-12-

4- \_\_\_\_\_ (5)

-4- \_\_\_\_\_ WS (2)<sup>25</sup>

-4-

ALL

FASCINATING RHYTHM! | \_\_\_\_\_

H.T. GREG

(1)<sup>26</sup>

(TAP BREAK)

-2-

| \_\_\_\_\_

WS

(2)<sup>27</sup>

ALL

FASCINATING RHYTHM! | \_\_\_\_\_

H.T. GREG

(1)<sup>28</sup>

(TAP BREAK)

-2-

| \_\_\_\_\_

C.H. GREG

(3)<sup>29</sup>

ALL

FASCINATING RHYTHM

OH WON'T YOU STOP PICKING ON | \_\_\_\_\_

WS

(2)<sup>29A</sup>

(4/4)

-4-

ME

MUSIC: \_ OUT

EWS

(5)<sup>30</sup>

(APPLAUSE)

GREGG (BOW)

(3)<sup>31</sup>

(INTERMISSION)

(INTO: INTRO "THOU SWELL")

S+WS

(2)

SILVIA (4)

2

REV. 5/20/85

31.

5

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

(INTO: NEWSREEL FOOTAGE)

1

SYLVIA (V.O.)

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 "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)

R. 500,501

711  
12:26:33

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 shows that first attracted <sup>DICK</sup>him to the theatre, and exactly the same was true of George Gershwin. Quite independently, Ira Gershwin and Larry Hart 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.

71 12:28:40 (72 12:28:49)

Oddly enough, Rodgers, and Hart made their first real dent not with a book musical but in a revue called the GARRICK GAETIES with a song called "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'll start it for you - which could finish it.

(PLAY P.)

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

(DEMO - START 1ST CHORUS, START 2ND CHORUS)

SYLVIA

WE'LL HAVE MANHATTAN, THE BRONX

AND STATEN ISLAND TOO...

WE'LL GO TO GREENWICH, WHERE MODERN MEN

ITCH TO BE FREE...

T1 12:30:31 T2 12:31:08 T3 12:32:59

12.502.503

If Rodgers'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. If placed 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

Part 1  
Cassettes

\* expect, - the lyricists or bookwriters, but Kern and Rodgers, those two great romantic melodists. KERN AND RODGERS

I knew them each very well and we talked about it often. I KNOW THIS TO BE TRUE

CPA

1:37

Pit

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.

(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, change - 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 verily and wouldst--ss.

FLY  
CURTAIN ↑

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)

SYLVIA (CONT'D)

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

*25 + Tree* (2)

(INTO: "THOU SWELL")



"THOU SWELL"  
(CONT'D)

DICK

(EAGERLY)

Darn tootin' I wouldst.

(TAKES HER FACE IN HIS HANDS)

Turn up the pan.

(THEY KISS)

SANDY

Tis good -- another --

T - H.T.

3  
②

(ANOTHER KISS)

-- thou art very beautiful | --

25

4  
③

DICK

(AS HE STANDS)

25

4A  
①

Oh, you mustn't say men are beautiful | --

TRK

if you want to be frank about it,

say I'm handsome. |

x 2

5  
④

MUSIC:

DONNA

MUSIC

Thou art, in sooth | --

x 2

6  
①

CUE:  
NOT SO  
FAST  
-4-

DICK

We didn't meet for nothing. There

must have been a reason. |

x 25

7  
③

~~MUSIC UNDER: "THOU SWELL" (LIVE TO TRK)\* (3:06)~~

DONNA

'Tis a blessed event. |

H.T. 25

8  
②

DICK

Not so fast! |

25

9  
③

BABE, WE ARE WELL MET

AS IN A SPELL MET

(MORE)

"THOU SWELL"  
(CONT'D)

DICK (CONT'D)

I LIFT MY HEL-MET  
SANDY YOU'RE JUST DANDY  
FOR JUST THIS HERE LAD

-1-  
DONNA

THINE ARMS ARE MARTIL  
THOU HAST GRACE  
MY CHEEK IS PARTIAL  
TO THY FACE  
AND IF THY LIPS GROW WEARY  
MINE ARE THEIR RESTING PLACE

TRACK

DICK

THOU SWELL  
THOU WITTY  
THOU SWEET  
THOU GRAND

DONNA

WOULDST KISS ME PRETTY  
WOULDST HOLD MY HAND

*Handwritten notes:*  
→ (4)  
HFT

DICK

BOTH THINE EYES  
ARE CUTE TOO

WHAT THEY DO TO ME -- (AS HE STANDS)

10  
①

-1-  
HEAR ME HOLLER I CHOOSE A

SWEET LOLAPALOOA IN THEE (AS HE SITS)  
-1-  
(MORE)

11  
③

(# 17)

"THOU SWELL"  
(CONT'D)

③

DONNA

I'D FEEL  
SO RICH  
IN A HUT  
FOR TWO

~~BOTH~~  
~~DICK~~

TWO ROOMS  
AND KITCHEN  
I'M SURE  
WOULD DO

BOTH

GIVE ME JUST  
A PLOT OF  
NOT A LOT OF  
LAND ---

AND ---

THOU SWELL

THOU WITTY

THOU GRAND ---

WS

②<sup>12</sup>

(DANCE)

④ TO H.T.

-2-

(THOU SWELL...)

H.T.

③<sup>13</sup>

-4-

(AS HE SINGS)

2 S.

②<sup>14</sup>

(MORE)

"THOU SWELL"  
(CONT'D)

(DANCE CONT'D)

(AS THEY GET TOGETHER) 15  
③

(AS THEY SPLIT) 25. 16  
②

TITEN

- 32 -

DICK

THOU SWELL

DONNA

THOU WITTY --

DICK

THOU SWEET

DONNA

THOU PRETTY -- ③

BOTH

THOU SWELL

THOU WITTY ---

THOU GRAND --- 18  
⑤

(BEAT) AUDIENCE ①

(THEY BOTH KISS) SYLVIA ④

MUSIC: \_ OUT \_ (APPLAUSE)

(INTO: INTRO "TO KEEP MY LOVE ALIVE")

REV. 5/24/85 PM

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

SYLVIA

Meanwhile Queen Morgan Le Faye - the Kings  
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 my heartbreak, - it still sparkles with

(4) (5)  
H

H  
H  
H  
H

\* malice in the palace. And a little bestle in the  
\* pestle. And we include it  
tonight in tribute to Larry Hart, probably  
the most versatile of all our great lyricists.

FLY CURTAIN  
↑

It will be sung by the star of Noel Coward's  
"Sail Away", and was comeback from a triumphant  
thirteen year stay in London. Just to sing  
for you tonight, Miss Elaine Stritch.

STEVE SONDSHEIM'S COMPANY AND HAS

WS MUSIC (2)

(POSSIBLE STAGE WAIT)

(INTO: "TO KEEP MY LOVE ALIVE")

"TO KEEP MY LOVE ALIVE"  
(Elaine Stritch)

MUSIC: "TO KEEP MY LOVE ALIVE" (LIVE)

ELAINE

HIPS

HT  
MED. WST  
C.U. ON PUNCH LINES

△ 2 HT

I'VE BEEN MARRIED AND MARRIED  
AND OFTEN I'VE SIGHED

TITEN

③

□ 3

C.U. I'M NEVER A BRIDESMAID

HT

⊗

① AUD.

