

MUSICAL COMEDY TONIGHT
FORMAT SHOW #1



Proposal
for
A Performance Series on the Evolution of
American Musical Comedy

MUSICAL COMEDY TONIGHT

Created by
Sylvia Fine Kaye

KCET
Community Television of Southern California

MUSICAL COMEDY TONIGHT

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My love affair with Musical Comedy started when my Uncle Willie took me, at the tender age of 6 or 7, to a matinee of "Good News". It was like being transported to a magic world, a world of dazzling creatures, - of color and lights, of a pulse, a tempo, a gaiety I'd never even suspected, - of music that danced into my little heart and stayed there. And though I didn't know it at the time, I was hooked for life.

From then on I started to write and stage little musicals with and for my cousins, - later my friends. Then in high school, camp and college, just for fun, I wrote, directed and produced full scale on-stage shows. All of this with no inkling that it would become my life's work. I was going to be a concert pianist of course.

But that magnetic pull was too strong - and with great delight and no regrets, I've been writing and producing for theater, movies and television ever since.

My first Broadway show was "Straw Hat Revue", and in the cast were Alfred Drake, Jerome Robbins, Imogene Coca and Danny Kaye. Danny and I were married soon after - and from then on, with a few notable exceptions, we merged our careers. I've written most of his songs, wrote the scores and was involved in the production of almost all of his pictures, - produced and wrote all but one of his television specials.

All those specials were Emmy nominees. Two got Peabody Awards and I was awarded an Emmy for "Danny Kaye's Look In at the Met". In addition I got 2½ Oscar nominations, but most of all I learned and learned, - (especially from invaluable special attention from Moss Hart, Sam Goldwyn and Max Liebman, all of whom were outstanding showmen in addition to their other talents) pioneered some new techniques and wouldn't trade any of those wild swings from larger than life excitement and triumph to crushing disappointment and back for any sane life whatever.

Because the magic never dies, it's all still "Good News" to me.

It is this exuberance, and the pure pleasure of watching and listening to great performers doing the best of American Musical Comedy - almost a natural national resource, - that I am eager to share with as many people as possible. After all, only a very small percentage of America has ever seen a Broadway show!

The unabashed enthusiasm for the subject generated by the students and, astonishingly - the faculty, at both USC and Yale University when I conducted my seminars on "The History and Analysis of Musical Comedy", plus my finger tip knowledge of television convince me that Musical Comedy Tonight could reach a receptive and as yet untapped audience, - who could share the same joy and excitement as I did as a child of 6.

That they will learn a lot in the process is inevitable and an altogether happy prospect.

Sylvia Fair Kaye

Ever since those tall ships sailed into New York harbor on last July 4th, the pride in America and all things American has been sharply reawakened. And what are universally and immediately recognized as pure Americana? Hot dogs, ice cream sodas, westerns, jazz and Musical Comedy. And Musical Comedy, - incorporating jazz, - is America's only indigenous art form and our most popular export.

KCET proposes to present and is seeking funding for a series of 13 one-hour programs on the American Musical Comedy. The series, to be called MUSICAL COMEDY TONIGHT, will cover the whole history of American Musical Comedy from the Princess Theater Shows starting in 1915 and going to present-day. In the process it will, - by dissection, discussion and demonstration, - recapture the spirit, the excitement and the magic of our only indigenous art form, - to show what made the difference between great shows and good shows, - and the genius and ingenuity of the people who gave them life.

We, in America, take Musical Comedy so much for granted that we don't realize what a radical departure it was from all forms of musical theater which had preceded it. For the first time (except for W. S. Gilbert) lyrics of style, quality and wit became essential to the plot. Being able to hit a high C or a low D^b was no longer the only qualification for singers - enunciation and acting ability became essential. Graustark, or any other mythical country, peopled only with high society and low comics, was out - and recognizable people (to whom the audience could relate) were in. Dancing was no longer confined to the peasants in the chorus - the principals danced!

And the music was contemporary - (songs that made the dance music of the day) - and, orchestrations changed totally from the polite and proscribed, to the modern, colorful and supportive pit arrangements we know. The visual elements, too - scenery, costumes and lighting - became the live and fluid frame that breathed with the spirit and emotions of the show. This lively infant, born in 1915, matured so quickly that by 1930 it had become a phenomenon taken for granted.

Millions of Americans relate their own experiences to the musicals that marked particular periods in their lives - whether it is to OKLAHOMA!, MY FAIR LADY, COMPANY or CHORUS LINE. They courted to the music from these productions, danced to the songs, or recalled the tunes as "our song". This series is aimed not only at the large nostalgia group, but at young people who have never had the opportunity to see these shows. And even if they know a few numbers, know them only as isolated pop songs.

Probably as a reaction to the Sturm and Drang of the Sixties and the Viet Nam war, the American people seem to be looking inward, and searching for both roots and tradition. For the past year there has been an enormous resurgence of interest in the music and dancing of the thirties, forties, fifties - and most particularly in musical comedy. Witness the resounding success not only of Broadway revivals on Broadway but throughout the country. Actually, these are not "revivals", any more than "La Boheme" or "Hamlet" is a "revival". The great musical comedies are becoming a standard part of the repertoire of the American theater, and interest in them

is on the rise. A television series based on this would catch the full surge of the rising tide of public interest.

All stars, composers, writers, choreographers and directors already contacted have expressed enormous interest and eagerness to participate. The durability, viability and appearance of most musical stars - who have been stars for over 30 years is amazing. But that fact underlines the urgency of getting this show on the air as soon as possible. Many of the stars and creators are at an age when their future span of viability is unpredictable. Some may go the way of Zero Mostel; others, - like Fred Astaire, who could have been counted on to perform his original roles 4 or 5 years ago, - now can only supply anecdotes and give their own insights.

MUSICAL COMEDY TONIGHT will be produced, written and hosted by Sylvia Fine Kaye (Mrs. Danny Kaye), along with any co-producers and writers deemed necessary. Her lectures, notes, insights and intimate knowledge of the full range of musical comedy as well as her wide expertise as a producer, writer, teacher and theater pro is invaluable. Mrs. Kaye has been, - and will remain crucial in clearing grand rights necessary for this series.

The series, - from 1915 to present day - will trace the real history of musical comedy in America, with its origins in Gilbert and Sullivan and not in music hall-vaudeville-burlesque, as is erroneously thought. It will examine the great musicals, those which have the key elements: indisputably great music, lyrics, book, choreography and direction (e.g., SHOW BOAT, OF THEE I SING, SOUTH PACIFIC, GUYS AND DOLLS, MY FAIR LADY, WEST SIDE STORY, THE KING AND I, FIDDLER ON THE ROOF, GYPSY).

In addition, MUSICAL COMEDY TONIGHT will explore the shows with great scores and strong - although not great - books (e.g., KISS ME KATE, FINIAN'S RAINBOW, ANNIE GET YOUR GUN).

Since no art form lives by simply imitating what went before, the series will also emphasize the innovative musical comedies, those musicals which, through one or more elements, advanced the musical comedy form (OH BOY, STRIKE UP THE BAND, PAL JOEY, LADY IN THE DARK, ON YOUR TOES, OKLAHOMA). In other words without OKLAHOMA there could have been no MY FAIR LADY.

It will discuss the creative people who contributed their different talents to give musical comedy its breadth and variety that daring and inspired trio - Kern-Wodehouse-Bolton - who lifted the musical out of the corset stays of Operetta to make lyrics, music, book and choreography of equal importance, and changing the casting concept from the static soprano supported by low comics, to the singer-dancer-actor marvel we now take for granted. George Gershwin, of course, who quantum-jumped music into the twentieth century and made jazz an integral part of our theater and our popular culture. Richard Rodgers who, first with Larry Hart and then with Oscar Hammerstein, took it out of infancy and built it to maturity with bold experiment, imagination and not a little talent. And Agnes DeMille and Jerome Robbins, who brought totally fresh and inspired dimension to choreography and direction.

Above all, MUSICAL COMEDY TONIGHT will be a unique historical record, - not only because of the content, but because of the people who will be on these shows, - the famous creators who will discuss their works and the stars who will perform them.

In short, this will be a first rate singing, dancing, entertaining encyclopedia of Musical Comedy.

MUSICAL COMEDY TONIGHT will consist of two main elements: "On-Stage" and "Back-Stage", with the emphasis on the former.

"On-Stage" - Formal presentation of musical numbers - most of which will duplicate original Broadway settings, costumes, even orchestrations, and be cast with the original stars if they are still viable. If not, eminently suitable stars of today will be cast instead.