I'M ALWAYS THE BRIDE

⑤ Sews

I NEVER DIVORCED THEM

BST

②

I HADN'T THE HEART

YET REMEMBER THESE SWEET WORDS

STANDS

③

'TIL DEATH DO US PART

I MARRIED MANY MEN

A TON OF THEM

BECAUSE I WAS UNTRUE

③

TO NONE OF THEM

BECAUSE I BUMPED OFF

EVERY ONE OF THEM

TO KEEP MY LOVE ALIVE

②

SIR PAUL WAS FRAIL

HE LOOKED A WRECK TO ME

AT NIGHT HE WAS A HORSE'S

③

NECK TO ME

SO I PERFORMED AN APPENDECTOMY

②

TO KEEP MY LOVE ALIVE

②

SIR THOMAS HAD INSOMNIA

HE COULDN'T SLEEP AT NIGHT

⊗

I BOUGHT A LITTLE ARSENIC

⊗

HE'S SLEEPING NOW ALL RIGHT

⊗

(MORE)

ELAINE (CONT'D)

SIR ATHELSTANE INDULGED IN FRATRICIDE

HE KILLED HIS DAD

AND THAT WAS PATRICIDE

ONE NIGHT I STABBED HIM

BY MY MATTRESS SIDE

TO KEEP MY LOVE ALIVE

(COURTSY) H.T. (2)

\*\* TO KEEP MY LOVE ALIVE

\*\* + (3)

I THOUGHT SIR GEORGE HAD POSSIBILITIES

BUT HIS FLIRTATIONS MADE ME ILL AT EASE

AND WHEN I'M ILL AT EASE

I KILL AT EASE

TO KEEP MY LOVE ALIVE

SIR CHARLES CAME FROM A SANATORIUM

AND YELLED FOR DRINKS IN MY EMPORIUM

I MIXED ONE DRINK

HE'S IN MEMORIUM

TO KEEP MY LOVE ALIVE

SIR FRANCIS WAS A SINGING BIRD

(WORKS) (5)

A NIGHT-IN-GALE THAT'S WHY

I TOSSED HIM OFF MY BALCONY

TO SEE IF HE COULD FLY

SIR PHILIP PLAYED THE HARP

I CUSSED THE THING

I CROWNED HIM WITH HIS HARP

TO BUST THE THING

(MORE)

"TO KEEP MY LOVE ALIVE"  
(CONT'D)

ELAINE (CONT'D)

AND NOW HE PLAYS

WHERE HARPS ARE JUST THE THING |

TO KEEP MY LOVE ALIVE |

TO KEEP MY LOVE ALIVE --|

②  
③  
⑤

MUSIC: OUT

(APPLAUSE)

SYLVIA

④

(INTO: INTRO ECLIPSE SCENE)

2

3

T1

T2

T3

12:35:45

12:35:59  
SYLVIA

12:36:42

5

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? 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. Let us proceed now to the burning question. Can a Connecticut Yankee fool all of King Arthur's Court with hindsight foresight, ~~from the Farmer's Almanac?~~ Merlin - Clive Revill, Morgan - Elaine Stritch, Sandy - Donna McKechnie, The Yankee - Dick Van Dyke, King Arthur - a very special guest star.

Part 1  
cassettes

11:01

WS

2

(POSSIBLE  
STAGE WAIT)

① low  $\phi$

⑤ IN ① POSITION

2

3

1

ECLIPSE SCENE

(Dick Van Dyke, Clive Revill, Donna McKechnie, Rock Hudson, Elaine Stritch, Rick Pessagno, Jason Weiss, Gene Montoya, Bill Burns, Kevin Backstrom, Spencer Henderson, George Daly, Ted Sprague, Valerie Jean Miller, Sandra Asbury Johnson, Manette La Chance, Sharon Ferrol Penny Pekany, Leslie Ferrera, Cheryl Baxter, Chelsea Field)

Characters:

Dick Van Dyke - Martin  
Donna McKechnie - Sandy  
Rock Hudson - Arthur  
Clive Revill - Merlin  
Elaine Stritch - Morgan

Q: MUSIC

Props:

②

Torch  
Chains/rope  
1927 Dunhill lighter  
② Cigarette case  
Cigarettes  
Wrist watch  
② Whistle  
④ Pocket flash  
CHAIR

(MARTIN IS DISCOVERED TIED TO THE STAKE)

MUSIC: UNDERSCORE

DICK DONNA  
x x

-1-

DICK

WS O/S DICK

④

THO' NOT A SINGLE WORD WAS SPOKEN

I COULD TELL YOU KNEW

THAT UNFELT CLASP OF HANDS

TOLD ME SO WELL YOU KNEW -

DICK/DONNA

I NEVER LIVED AT ALL

UNTIL THE THRILL

OF THAT MOMENT WHEN

MY HEART STOOD (STILL!)

H.T.S 25. ③

TITEN

WS

②

(ROCK + ELAINE ENTER →)

① ROCK

ECLIPSE SCENE  
(CONT'D)

ROCK

Come ye, come ye all. Take thy

separate places. The hour

is at hand for the burning,

(CLIVE ENTERS)

ELAINE

MCU ROCK (3)<sup>5</sup>  
4S. ELAINE + PAGE + (4)<sup>7</sup>  
FOLLOW DICK + CLIVE

Pray, let me sit right close.

(BOY PLACES CHAIR FOR HER)

C.U. ELAINE (3)<sup>8</sup>

ELAINE (CONT'D)

Perfect.

CAROL + CLIVE (5)<sup>9</sup>

(DONNA SEES DICK BEING TIED TO THE STAKE AND SOBS)

CLIVE

Now call thy miracle! Blot out the sun!

SINGLE (3)<sup>10</sup>  
S. DICK + CLIVE

DICK

(LOOKS AT WRIST WATCH)

In three minutes I'll slip you goofs

a miracle.

(HE TAKES CIGARETTE FROM HIS CASE, PUTS IT IN HIS MOUTH AND DISPLAYS A LIGHTER)

DICK (CONT'D)

This is called Ye Dunhill! The light

that never fails!

(HE LIGHTS IT)

WS (REACTION) (2)<sup>11</sup>

DICK (CONT'D)

DICK (3)<sup>12</sup>

The first miracle!

(HE LIGHTS CIGARETTE PUFFS HARD WHILE ALL GAZE IN ASTONISHMENT)

ROCK (4)<sup>13</sup>

(# 2 / )

pink

ECLIPSE SCENE  
(CONT'D)

44.

ROCK (STANDS - HIDES  
BEHIND THRON)

Look ye. He burns himself from  
the inside! \_\_\_\_\_

2S. DICK + CLIVE (5) 14

CLIVE

Nonsense. Child's play.

(DICK BLOWS SMOKE IN HIS FACE.  
CLIVE STEPS BACK AND COUGHS) \_\_\_\_\_

ELAINE (3) 15

ELAINE

For the love of peat bog, apply  
the torch. Get on with it. \_\_\_\_\_

2S. (5) 16

CLIVE

Yea verily. Now, will ye sizzle!

I make the magic here and I'll

burn thee to a frizzle! \_\_\_\_\_

ROCK (4) 17

ROCK

Ay, fire him! \_\_\_\_\_

CU DICK (5) 18

DICK

I didn't know I had the job. \_\_\_\_\_

ELAINE (3) 19

ELAINE

For the love of Mike bog, get  
on with it. \_\_\_\_\_

WS (2) 20

ALL

Aye, aye! Burn him! Scorch him,

etc, etc. \_\_\_\_\_

3- DICK + CLIVE (2) 21

DICK

Stop! \_\_\_\_\_

CU : SUN

(MORE)

(# 2 )

REV. 5/22/85

ECLIPSE SCENE  
(CONT'D)

45

DICK (CONT'D)

(4)

(CHANTING)

IBBIDI BIBBIDI SIBBIDI SAB!

IBBIDI SIBBIDI CANAL BOAT!

EENY MEENY MUSSOLINI

KELLAR! THURSTON! AND HOUDINI!

(THE SUN BEGINS TO DIM)

ALL

Woe! Woe! Ths sun grows dim!

CLIVE

24  
(5)

CLIVE

'Tis but a cloud a Curse on him.

(STARTS TO APPLY TORCH)

25 DICK + CLIVE

25  
(4)

MUSIC: - - - - -

DICK

DON'T YOU MOVE, I COMMAND!

C.U. DICK

26  
(3)

STAY WHERE YOU ARE, YOU UNDERSTAND!

W S

27  
(2)

IF ANY ONE STIRS, YES, EVEN THE KING!

C.U. DICK

28  
(3)

I'LL BLOT OUT EV'RY MAN AND EV'RYTHING!

CARRY DONNA TO

29  
(5)

DONNA

25. W/DICK

By my love, wilt thou stay this

darkness?

25. DICK + DONNA

30  
(4)

DICK

I can't! - believe in me, will you?

DONNA

31  
(5)

\*\*

DONNA

Thou dost not love me. I go!

W S

34  
(2)

\*\*

(DURING LOVE SONG ELAINE LOOKS AT HER WRIST AS IF SHE'S LOOKING AT A WATCH, THEN LOOKS HEAVENWARD)

W S  
DICK + S.

34  
(2)

DICK

(CALLING AFTER DONNA)

Sandy! \_\_\_\_\_

(DONNA SOBS AND EXITS. BY THIS TIME  
THERE IS COMPLETE DARKNESS AND  
PANDEMONIUM BREAKS LOOSE. THE FOLLOWING  
CRIES ARE HEARD SIMULATNEOUSLY)

ALL

The sun is gone! Lord protect us!

It's night! Save us! Save us!

We die! We perish! Help us! etc. \_\_\_\_\_

DICK

35  
(3)

(DICK BLOWS A WHISTLE AND TURNS A POCKET  
FLASH ON HIS FACE) \_\_\_\_\_

ROCK + DICK TO 25.

36  
(4)

ROCK

\* Reverent sir; thou art the greatest

FIRST CUT

\* magician. ~~Name thy terms.~~ Spare the

sun! Name thy terms! \_\_\_\_\_

ELAINE

37  
(3)

ELAINE

Name thy terms. \_\_\_\_\_

WS

38  
(2)

ALL

Name thy terms. \_\_\_\_\_

45. - ELAINE, ROCK, DICK, CUVE

39  
(1)

DICK

Okay. Okay. Okay. I shall

DICK

40  
(3)

hereinafter be permanent prime

minister. My word shall be law and,

from this day forth and so forth,

I shall be known as The Boss. \_\_\_\_\_

25. ROCK + DICK

41  
(4)

ECLIPSE SCENE  
(CONT'D)

ROCK

So be it; I hereby dub

thee "Sir Boss".

*under*

WS

42  
2

ALL

Sir Boss.

35. ROCK, CLIVE, DICK

43  
1

ROCK

Away with his bonds. Set him  
free and do him homage, for he  
is becomes the King's right hand.

ALL

The King's right hand.

CLIVE CLIVE

44  
5

CLIVE

May it wither.

25. ROCK + DICK

45  
4

ROCK

Now do you sweep away this night,  
and bring the light and cheer  
again that men may bless you.

FAST CUTS

WS

46  
2

ALL

Bless you.

ELAINE

47  
1

ELAINE

Gesundheit.

DICK

48  
3

DICK

Thank you.

WS

49  
2

MUSIC: \_\_\_\_\_

IBBIDI BIBBIDI SIBBIDI SAB!

IBBIDI BIBBIDI CANAL BOAT

DICK

50  
3

CRY HOUDINI TETRAZINI

TEENY-WEENY DRY MARTINI

T2

51  
1

TRUCK

ECLIPSE SCENE  
(CONT'D)

52

CLIVE

May it rot thy gizzard

WS

(2)

\*(MUSIC: PRE-RECORDED UNDERSCORE)

TRACK

-2-

ALL

RISE AND SHINE ON US

RISE AND SHINE ON US

25. DICKY DONNA

(3)

RISE AND SHINE ON US, OH SUN

WS

(2)

SHINE AGAIN LIGHT OF LOVE

GRP-RT

(4)

HOLD AGAIN MIGHT OF LOVE

GRP-LT-WIDEN

(5)

GIVE AGAIN SIGHT OF LOVE, OH SUN

GRP-RT

(2)

RISE AND SHINE ON US

WS

(2)

RISE AND SHINE ON US

RISE AND SHINE ON US, OH SUN

ELAINE

(3)

MUSIC: STOP

ELAINE

Oh brother.

WS

(2)

60

MUSIC: IN

ALL

\* OH SUN ---

Q: CURTAIN IN (AOMR) BOW

MUSIC: OUT

(APPLAUSE)

SYLVIA

(4)

(INTO: INTRO FILM CLIPS FROM "SHOW BOAT")

2

REV. 5/20/85

MIKE: PROJECTIONIST

11

TH  
12:39:12

5

SYLVIA

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

10502, 503

PAR 2

Not quite two months later a lavish musical 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, Bolton, and Wodehouse had fathered the first Musical Comedy. It was based on Edna Ferber's best selling novel and there is no way to exaggerate the impact, the importance, the quality, the range of emotion and the 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 presented as a musical comedy, - there was no question that it was something else, - 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)

TI

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

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 it had a dazzling cast. Because no matter how brilliantly a show is written, unless you have performers who can deliver it, forget it. Even that cast was surpassed in the 1932 revival, and most of them then starred in the 1936 black and white film which is, astonishingly enough, very much like the original stage version.

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)

24  
PROGRAM.  
CAST

7:12:40  
7:12:40:56

50

50

:45

50A



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

72

SYLVIA (CONT'D)

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

1:01

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.

1:16

(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 JUST MET")  
(OUT CUE: HE KISSES HER HAND. (4 COUNTS))  
(TOTAL: 2:44)

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

51/52.

502, 503

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

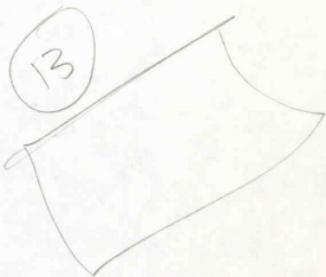
110

71  
12:42:50

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.

→



(1:13)  
(INTO: "OL MAN RIVER" - FILM CLIP)

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

"OL' MAN RIVER"  
(Film Projection)

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

(OUT CUE: END OF SONG)

(TOTAL: 2:07)

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

RT02, 503

53,154

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

7/1

12:43:48

## 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.

- 13
- \* 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.

22

(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)

(2'18)

YOU SEE, HOLA, LOVE  
 (IN CUE: IS SUCH A FUNNY  
 THING,  
 (OUT CUE: END OF SONG  
 (TOTAL: (BEFORE. MOTHER  
 ENTERS)

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

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

## 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 auditions 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 Wodehouse wrote <sup>THE LYRIC</sup> 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 # H  
 "BILL"  
 (Film Projection)

PAANO: "I JUST  
 (IN CUE: DON'T KNOW JUST  
 MY BILL".  
 (OUT CUE: AFTER :04 APP.  
 (TOTAL: 3:32)

(R502503)

71  
124625

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

Part 2  
cassette

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

mic

NOISE

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 the song would surely outlive me and outlive Jerry." AND SHE WAS RIGHT

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.)

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

57A

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

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

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.

11 124823

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

Handwritten scribbles and the number 502503.

123

Handwritten mark resembling a stylized 'V' or '4'.

(MORE)

711

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

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. <sup>ALL</sup> Every night. Although it was a revue, it made significant contributions

100 KEN  
2

to Musical Com, as they say in London. It had a central theme, 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

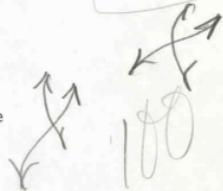
37

dynamite! Would you believe

\* (PLAP P. 6)

"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.

100



It set the precedent for Balanchine, Agnes de Mille, <sup>JEROME</sup> AND AS THEY SAY IN BROOKLYN Jerry Robbins and all of them there

ALL THEM THERE CATS

\* cats. The choreographer - 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! - Tonight, is tribute to Irving Berlin, Moss Hart, Charles Weidman and Ethel Waters - here is "Heat Wave"

FLY CURTAIN  
T

REV. 5/20/85

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

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",

~~AND~~  
\* who is pretty great herself. - Miss Patti LaBelle,

WS (2)  
TRACK

2 PATTI

"HEAT WAVE"  
(Patti LaBelle,  
Gregory Jackson,  
Mark Waymann, Sharon  
Williams, Carol Smith,  
Mpambo Wina, Vince  
Collins, Homer Bryant,  
Ramona Smith)

MUSIC: "HEAT WAVE" (LIVE TO TRK) \*(3:50)

3

-2-

PATTI

3 2

PATTI

1

A HEAT WAVE BLEW RIGHT INTO TOWN LAST WEEK

WS

2 3

-2-

C.U. PATTI

3 4

SHE CAME FROM THE ISLAND OF MARTINIQUE

PATTI + COUPLE F.G.