N.B.: All performances will be done in front of live audiences, to capture the dynamics and excitement of live theater, thereby heightening the quality and power of the performances.

"Back-Stage" - In an informal setting on one side of the stage, lively exchanges between special guests* and SFK will include anecdotes, back-stage gossip, critical appraisals and narration between musical numbers; plus songs demonstrated at the piano by the composers and/or sung informally by stars around the two pianos.

Series.Thirteen Shows

Running Time.One Hour Each

Time Frame Per Show. . . . All shows with the exception of I and VI will cover about five years. At the beginning of each show a special composite reel consisting of newsreel film, newspaper headlines, photos, posters of various shows, movies, world leaders, fashion in clothing, hair styles, dancing, etc., etc., anything that will give a vivid kaleidoscope of that period.

Location & Setting.An actual theater or television sound studio duplicating a theater. Proscenium boxes and decor will be changed as the time period changes. A large live audience will complete the illusion of live theater.

Cast.Host; Announcer; Star Performers (5 - 12 per show); Special Guests; Company of singers-dancers-actors (10 - 20 per show); Twenty-five piece Orchestra.

The following lists indicate Stars who have been or will be contacted to perform and special "back-stage" guests.*

*Famous actors, writers, directors and choreographers (see list on next page).

PERFORMERSStars Originally Associated with Musicals

Eddie Albert	Florence Henderson	Mary Martin
Julie Andrews	Bob Hope	Ethel Merman
Yul Brynner	Glynnis Johns	Bobby Morse
Betty Comden	Van Johnson	Robert Preston
Clamma Dale	Danny Kaye	Chita Rivera
Buddy Ebsen	Gene Kelly	Ginger Rogers
Mitzi Gaynor	Larry Kert	Jean Simmons
Hermione Gingold	Richard Kiley	Rudy Vallee
Adolph Green	Carol Lawrence	Gwen Verdon
Joel Grey	Lotte Lenya	Nancy Walker
Barbara Harris	Paul Lynde	David Wayne
Rex Harrison	Shirley MacLaine	

Stars of Today

Carol Burnett	Cleo Laine
Tim Conway	Steve Lawrence
John Davidson	Hal Linden
Sammy Davis, Jr.	Liza Minnelli
Sandy Duncan	Luciano Pavarotti
Dick Van Dyke	Bernadette Peters
Ella Fitzgerald	Debbie Reynolds
Eydie Gorme	Beverly Sills
Lena Horne	Bobby Van
Madeline Kahn	Ben Vereen

Writers, Composers, Producers, Directors, Choreographers

George Abbott	Gower Champion	Alan Jay Lerner
Richard Adler	Betty Comden	Joshua Logan
Fred Astaire	Agnes DeMille	Harold Prince
Burt Bacharach	Adolph Green	Jerome Robbins
Leonard Bernstein	Yip Harburg	Stephen Sondheim
Jerry Bock	Sheldon Harnick	Meredith Willson
Guy Bolton	Jerry Herman	Zorina
Abe Burrows	Burton Lane	

- Home Base. Permanent small informal intimate area on side of stage with two pianos, chairs, etc.
- Show Visuals. Throughout the show whenever a musical is being discussed or described, on-screen visuals will consist of original show posters, cast pictures, - group or solo, costume sketches, set designs or scale models of interesting sets. From the still or scale model with tiny figures, we will electronically dissolve into our actual stage set with live performers which will be an exact duplicate.
- Note. Most Stars, Performers, Authors and other Guests have been contacted and have expressed their willingness to participate. A definite commitment was not asked since it is impossible to commit until production dates are determined.

SHOW I

MUSICAL COMEDY TONIGHT

A COMPREHENSIVE VIEW

All shows are in chronological order, each covering a four to five year span - except shows I and VI, which cover over 40 years.

NOTE

Shows I, VI, & IX are outlined in full detail including background and commentary; other shows, - complete outline of show elements only.

OPENING TITLES

.....Logo and original theme music.

PLAYBILL

.....Opening credits and tonight's guests...SUPERED over graphic of playbill, as though printed.

INTRODUCTORY COMMENTS

.....Introduction of series with brief outline of programs to come...the criteria used in selecting shows...bulk of series in chronological order...but occasional deviations from format.