1 5

~~4~~

TRUCK ←

WE'RE HAVING A HEAT WAVE

A TROPICAL HEAT WAVE

THE TEMP'RATURE'S RISING

IT ISN'T SURPRISING

SHE CERTAINLY CAN

CAN CAN

Follow →

\*HE STARTED THE HEAT WAVE

BY LETTING \*MY SEAT WAVE

AND IN SUCH A WAY THAT

THE CUSTOMERS SAY THAT

\*HE CERTAINLY CAN

C.U. PATTI

3 6

CAN CAN

WS

2 7

(MORE)

"HEAT WAVE"  
(CONT'D)

PATTI (CONT'D)

GEE HER ANATOMY | \_\_\_\_\_ WST. PATTI (3)<sup>8</sup>

MADE THE MERCURY  
JUMP TO NINETY-THREE | \_\_\_\_\_ WS (2)<sup>9</sup>

YES SIR

WE'RE HAVING A HEAT WAVE  
A TROPICAL HEAT WAVE | \_\_\_\_\_ 25. PATTI (3)<sup>10</sup>

THE WAY THAT SHE MOVES THAT

THERMOMETER PROVES THAT

SHE CERTAINLY CAN

\* YES SHE CERTAINLY CAN

\* SHE CERTAINLY CAN

\* CAN CAN

(INTO DANCE)

4/4

-1- \_\_\_\_\_ WS (2)<sup>11</sup>

-2- PERC.

TITEN TO  
T-GRP.

4/4

-6-

(LOW CL)  $\phi$  H.T. GIRLS

$\gamma$   
(1)<sup>12</sup>

-32-

4/4

~~-12-~~

-2-

$\phi$  H.T. BOYS

$\gamma$   
(3)<sup>13</sup>

① RE-PO-SLIGHTLY  
LEFT OF  $\phi$

"HEAT WAVE"  
(CONT'D)

- 1 - <sup>Z</sup>  
(ON LIFTS) GRP. (LOW) (5)<sup>14</sup>

- 6 -  
STOP (2<sup>ND</sup> LIFT ON BACK) WS (2)<sup>15</sup>

- 19 - (5)<sup>16</sup>  
BONGOS \* (CHICKEN) GRP. (5)  
(DANCE CONT'D)

- 4 -  
LOW GRP. - TRUCK ← (1)<sup>17</sup>

- 4 -  
WS (2)<sup>18</sup>  
① RE-PO φ

- 4 -

(MORE)

"HEAT WAVE"  
(CONT'D)

PATTI

- \* IT'S SO HOT THE WEATHER MAN WILL
- \* TELL YOU A RECORD'S BEEN MADE  
 -1- \_\_\_\_\_ C.U. PATTI (3)<sup>19</sup>
- \* IT'S SO HOT A COAT OF TAN WILL
- \* COVER YOUR FACE IN THE SHADE | \_\_\_\_\_ GRP. (2)<sup>20</sup>  
 -1-
- \* IT'S SO HOT THE COLDEST MAIDEN
- \* FEELS JUST AS WARM AS A BRIDE  
 -1- \_\_\_\_\_ C.U. PATTI (3)<sup>21</sup>
- \* IT'S SO HOT A CHICKEN LAID AN EGG  
 \_\_\_\_\_ GRP. (2)<sup>22</sup>
- \* ON THE STREET AND IT FRIED  
 -1- \_\_\_\_\_ ~~φ~~ H.T. PATTI (1)<sup>23</sup>
- \* GEE! HER ANATOMY
- \* MADE THE MERCURY  
 \_\_\_\_\_ GRP. (2)<sup>24</sup>
- \* JUMP TO NINETY-THREE | \_\_\_\_\_ TRUCK ← W/PATTI (1)<sup>25</sup>
- \* YES SIR | \_\_\_\_\_
- \* WE'RE HAVING A HEAT WAVE  
 \_\_\_\_\_ C.U. PATTI (3)<sup>26</sup>
- \* A TROPICAL HEAT WAVE | \_\_\_\_\_
- \* THE WAY THAT SHE MOVES THAT  
 \_\_\_\_\_ GRP. (2)<sup>27</sup>
- \* THERMOMETER PROVES THAT | \_\_\_\_\_ C.U. PATTI (3)<sup>28</sup>  
 -1- \_\_\_\_\_
- \* THE TEMPERATURE'S RISING  
 -1- \_\_\_\_\_ GRP. (2)<sup>29</sup>
- \* IT ISN'T SURPRISING | \_\_\_\_\_ C.U. PATTI (3)<sup>30</sup>  
 -1- \_\_\_\_\_

(MORE)

(# 24 )

61A.

"HEAT WAVE"  
(CONT'D)

PATTI (CONT'D)

SHE CERTAINLY CAN |

GRP. (2) 31

YES SHE CERTAINLY CAN |

C.U. PATTI (3) 32

SHE STARTED THE HEAT

GRP (2) 33

JUST BY WAVING HER SEAT |

C.U. PATTI (3) 34

SHE CERTAINLY CAN |

WIDEN H.T.

CAN CAN

WS (2) 35

-4

MUSIC: OUT

C.U. PATTI (BOW) (3) 36

(APPLAUSE)

~~150~~  
⑤ AT  
END

(INTERMISSION)

(INTO: INTRO EDDIE ALBERT GUEST PERFORMANCE)

2  
1

REV. 5/24/85 PM

\*\*\*INTRO EDDIE ALBERT \*\*\*\*

*Handwritten signature*

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

(INTO: NEWSREEL FOOTAGE)

5

SYLVIA (V.O.)

4

\* 1938 was a year when the world, as they say in the  
 \* Bronx, "they should of stood in bed." Germany  
 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  
 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)

(MORE)

R 502,503,63

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"  
if I am not mistaken, and they certainly  
weren't.

TLR 1253 21

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...

\*\*

120

(MORE)

M

71

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

SYLVIA (CONT'D)

*Vintage Rodgers.*

First - music. ~~The full gamut of the gift of Rodgers from crisp and catchy to lush and lovely.~~

Second - lyrics. ~~Vintage Hart, from funny and bawdy to haunting to brilliant.~~

Third - the book. The first time a play by Shakespeare was the source for a musical, adapted and directed by no less than George Abbott, <sup>celebrated</sup> comedic playwright and director, of ~~the "First Water".~~

Fourth - choreography. In two words - George Balanchine.

14 | 71  
 | 12:55:37

In the language of the day, it was a ~~smasheroo.~~ <sup>And the cast was a smasheroo.</sup>  
 \*\* smasheroo. ~~with a smasheroo of a cast~~  
 \*\* And we're lucky to have with us tonight the <sup>Q:</sup>  
 \*\* star Smasheroo, ~~And one of the smasheroos in the smasheroo~~  
 of a cast, the original Boy from Syracuse, Mr.

\*\* Eddie Albert.

EDDIE ~~Q~~  
 4Re-po

(EDDIE ENTERS)

14 | 2

2

1 SYLVIA

4 EDDIE

650-4175

SAN

AMY HOWARD

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 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 house that night and Lyndon Fontaine - President of the United States - I'm trying to remember who - Ulysses S. Grant I think it was.

(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 / 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.

*all of a sudden*

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 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. 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

This fellow said to me, tonight you're the silver masked tenor - 4 bucks, whatever it was, silver masked tenor - then he handed me one of those silver things, all greasy, crummy, I couldn't quite see out of it. The eyes were too close together - and put this on when you go down there. You know where the Williamsburg bridge is? I said yeah, well it's underneath near the Brooklyn side of the bridge. A place called the Grand Paradise Ballroom. Tonight it's New Year's Eve and the big ten Polish Pals is the name of a Democratic group of guys - they're throwing a party - so I got there and there it was - the silver masked tenor - it was me - the thing - and so I got out of there - I had to dance with the ten wives of the big ten Polish Pals - it was part of the deal - and they made their own evening gowns and they were something to see - I was dancing with one of them, she was saying how wonderful it must've been, I'm a punk right out of the wheat field - how wonderful

(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 irritated 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.