Opening show...one of the deviations, as overview of subject... illustrating range and evolution over years.

Tonight, presenting four shows.....

GOOD NEWS	1927
ANYTHING GOES	1934
OKLAHOMA	1943
COMPANY	1970

One from each of major periods of American musical comedy...next week into background and origins...and early Kern, Wodehouse, Bolton shows.

GOOD NEWS

Guests: Liza Minelli or
Bernadette Peters, Vin
Scully, John Davidson

A show of its time, in its time...set time period, using VISUALS such as newspaper headlines and newsreel footage (including headline featuring college football score)...John Held Jr. cartoons ...ukeleles...country stoned on prosperity...time of the raccoon coat - with flask of bootleg booze in pocket...favorite place to use flask, at college football games...

Prevailing view of college life was round of football games, rallies, and proms...football songs as well know as Top 40 today...e.g. "Ramblin' Wreck From Georgia Tech".

"GOOD NEWS" reflected attitudes...first of college football shows of twenties, formula repeated endlessly in countless movies for next twenty years.

"GOOD NEWS" represents an early musical...but light years away from operetta, vaudeville, revue...owes existence to shows that pioneered and perfected the form: Kern's Princess Theatre shows, works of Gershwin, Rodgers, Hart - as we shall see next week.

NOTE: Where possible, following device will be used to make transition from discussion to staged performance: A still photo from original production will be shown to set scene; CAMERA will DISSOLVE THROUGH photo to equivalent scene live on stage.

1. "TAIT COLLEGE OPENING"

Sets scene and state of mind at Tait...lyric says in minute what takes pages of dialogue to establish.

Outline beginnings of plot - situation by now has become cliché ...big football game approaching and star player out unless he passes astronomy exam.

2. "TIN LIZZIE"

Duplicate short scene from show...brokendown Model T Ford plastered with graffittis of 20's, driven onto stage. Dialogue leads into "The Best Things in Life Are Free".

3. "THE BEST THINGS IN LIFE ARE FREE"

John Davidson and Bernadette Peters

One of hit songs of score...established beginnings of romantic relationship between two people who have just met...a song can impart sudden realization or change of emotion very quickly; same thing in dialogue would seem clumsy, silly...take forever.

Ostensible message of song is "Money isn't everything", but the final line of lyric leaves no doubt...is love song.

4. "VARSITY DRAG"

A high point in show...era of Charleston and Black Bottom...Varsity Drag never took their place, but sock number, most famous from show.

Introduced by firecracker named Zelma O'Neal; our firecracker ...Liza Minelli or Bernadette Peter or Priscilla Lopez.

5. "COACH'S SPEECH"

Definitive half-time pep talk, delivered by definitive put-upon coach...was written by Knute Rockne - (no kidding!).

6. "FOOTBALL RUN TO TOUCHDOWN"

Climax to which show had been building...accomplished with stage trickery that seemed miracle to me at time...recreated here to show how done...rather than just tell viewing audience how game came out, adding something here not in original...football run, fumble and touchdown staged, but with play by play commentary provided by Vin Scully.

Outcome of game unusual...hero did not score winning touchdown. In fact, he fumbled ball and it was up to the show's comedian - who hadn't been off bench all season - to recover it and win game.

On startled reflection was unacknowledged tribute to Freud...hero committed to marry girl he doesn't love if he wins game...affects his concentration throughout game...at the climactic moment, running for touchdown, he conjures up image of his true love...in admirable Freudian fashion, fumbles football...didn't really pass astronomy exam either...professor was closet football nut.

7. "GOOD NEWS"

...Performed as was reprised in show's finale.

ANYTHING GOES

Guests: Ethel Merman
and Bob Hope or Eydie
Gorme and Steve Lawrence

As in opening line of song, "times had changed" by 1934. Set period: depression, - prohibition repealed...legacy of gangsters remain (as personified in movies by Cagney and E. G. Robinson).

So no surprise plot featured gangsters. Ethel Merman played Reno Sweeny - nightclub singer in love with William Gaxton...who's in love with society girl who is going to marry titled Englishman. Victor Moore is Public Enemy #13...superstitious...waiting for #12 to be bumped off.