EDDIE

No he was a very practical man, very disciplined - one of the great privileges of my life - to have me in his shows - but he didn't stand for any for example, I remember 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 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" - 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, Sunset, he said now "Slaughter On 10th Avenue." I'm Zorina, you're Eddie, you pick me up and lift me and lasade, we did kind of a little dance up there, he said, "No, no, no" He said, "You're Zorina, I'm Eddie," 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 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

You couldn't tell one from the other.

EDDIE

And they had two slaves who looked alike.

SYLVIA

And you couldn't tell one from his brother.

EDDIE

And we were parted by the sea.

SYLVIA

Man and wife and slave and brother.

EDDIE

Now my one remaining brave boy went a  
searching with his slave boy...

BOTH

I am twinless

I am sinless

And I am ready to die.

EDDIE

Did you follow that.

SYLVIA

He is ready to die because everybody  
from Syracuse is executed in Ephesus.

Do you remember why?

EDDIE

No, I was changing costumes.

SYLVIA

Nobody remembers why.

(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 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.

SYLVIA

what was it like to be the star  
of a smash hit Broadway musical  
on opening night?

INTRO EDDIE ALBERT  
GUEST APPEARANCE  
(Sylvia Fine Kaye)

(INTERVIEW)

(EDDIE ANSWERS)

SYLVIA

The opening song is a textbook  
lesson in the economy of lyrics!  
Do you remember the father's  
opening lyric?

MUSIC: \_ \_ \_ \_ \_

EDDIE

I HAD TWINS WHO LOOKED ALIKE

SYLVIA

COULDN'T TELL ONE FROM THE OTHER

EDDIE

THEY HAD TWO SLAVES WHO LOOKED ALIKE

SYLVIA

COULDN'T TELL ONE FROM HIS BROTHER

~~EDDIE~~

~~WE WENT SAILING ON THE SEA~~

~~ONE YOUNG TWIN WENT DOWN WITH ME~~

(MORE)

~~SYLVIA~~

~~ONE WENT SWIMMING WITH HIS MOTHER~~

~~WE WERE PARTED BY THE SEA~~

EDDIE  
SYLVIA  
~~EDDIE~~

MAN AND WIFE AND SLAVE AND BROTHER

~~NOW MY ONE REMAINING BRAVE BOY~~

~~WENT A SEARCHING WITH HIS SLAVE BOY~~

BOTH

I AM TWINLESS

~~SINLESS~~

I AM TWINLESS

~~EDDIE~~

~~I~~

~~AM~~

READY

~~TO~~

DIE!

(POSSIBLE ADDITIONAL QUESTIONS?)

"INTRO FALLING IN LOVE  
WITH LOVE"  
(Sylvia Fine Kaye)

## SYLVIA

The opening song is a text book lesson in the economy of lyrics - in about 12 lines Larry Hart sets up very clearly the whole premise of the plot which is a masterpiece of confusion - sung by the father who is about to be executed because he's from Syracuse and in Ephesus they always execute anyone from Syracuse. (Nobody remembers why).

## SYLVIA

~~So we have twin Antipholuses and their slaves, the twin Dromios.~~  
*So we have*

- \* and one Dromio from Syracuse, - each a
  - \* bachelor. ~~Unbeknownst to them, living~~
- And* right here in Ephesus the other Antipholus and Dromio - both married. This leads to much hanky - also panky.

(MORE)

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

SYLVIA (CONT'D)

The local Antipholus is married to Adriana.

He is a dedicated playboy and stay-out. <sup>Do you</sup> When  
remember what he replies when his <sup>brother</sup> ~~brother~~  
asks him, "Don't you miss home  
cooking?" ~~Do you remember what he replies?~~

EDDIE

~~He replies,~~ "Yes, whenever possible."

SYLVIA

We meet Adriana sewing with her ladies,  
singing Rodgers' loveliest waltz - with  
lyric of understated heartbreak -

\* ~~(EDDIE SINGS "FALLING IN LOVE WITH LOVE")~~

It will be sung, I am pleased to say by that  
sparkling prima donna of the Metropolitan  
Opera - (also known to non-opera goers as  
the lady who calls "Taxi")

EDDIE

\*\* Miss Roberta Peters. -

~~TAKE STOP~~  
(FRAME WS (2)  
PILARS) [TRACK]

(INTO: FALLING IN LOVE WITH LOVE")



"FALLING IN LOVE WITH LOVE"  
 (Roberta Peters, Valerie Jean Miller, Sharon Ferrol, Leslie Ferrera, Cheryl Baxter)

MUSIC: "FALLING IN LOVE WITH LOVE" (LIVE TO TRK) (2)

Character:  
 Roberta Peters - Adriana

-5-

TITEN TO 45

Props: Large tapestry  
 Colored wool threads  
 Fat sewing needles

ROBERTA

MERRY MAIDS CAN SEW AND SLEEP

WIVES CAN ONLY SEW AND WEEP

C.U. ROBERTA

8<sub>2</sub>  
 (4)

FALLING IN LOVE WITH LOVE

IS FALLING FOR MAKE BELIEVE

FALLING IN LOVE WITH LOVE

IS PLAYING THE FOOL (TO GIRLS)

55

2<sup>3</sup>  
 (3)

-1-

(MORE)

TITEN TO 35  
 (4) CLEAR

"FALLING IN LOVE  
WITH LOVE"  
(CONT'D)

ROBERTA

CARING TOO MUCH  
IS SUCH A JUVENILE FANCY

-1-

LEARNING TO TRUST  
IS JUST FOR CHILDREN IN SCHOOL

-1-

I FELL IN LOVE WITH LOVE  
ONE NIGHT WHEN THE MOON WAS FULL

-1-

I WAS UNWISE WITH EYES

UNABLE TO SEE ---

~~-2-~~

I FELL IN LOVE WITH LOVE  
WITH LOVE EVERLASTING

BUT LOVE FELL OUT WITH ME +-  
-2-

-4-

~~-12-~~

I FELL IN LOVE WITH LOVE  
ONE NIGHT WHEN THE MOON WAS FULL ---

-1-

(MORE)

TITEN

WS

> H.T.

M.C.U. ROBERTA

(FRAME)  
(PILLOWS)

SJS

TITEN H.T.

HT

M.C.U.

(3)

X<sub>4</sub>  
(2)

X<sub>5</sub>  
(3)

X<sub>6</sub>  
(2)

X<sub>7</sub>  
(3)

(ITEM # 27 )

66.

"FALLING IN LOVE  
WITH LOVE"  
(CONT'D)

ROBERTA

I WAS UNWISE WITH EYES

UNABLE TO SEE ---

BST

3

-1-

I FELL IN LOVE WITH LOVE

WITH LOVE EVER LASTING

ZB

-1-

BUT LOVE FELL OUT WITH ME

WS

2

EWS

5

-3-

AUD.

1

MUSIC: \_ OUT

CYT ←

(APPLAUSE)

SYLVIA

4

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

R502503 67

2

5

1

T1

12:57:20

T12  
12:58:52

SYLVIA

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

PART II

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.

NOISE

14

25

27

35

31

140

HIT

1

TITEN TO  
WST 2

(POSSIBLE  
STAGE WAIT)

(8)

(#29)

① Low  $\phi$

⑤ IN POSITION

① "THIS CAN'T BE LOVE"  
(Donna McKechnie, Dick Van Dyke, Sandra Asbury-Johnson, Manette La Chance Penny Fekany, Chelsea Field, Kevin Backstrom, Bill Burns, Spencer Henderson, George Daly)

DICK

Love at first sight is just a joke,  
isn't it?

DONNA

At first sight?

DICK - Antipholus  
DONNA - Luciana

2

3

DICK

Oh, I'd forgotten - we've known  
each other a long while.

DONNA

Of course.

DICK

I have it all straight now.

①

For just a second we thought  
we were in love. But we're not --  
we're far too sane for that.

(:14)

WS  
TRACK

1A  
②

\*\* MUSIC: \_ \_ "THIS CAN'T BE LOVE" (2:30) (LIVE TO TRK)

\* -2-

THIS CAN'T BE LOVE  
BECAUSE I FEEL SO WELL

25.

1B  
③

NO SOBS NO SORROWS NO SIGHS ---

THIS CAN'T BE LOVE

I GET NO DIZZY SPELL

MY HEAD IS NOT IN THE SKIES (STANDS)

H.T. DONNA ④

"THIS CAN'T BE LOVE"  
(CONT'D)

(DONNA STANDS UP)

DONNA

MY HEART DOES NOT STAND STILL

JUST HEAR IT BEAT

THIS IS TOO SWEET

TO BE LOVE

C.U. DONNA

3  
5

WS

4  
2

TITEN H.T.

(BOTH STAND)

BOTH

THIS CAN'T BE LOVE

BECAUSE I FEEL SO WELL

BUT STILL I LOVE TO LOOK

IN YOUR EYES

T2S.

5  
3

(FAST) -1-

WS

6  
2

-2- GELL

(DANCE)

① H.T D+D

② WS

③ WST2S

-4-

16

(WHEN TOGETHER) H.T. DICK + DONNA

7  
1

-4- TAYAN w/ THEM

(MORE)

"THIS CAN'T BE LOVE"  
(CONT'D)

THIS CAN'T BE LOVE  
(FIRST CHORUS)

~~1~~

MY HEART DOES NOT STAND  
(FIRST CHORUS) STILL

-8-

PROSCENIUM (2)<sup>8</sup>

C.U. DICK (5)<sup>9</sup>

GLCS 5-1-

WS (2)<sup>10</sup>

~~2~~ LOOSE H.T. DICKY DONNA (1)<sup>11</sup>  
W/ DANCERS

THIS CAN'T BE LOVE  
(FIRST CHORUS)

-2-

(5) RE-PO BACK OF HOUSE

-8-

(START OF WALTZ) WS (2)<sup>12</sup>

(3/4 WALTZ)

-16-

-4- H.T. (1)<sup>13</sup>

WALTZ

-8- (AS THEY START DOWN STAIRS) W.S. (2)<sup>14</sup>

-4- WS (1)<sup>15</sup>

(MORE)

"THIS CAN'T BE LOVE"  
(CONT'D)

①

- 2 -

(AS THEY COME DOWN) \_\_\_\_\_ ②

(4/4) 4/4

PUSH IN EYES 25.  
AS DANCERS EXIT

-2-

BOTH

LOOSE W/ST 25 ③ 16

THIS CAN'T BE LOVE  
BECAUSE I FEEL SO WELL  
\*AND STILL I LOVE TO LOOK  
IN YOUR EYES ---

(WHEN DANCERS  
EXIT)

THEN T2  
T 25 ③ 16

-1-

H.T 25. ② 17

(MUSIC: \_ OUT)

EW ⑤ 18

SYLVIA ④

(APPLAUSE)

(INTO: INTRO "HE & SHE")

(2)  
5  
(1)

REV. 5/20/85

ACT, ITEM #  
INTRO "HE & SHE"  
(Sylvia Fine Kaye)

SYLVIA

In the second act Luce the cook, in all innocence has just spent the night with the wrong Dromio in uncommon felicity, - also in bed. The next morning, in happy contemplation, they sing 3 boy and girls songs in one - "He and She". Our Dromio - The Broadway star of ~~La Bonne~~ <sup>LA PLUME DE</sup> ~~MR. TANTIC~~ <sup>Scuse</sup> and of 9,384 episodes of Hogans Heroes - Robert Clary. and featured in

\* 3 Broadway shows and with three nominations for her 1 woman show, Miss Kaye Ballard,

WS (2)  
TRACK

(INTO: "HE & SHE")

(ITEM #31) (PINK 5/21)

75.

MUSIC: "HE & SHE" (LIVE TO TRK) *NO CHIFFON IN REST.* (2) "HE & SHE" (Kaye Ballard, Robert Clary) 2

-2- KAYE T2 (3)

HE WAS A MAN WHO WAS

VERY FOND OF WOMEN

SHE WAS A GIRL WHO WAS

VERY FOND OF MEN

SHE HAD A TASTE FOR BOTH

CORPULENT AND SLIM MEN

HE WOULDN'T LOOK AT A

LADY UNDER TEN (STAND) HT 25. (2) 3

SHE WENT ABROAD JUST

TO FIND A MAN TO MARRY

HE WENT ABROAD JUST

TO FIND HIMSELF A WIFE, T2 (3) 4

SHE DIDN'T WANT ANY

TOM OR DICK OR HARRY

HE SOUGHT A MATE WHO'D BE

TRUE TO HIM FOR LIFE, T2 4/5 (1) 5

SHE FELL IN LOVE WITH

THE ANGLE OF HIS EYEBROW

HE FELL IN LOVE WITH THE

DIMPLE ON HER KNEE, HT 25. (2) 6

AND WHEN THEY WED ---

-2-

HE WENT AROUND WITH OTHER WOMEN C.U. KAYE (3) 7

AND SHE WENT WITH OTHER MEN

AND THAT

IS, HT 25. (2) 8

HE AND SHE ---

-2- (K SITS BRACKET STANDS)

(MORE)

WST (4) 9

2

3

1

(STANDS)

(# 31 )

"HE AND SHE"  
(CONT'D)

(ROBERT STANDS)

ROBERT

HE ALWAYS SAID

I WOULD LIKE TO HAVE A DAUGHTER

SHE ALWAYS SAID

I WOULD LIKE TO HAVE A SON

SHE TOOK TO KIDS

LIKE A DUCKLING TAKES TO WATER

HE ALWAYS THOUGHT <sup>(POSES HER)</sup> HAVING

BABIES WOULD BE FUN

HE TOLD HER THIS ON THE

VERY DAY HE MET HER

SHE SAID

THE WISH IS THE FATHER TO THE SPORT

HE BOUGHT A HOUSE

IN THE NURSERY HE SET HER

SHE HELPED THE STORK

MAKE HIS ANNUAL REPORT

HE WON RENOUN <sup>(POSES)</sup>

AS THE FATHER OF A SQUADRON

SHE WON AWARDS FOR HER PROLIFICACY

AND JUST BECAUSE ---

AND JUST BECAUSE THEY LOVED THEIR CHILDREN

THEY GOT MARRIED AFTER ALL

AND THAT

IS <sup>(SITS)</sup>

HE AND SHE ---

(SWITCH SIDES)

-2-

(MORE)

(4)

SLO 20 TO WST

25.

(3)<sup>10</sup>

HT 25.

(2)<sup>11</sup>

CU ROBERT

(4)<sup>12</sup>

HT 25.

(2)<sup>13</sup>

T2

(3)<sup>14</sup>

2

ROBERT

SHE WAS SO PURE AS THE SNOW  
BEFORE IT'S DRIVEN

KAYE

HE NEVER SMOKED  
AND HE NEVER TOUCHED A DROP

ROBERT

WHEN SHE SAID BOO  
SHE WOULD ASK TO BE FORGIVEN

KAYE

WHEN HE WOULD SWIM  
HE WOULD ALWAYS WEAR HIS TOP |

ROBERT

SHE WORE NO ROUGE  
THOUGH SHE HAD A BAD COMPLEXION

KAYE

HE ALWAYS PRAYED EV'RY TIME HE WENT TO BED

ROBERT

SHE WAS SO KIND  
THAT SHE HATED VIVISECTION

KAYE

HE LOVED HIS MA  
AND HE SWORE HE'D NEVER WED

ROBERT

SHE WAS SO CHASTE  
THAT IT MADE HER VERY NERVOUS

(# 31.) <sup>PINK</sup>

76.