All on ship bound for England...Merman to play nightclub...with FBI on heels Moore disposes of clergyman who is leader of remote Chinese sect...named Reverend Dr. Moon...Moore proceeds to impersonate him...Gaxton a stowaway, busy disguising himself as sailor, Spanish nobleman with false whiskers just clipped off a Pomeranian, finally mistaken for Public Enemy #1 whose passport given him by Reverend Dr. Moon, Public Enemy #13.

Show odd combination of necessarily long comedy scenes which needed time to build, songs therefore interspersed more sparsely than usual:

Nevertheless songs were among most important Cole Porter...book by Howard Lindsay and Russell Crouse hilarious...cast had unbeatable combination of Merman, Gaxton, Moore...unique comedian with face of baby gangster and manner of about to be injured sparrow.

Briefly note Porter's previous career...two main subjects: sex and international set. (Needless to say, subjects often overlap)... Through his great talent, able to parlay these themes into infinite variety of songs and scores. But "Anything Goes" made "Cole Portereze" part of language - brought his sophisticated wit into every living room and street in Los Angeles, Oshkosh and Flatbush.

Relate anecdote of Porter in Paris getting unusual tip from Gershwin on a composing technique...illustrate result at piano.

1. "I GET A KICK OUT OF YOU"

Ethel Merman in spotlight at Piano

Porter wrote song expressly for Merman...liked to tailor songs to specific stars...example in this lyric, dotted on way Ethel sang "F" sound: thus "...bore me terrif-ic'ly too..." - tie the number in with plot.

2. "YOU'RE THE TOP"

Ethel Merman and Bob Hope or Eydie Gorme and Steve Lawre

Quintessential Porter...completely fresh complicated lyric, full of unfamiliar contemporary allusions...not only had impact on audience, but helped change language patterns of country. Cole's references those of sophisticated international set...through his songs, he served as conduit of that language and point of view to American middle class. Suddenly from City College of New York to Texas A & M "dah-ling" and "all else above" became required English.

3. "ANYTHING GOES"

Staged as in show, on ship's deck.

Precede by setting song in place in plot...interesting to note that all these songs reprised in show...common practice in the theater...but recent trend toward filling shows with great number and variety of songs leaves little room for reprise.

...A very useful device...obviously plugs song in effort to turn it into money making hit...but even more important - audience likes to hear something they've heard before...sets up familiarity with score...increases audience's identification with and involvement in show.

Well known practice in movies and television...many times tune "planted" in score before song actually sung. When finally sung, audience feels comfortable with it. One of contributing factors to huge success of "Hair" and "Jesus Christ Superstar" ...most of audience intimate with score from records and radio before they ever saw production.

OKLAHOMA

Guests: Alfred Drake,
Celeste Holm, Agnes DeMille,
Buddy Ebsen

The show that completely shook up the musical theater...brought in third era of musical comedy, and brought it in like a lion...First collaboration of Rodgers and Hammerstein...team that dominated Broadway for next twenty years. Both men had already made mark in theater: Rodgers with Larry Hart...Hammerstein with number of composers, most notably Jerome Kern. But this was a new Dick Rodgers - with kind of music he had never written before...and a more humorous and volatile Hammerstein...and, EXTRA!...the introduction of indigenous American Ballet to the Broadway stage...Agnes DeMille choreographed for ballet-trained hand-picked dancers.

...Book opened new vistas for musical comedy subjects and their treatment..."Oklahoma!" made "My Fair Lady" possible.

Altogether new, fresh, excitingly different...from the moment the curtains parted.....

1. "OH WHAT A BEAUTIFUL MORNIN'"

Alfred Drake - Staged as in original Production

Relate the "Sneakiness" of opening...after titillating and rousing overture - dead silence...audience waiting for chorus to come on for usual noisy opening...but in total stillness curtains parted, - to reveal nothing but sun-drenched stage with pleasant and peaceful woman sitting on a porch, quietly churning butter. Then off stage, a young male voice without accompaniment is heard singing.....(During this sentence, cameras go to stage, revealing exactly what is being described. And song starts.)

2. "SURREY WITH THE FRINGE ON TOP"

Alfred Drake and Girl

Begin plot narrative...short scene leading into song establishes the mock acrimonious relationship between Curley and Laurey. Song will be done briefly at pianos...one of few songs, verse of which known by public...probably because "Oklahoma" was first show to be recorded in its entirety with original cast. (Story about Jack Capp.)