"HE AND SHE"  
(CONT'D)

(3)

KAYE

HE LOVED TO GO TO THE

VICARAGE FOR TEA

HT 25

<sup>15</sup>  
2

BOTH

AND WHEN THEY DIED ---

T 2

<sup>16</sup>  
3



AND WHEN THEY DIED

AND WENT TO HEAVEN

ALL THE ANGELS MOVED TO HELL

AND THAT

IS

HT 25

<sup>17</sup>  
2

HE AND SHE ---

MUSIC: OUT

WS

(BACK OF HOUSE)  
(APPLAUSE)

<sup>18</sup>  
5

SYLVIA

<sup>19</sup>  
4

(INTO: INTRO "SING FOR YOUR SUPPER"/CLOSING TALK)

2  
5  
1

REV. 5/20/85

L502,503 77

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

SYLVIA

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 working  
Adriana, Luciana and Luce are alone  
the Ephesus Antipholus is in jail

~~PIX~~

his Dromio out looking for bail and the  
Boys from Syracuse hitting the trail -

the women are alone 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 -

~~PIX~~  
Pan

"How about solving the scene with a  
song?" - "Why not?", said Abbott - "How about

\* writing a trio for all of them?" Up jumps

Balanchine, "Trio! Make like song for  
girl singers - like Boswell Sisters - I  
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,

T1-13:01:39  
T3  
13:02:22  
T2  
13:01:56  
T4  
13:03:24

(MORE)

73

74

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

SYLVIA (CONT'D)

Pecking and Susie-Q-ing.

113  
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.

113  
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 Musical Comedy a purely American,  
inimitable art form.

11 13:06:22

112  
13:07:13

11 13:05:37

N.G.  
16

11 13:05

116

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

25  
CURTAIN  
20  
↑

(MORE)

T/2

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

SYLVIA (CONT'D)

their day, who were the Supremes of their  
day, and there's hardly a trio which could  
be more supreme than Kay Ballard, Donna  
McKechnie and Roberta Peters doing "Sing  
For Your Supper".

AND GOODNIGHT ALL.

ews (2)  
MUSIC

136

TITEN

2  
3

"SING FOR YOUR SUPPER"

(Kaye Ballard,  
Donna McKechnie,  
Roberta Peters)

2

MUSIC: "SING FOR YOUR SUPPER" (LIVE TO TRK) (3:32)

Characters:

Kaye Ballard -  
Luce  
Donna McKechnie -  
Luciana  
Roberta Peters -  
Adriana

4  
(.09)

-4-  
ROBERTA

ROBERTA  
2B 6N  
LITE

HAWKS AND CROWS DO LOTS OF THINGS  
DONNA

(3:42-)RT

BUT THE CANARY ONLY SINGS  
KAY

POSSIBLE PROPS:  
TABLE  
KRAFT OF WINE  
GLASS/ECU

SHE IS A COURTESAN ON WINGS  
ALL

SO I'VE HEARD

KAYE

EAGLES AND STORKS ARE  
TWICE AS STRONG

DONNA

ALL THE CANARY KNOWS IS SONG  
ROBERTA

BUT THE CANARY GETS ALONG

ALL

GILDED BIRD ----

H.T. 35  
[TRACK] 2

ROBERTA

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST

SONGBIRDS ALWAYS EAT

IF THEIR SONG IS SWEET TO HEAR ---

(MORE)

"SING FOR YOUR SUPPER"

(Kaye Ballard,  
Donna McKechnie,  
Roberta Peters)

MUSIC: "SING FOR YOUR SUPPER" (LIVE TO TRK) <sup>2</sup>

Characters:

- Kaye Ballard -
- Luce
- Donna McKechnie -
- Luciana
- Roberta Peters -
- Adriana

ROBERTA

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST | ROBERTA <sup>2A</sup> (3)

SONGBIRDS ALWAYS EAT | HT 3 S (2)<sup>3</sup>

IF THEIR SONG IS SWEET TO HEAR ---

SING FOR YOUR LUNCHEON

AND YOU'LL GET DINNER

DINE WITH WINE OF CHOICE | ROBERTA (3)<sup>4</sup>

IF ROMANCE IS IN YOUR VOICE

I HEARD FROM A WISE CANARY | HT 3 S (2)<sup>5</sup>

TRILLING MAKES A FELLOW WILLING

SO LITTLE SWALLOW, SWALLOW NOW | --- 3 S. (3)<sup>6</sup>

(MORE)

"SING FOR YOUR SUPPER"  
(CONT'D)

ROBERTA (CONT'D)

NOW IS THE TIME TO

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST

SONGBIRDS ARE NOT DUMB

HT 35.

(2)<sup>7</sup>

THEY DON'T BUY A CRUMB

OF BREAD IT'S SAID

T3

(3)<sup>8</sup>

SO SING AND YOU'LL BE FED

Loose 35.

(2)<sup>9</sup>

-1-

KAYE,

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST

KAYE

(3)<sup>10</sup>

SONGBIRDS ALWAYS EAT

IF THEIR SONG IS SWEET TO HEAR

35.

(2)<sup>11</sup>

ROBERTA/DONNA

DOODLE DE OO DOO DOODLE DE OO DOO

DOODLE DE OO DOO DOO

(MORE)

(#33)

60.

"SING FOR YOUR  
SUPPER"  
(CONT"D)

KAYE

SING FOR YOUR LUNCHEON

AND YOU'LL GET DINNER

DINE WITH WINE OF CHOICE | \_\_\_\_\_ WST KAYE (3)<sup>14</sup>

IF ROMANCE IS IN YOUR VOICE | \_\_\_\_\_ 35. (2)<sup>15</sup>

ROBERTA/DONNA

OO OO OO | \_\_\_\_\_ WST KAYE (3)<sup>16</sup>

KAYE

I HEARD FROM A WISE CANARY

ROBERTA/DONNA

TRILLING | \_\_\_\_\_ DOO DOO HT 35. (2)<sup>17</sup>

MAKES YOU WILLING | \_\_\_\_\_ DOO DOO DOO DOO T3 (3)<sup>18</sup>

ALL

SO LITTLE SWALLOW, SWALLOW NOW

KAYE

NOW IS THE TIME TO | \_\_\_\_\_ 35. (2)<sup>19</sup>

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST

SONGBIRDS ARE NOT

DUMB | \_\_\_\_\_ DOO DOO DOO DOO DOO DOO T3 (3)<sup>20</sup>

THEY DON'T BUY A CRUMB OF DOO DOO DOO DOO DOO DOO

DOO DOO DOO DOO DOO DOO

DOO DOO DOO

BREAD IT'S SAID | \_\_\_\_\_ DOO DOO DOO DOO DOO DOO 35. (2)<sup>21</sup>

DOO DOO DOO

ALL

SO SING AND YOU'LL BE FED---

-2-

(MORE)

(#33)

8/

"SING FOR YOUR  
SUPPER"  
(CONT'D)

ALL

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST

T 3

<sup>22</sup>  
4

WIDEN TO WST.

SONGBIRDS ALWAYS EAT ---

IF THEIR SONG IS SWEET

TO HEAR ---

3 S.

<sup>23</sup>  
2

SING FOR YOUR LUNCHEON

AND YOU'LL GET DINNER

T 3 S.

<sup>24</sup>  
1

WIDEN TO WST.

DINE WITH WINE OF CHOICE ---

IF ROMANCE IS IN YOUR VOICE) ---

H.T. 3 S.

<sup>25</sup>  
3

I'VE HEARD

TITEN TO  
T 3.

ROBERTA

FROM A WISE CANARY

DONNA

TRILLING

KAYE

MAKES A

ALL

FELLOW WILLING

SO LITTLE SWALLOW, SWALLOW NOW

H.T. 3 S.

<sup>26</sup>  
2

ROBERTA

NOW IS THE TIME TO

<sup>26A</sup>  
3

ALL

SING FOR YOUR SUPPER

AND YOU'LL GET BREAKFAST

HT 3 S.