3. "KANSAS CITY"

Buddy Ebsen and 4 Boys - Performed in Costume

Song shows how primitive Oklahoma territory was; how far removed from city life, - written with wonderfully indigenous country humor, - a new side of Oscar Hammerstein.

4. "I CAIN'T SAY NO"

Celeste Holm

Introduces Ado Annie and establishes her character and philosophy far better than could be done in dialogue. This was other great comedy lyric, - totally in character - one of Hammerstein's best.

5. "THE FARMER AND THE COWMAN"

Chorus and Dancers - Staged as in Show

Rodgers' number one runaway favorite of the score...one of innovative dance numbers in show...notable for introduction of American Ballet to Musical Comedy stage...introduced new kind of dancer to Broadway - the lusty cowboy and his woman. Discuss this and other dances with Agnes DeMille, including ballet sequence of Laurey's dream...prototype of many similar ballets done later, particularly on television.

NOTE: As possible alternative to "The Farmer and the Cowman", "Many a New Day".

6. "PORE JUD IS DAID" and "PEOPLE WILL SAY WE'RE IN LOVE"

Briefly indicated at piano...the first - ...a comedy song revolving around Curley trying to talk Jud into committing suicide...second is kind of backhanded love ballad sung by two people too independent to admit "I love you".

7. "OKLAHOMA!"

Staged as in the Finale to the Show

Summarize "Oklahoma!" by pointing out nothing need be said about it; all you need is two tickets to the show.

COMPANY

Guests: Stephen Sondheim
and some Members of Original
Cast

Twenty year period following "Oklahoma" was era of greatest achievement in American Musical Comedy. By the late sixties things had taken an unfortunate turn...particularly with the introduction of rock and roll into Broadway theater...This, by "Hair", which rocked the theater and rolled it into substandard exercise in electronic amplification. Subject will be covered in detail in a later show. Now, sufficient to point out that symptom of theater of 70's...an ongoing search for new forms... partly due to the competition of the rock shows; there is desire to find new ways to move theater forward and not hand it over to rock by default. Unfortunate aspect of this emphasis on form tends to neglect substance, which, really more crucial to good theater.

"Company" appeared on Broadway in 1970. What sets it apart from other shows of its time are high standards and unquestioned professionalism of two people responsible for its production: Stephen Sondheim and producer Hal Prince.

"Company", no less contemporary than "Hair" - but musically represents other side of coin...is modern music that came from a classical background, in vein of Bernstein, Copeland and Stravinsky.

Show is contemporary - and by no means benign - look at marriage... distinguished by score (Sondheim is real star here) and by striking set: elaborate framework of plexiglass and steel, containing series of chic and classy apartments on its various levels, complete with working elevators.

Briefly outline the "situation" (no plot as such). Show involves group of married people...common bond is their bachelor friend, - on whom they dote...united in apparent effort to get him married.

1. "COMPANY"

Done briefly at the Piano

Serves to expose the attitudes of married friends - a certain demanding quality as well as possessiveness.

2. "YOU COULD DRIVE A PERSON CRAZY"

Sung by three of Robert's girlfriends who have been trying to talk him into marriage...performed in style that is take off on girls' trios of 40's.

3. "BARCELONA"

Staged like Original

Scene and song is clever and wry comment on Robert's way of life ...he in bed with stewardess who must now get up and go to work - she flying to Barcelona. Robert, as matter of form, asks her to stay...totally taken aback at end of song when, to his disgust, she agrees.

4. "SIDE BY SIDE BY SIDE" (Including "What Would We Do")

Just as "You Could Drive a Person Crazy" harked back to singing styles of 40s, this number a take off on chorus line musicals of 20s and 30s...serves theatrical function of giving the show change of look and sounds at time when such change called for. Since part of a birthday party entertainment, did not seem out of place in contemporary context.

If "Company" at first seemed cynical look at marriage, impression at end of the show seems even more cynical comment on empty pattern of bachelor's life.

5. "ALIVE" (If time permits.)

CLOSING COMMENTS

.....Summarize what we have seen tonight in terms of scope and range...give brief preview of what will be offered in weeks to come.

Behind closing credits, montage of song and dance from four shows covered tonight...(e.g. - "Varsity Drag" into "Anything Goes" into "The Farmer and the Cowman" into "What Would We Do Without You").



VRD

No. RL-11