<sup>26B</sup>  
2

SONGBIRDS ARE NOT DUMB

(MORE)

"SING FOR YOUR  
SUPPER"  
(CONT'D)

ALL (CONT'D)

THEY DON'T HAVE TO BUY

A CRUMB OF BREAD

A SPOOL OF THREAD

JUST SING INSTEAD

YOU DON'T HAVE TO BUY EVEN

A CRUMB OF BREAD IT'S SAID ----

-1-

YOU'LL BE FED IF YOU SING

DOODLE DOO DOO DOOT DOOT

DOO DOOT DOOT |

DOODLE DOO DOO DOOT DOOT

DOO DOOT DOOT | DANCE

-1-

SO SING AND YOU'LL BE FED -----

MUSIC: OUT

2

3

1

T 3 S. (3) 27

3 S. (2) 28

T 3 S (1) 29

WIDEN KNEES 3 S. (4) 30

3 S. (2) 31

T 3 S (3) 32

WIDEN T H W S (2) 33

EWS (3) 34

AT 3 S. (BOWS) (APPLAUSE) (3) 35

(ON 2<sup>ND</sup> Bow) W S (2) 36

TRACK

FINALE/BOWS  
(Entire Company)(MUSIC: MEDLEY OF ALL SONGS) (LIVE TO TRK) \* (2:58)

②

ROBERTA, KAYE, DONNA/CHORUS

(4/4) "SING FOR YOUR SUPPER"

- 1 -

\* BOW ENTRANCE ORDER:

EXIT ←

\* YOU'LL BE FED IF YOU SING (DANCERS ENTER → ←)

\* DOODLE DOO DOO DOOT DOOT

-10- \* DOO DOOT DOOT

\* DOODLE DOO DOO DOOT DOOT

\* DOO DOOT DOOT DANCE

\* -1-

\* SO SING AND YOU'LL BE FED ---

- 2 - (CLIVE ENTER ←)

(2/4) "HERE'S A HOWDY DO"

CARRY CLIVE IN

37  
③

-8-

←

(4/4) "THEY DIDN'T BELIEVE ME"

FLORENCE ↓

WS

38  
②

FLORENCE

39  
③

\*-8-

→

WS

40  
②

(#34)

84,

FINALE/BOWS  
(CONT'D)

(2/4) "LEAVE IT TO JANE"

CHRISTINE ↙

CHRISTINE

<sup>41</sup>  
③

\*-14-

←

WS

<sup>42</sup>  
②

(2/4) "CLEOPATTERER"

BETH ↓

HT BETH >

<sup>43</sup>  
③

-8-

→

WS

<sup>44</sup>  
②

(MORE)

(#34)

25.

FINALE/BOWS  
(CONT'D)

(4/4) "FASCINATING RHYTHM"

GREG



GREG

45  
3

-10-

(4/4) "TO KEEP MY LOVE ALIVE"

←  
ELAINE



WS

46  
2

-7-

(4/4) "HEATWAVE"

→  
PATTI

OTH

↓  
OTH

WS

48  
2

-8-



WS

50  
2

(MORE)

(#34)

El.

FINALE/BOWS  
(CONT'D)

(2/4) "HE & SHE"



25. ROBERT + KATE (3)<sup>51</sup>

-8-



WS (2)<sup>52</sup>

(4/4) "SING FOR YOUR SUPPER"

↓ DONNA  
ROBERTA

25. DONNA + ROBERTA (3)<sup>53</sup>

(2)  
ROBERTA (3)

DRK  
x x x  
-12-

WS (2)<sup>54</sup>

CHORUS

- \* YOU'LL BE FED IF YOU SING
- \* DOODLE DOO DOO DOOT DOOT
- \* DOO DOOT DOOT
- \* DOODLE DOO DOO DOOT DOOT
- \* DOO DOOT DOOT DANCE
- \* SO SING AND YOU'LL BE FED ---

35p (3)

▲ AUDIENCE

ISD (4) IN PLACE OF (5)

ADD

(#34)

REV. 5/22/85 PM

Ellen 87.

DICK (CONT'D)

(2/4) THIS CAN'T BE LOVE

DICK

-2-

DICK

55  
3

(DICK BOWS TO CHORUS)

WS

56  
2

-2-

(CHORUS BOWS)

35.

3

(ROCK & EDDIE CROSS IN)

-4-

ADD 1  
2

(ALL BOW)

Peter

3

(ACKNOWLEDGE PETER)

PAN TO SYLVIA

2

(ALL POINT TO SYLVIA.  
SYLVIA BOWS & POINTS TO CAST)

(ALL BOW)

MUSIC: "THIS CAN'T BE LOVE"

SYLVIA

4

THIS CAN'T BE LOVE

CURTAIN DOWN

2

I GET NO DIZZY SPELL --

TRACK

MY HEAD IS NOT IN THE SKIES --

MY HEART DOES NOT STAND STILL

JUST HEAR IT BEAT ---

C.M. PAN

3

THIS IS TOO SWEET ---

TO -- BE -- LOVE ---

THIS CAN'T BE LOVE

BECAUSE I FEEL SO WELL --

I LOVE TO LOOK

IN YOUR -- EYES -----

MUSIC: OUT

(APPLAUSE)

(INTO: CLOSING CREDITS)

(ITEM #35)

88.

CLOSING CREDITS

(INTO: OUT OF PROGRAM)

(ITEM #36)

89.

OUT OF PROGRAM

(INTO: UNDERWRITER CREDIT)

(ITEM #37)

90.

UNDERWRITER CREDIT

(INTO: PBS LOGO)

(ITEM # 38 )

91.

PBS LOGO

"MUSICAL COMEDY TONIGHT -III"  
MUSICAL NUMBERS

*Brenda*

SHOW	YEAR	SONG	TALENT
I	LEAVE IT TO JANE 1917	** (LV TO 1. TRK)	"Leave It to Jane" - Part I 16 Dancers
II.	MIKADO 1885	(LV TO 2. TRK)	"Here's A Howdy Do" Clive Revill Christine Andreas Peter Noone
III.	THE GIRL FROM UTAH 1914	(LIVE) ** 3.	"They Didn't Believe Me" Sylvia & piano Florence Henderson
IV.	LEAVE IT TO JANE 1917	(LV TO TRK)	"Leave It to Jane" - Part II Christine Andreas 16 Dancers
V.	LEAVE IT TO JANE 1917	(LV TO 4. TRK)	"Cleopatterer" Beth Howland Jason Weiss Gene Montoya Bill Burns Spencer Henderson ** Kevin Backstrom Ted Sprague ** Rick Pessagno
VI.	LADY BE GOOD 1924	(LV TO 5. TRK)	"Fascinating Rhythm" Gregg Burge 16 Dancers
VII.	CONNECTICUT YANKEE 1927	(LV TO 6. TRK)	"Thou Swell" Dick Van Dyke Donna McKechnie
VIII.	CONNECTICUT YANKEE 1927	(LIVE) 7.	"To Keep My Love Alive" Elaine Stritch
IX.	CONNECTICUT YANKEE 1927	(LV & 8. LV TO TRK)	"Finale Act I" Dick Van Dyke Clive Revill Donna McKechnie Rock Hudson Elaine Stritch 16 Dancers
X.	SHOW BOAT (Film Clip) 1927	(S.O.) 9. 10. 11. 12.	"Make Believe" "Ol' Man River" "Can't Help Lovin' That Man of Mine" "Bill"
XI.	AS THOUSANDS CHEER 1933	(LV TO 13. TRK)	"Heat Wave" Patti LaBelle Dance Theatre of Harlem (Gregory Jackson (Mark Waymann) (Sharon Williams (Carol Smith) (Mpanbo Wina)
** XI.A	EDDIE ALBERT INTERVIEW (Eddie Albert, Sylvia Fine Kaye)		(Vince Collins) (Homer Bryant) (Ramona Smith)

"MUSICAL COMEDY TONIGHT - III"  
MUSICAL NUMBERS (CONT'D)

2.



SHOW	YEAR	SONG	TALENT
II. BOYS FROM SYRACUSE	1938	(LV TO 14. "Falling In TRK) Love With Love" *	Robert Peters Valerie Jean Miller Sharon Ferrol Leslie Ferrera Cheryl Baxter
XIII. BOYS FROM SYRACUSE	1938	(LV 15. "This Can't Be TO TRK) Love"	Donna McKechnie Dick Van Dyke Sandra Asbury- Johnson Chelsea Field Penny Fekany Manette La Chance Kevin Backstrom Bill Burns Spencer Henderson George Daly
IV. BOYS FROM SYRACUSE	1938	(LV 16. "He & She" TO TRK)	Kaye Ballard Robert Clary
XV. BOYS FROM SYRACUSE	1938	(LV 17. "Sing For TO TRK) Your Supper"	Kaye Ballard Donna McKechnie Robert Peters
XVI. BOYS FROM SYRACUSE	1938 **	(LV TO FINALE /BOWS TRK) "Sing For Your Supper"	Entire Company