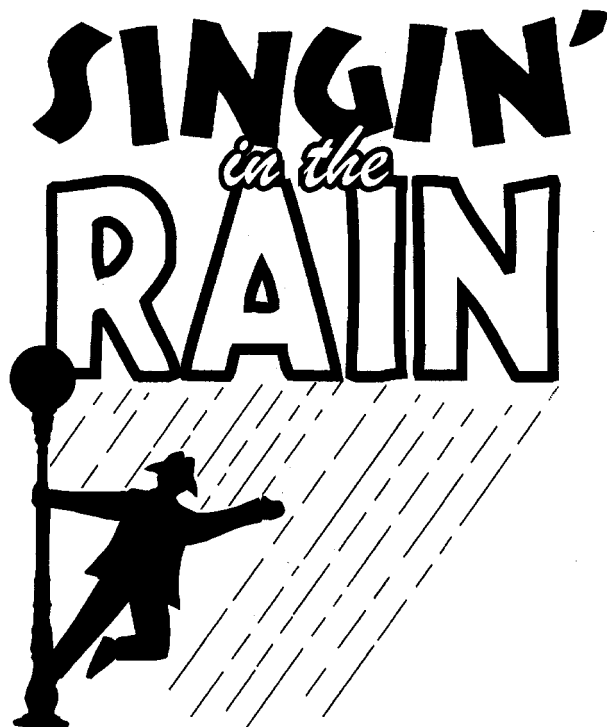


Libretto Vocal Book



Based on the MGM Film

Screenplay by **Betty Comden and Adolph Green**

Songs by **Nacio Herb Brown and Arthur Freed**



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CAST

DORA BAILEY
ZELDA ZANDERS
OLGA MARA
MARY MARGARET
R.F. SIMPSON
ROSCOE DEXTER
COSMO BROWN
LINA LAMONT
DON LOCKWOOD
YOUNG DON
YOUNG COSMO
VILLAIN
LADY-IN-WAITING
ROD
KATHY SELDEN
POLICEMAN
BUTLER
1ST ASSISTANT DIRECTOR
2ND ASSISTANT DIRECTOR
3RD ASSISTANT DIRECTOR
WARDROBE MISTRESS
HAIRDRESSER
PRODUCTION SINGER
SID PHILLIPS
MISS DINSMORE
MALE DICTION TEACHER
SOUND ENGINEER

MEMBERS OF THE ENSEMBLE WITH NON-SPEAKING ROLES

ACT ONEScene 1

At the end of the Overture, there is a FANFARE. The lights bleed through the "Hollywoodland" scrim, which then flies out as we find ourselves:

Outside Graumann's Chinese Theatre, Hollywood Boulevard, Hollywood, Calif. There is a large placard reading "PREMIERE TONIGHT -- BIGGEST PICTURE OF 1927. DON LOCKWOOD & LINA LAMONT in "THE ROYAL RASCAL". The POLICE are holding back surging crowds left of center, as star after star make their entrances through the palm trees upcenter and exit stage right into the theatre.

At rise: Downstage right, standing in front of a "period" microphone on a long red carpet is DORA BAILEY, a smartly dressed, matronly woman; a leading film columnist. SHE is giving an on-the-air report of the event. PHOTOGRAPHERS are flashing pictures as each star enters.

DORA

(At microphone, highly excited in an over-ecstatic, gushy voice)

Hello, out there! This is Dora Bailey talking to you in front of Graumann's Chinese Theatre in Hollywood. Every star is here to make Monumental Pictures' premiere of "The Royal Rascal" the outstanding event of 1927.

(A "TOM MIX" type fires off two guns. The CROWDS cheer)

We are breathlessly awaiting the arrival of its two great stars, Lina Lamont and Don Lockwood.

(A shriek goes up from the CROWD as ZELDA ZANDERS enters upcenter with her escort, J. CUMBERLAND SPENDRILL III)

No, no, ladies and gentlemen, that was not them. That was the famous zip girl, the darling of the flapper set, Zelda Zanders...

(A FAN screams out to her "ZELDA!!!")

and her new red hot pash, J. Cumberland Spendrill the Third.

(THEY exit right into the theatre)

This is her ninth marriage. I know this time it's really love.

(OLGA MARA, an exotic star dressed in a spider gown, enters from upcenter with her escort. SHE sweeps downstage and poses. The CROWD reacts with a unison "OOOH")

The noise you have just heard is the arrival of that exotic star, Olga Mara.

(The CROWD boos and hisses the renowned villainess as SHE and her ESCORT exit stage right. MARY MARGARET, a Mary Pickford type enters upcenter with an old, old gentleman -- A Sugar Daddy type)

DORA (continued)

Here's the happy newlyweds, little Mary Margaret, America's darling, and her new husband.

(MARY MARGARET, having acknowledged the applause, summons her husband, who dutifully crosses to her and escorts her into the theatre)

They've been married two months already. And they said it wouldn't last.

(The CROWD roars again as we see a CHARLIE CHAPLIN type enter and exit into the theatre)

The stars keep pouring in, anticipating the arrival of tonight's glorious stars. Here come Mr. R.F. Simpson, the man who gave you all the Lockwood-Lamont pictures, and his lovely wife.

(The CROWD applauds)

They are accompanied by their famous director, Roscoe Dexter

(The CROWD applauds)

... and by Don Lockwood's closest friend and confidante, Cosmo Brown.

(COSMO poses, but the CROWD doesn't respond. HE crosses to the GROUP stage right)

R.F.! Could you come and speak to our listeners?

(R.F. kisses his WIFE "goodbye".

SHE exits. R.F. crosses to microphone)

R.F., do you have anything to say to our listeners about tonight's premiere?

SIMPSON

Dora, I want your listeners to know this is just what they've asked for. Those romantic lovers of the screen at their best.

(HE exits right)

DORA

Thank you, R.F. And now, their director, Roscoe Dexter. Would you like to say a word?

DEXTER

Hi, Dora! Say, Dora, what do you do in between premiers?

DORA

I have three children.

DEXTER

Every time?

(HE exits right)

DORA

(Laughing)

Oh, thank you, Roscoe. And this is Cosmo Brown, the man who plays the piano on the set to get Don and Lina into those romantic moods. Would you like to say a word?

COSMO

Well, Dora, tell them I agree with whatever R.F. and Roscoe said. And further more...

(Just then, there is an enormous roar from the CROWD as a white limo drives on upstage of the palm trees. The CHINESE DOORMAN opens the door as LINA LAMONT and DON LOCKWOOD emerge from the car. DON LOCKWOOD is wearing an elegant white cashmere coat and LINA is dressed dazzlingly. The CROWD pushes forward to be near THEM.)

DORA

(Pushing COSMO away from the mike)

Ladies and gentlemen, you should see this gorgeous couple. It's no wonder they are a household name all over the world. Like bacon and eggs.

(A PHOTOGRAPHER snaps a shot)

--Lockwood and Lamont.

(DON blows a "kiss" to the CROWD. A FAN faints.)

DON and LINA cross to the microphone.)

Don, you can tell me confidentially. Are these rumors true that wedding bells are soon to ring for you and Lina?

DON

(With charming indifference)

Well, Dora, Lina and I have no statements to make at this time. We're just good friends.

DORA

"Just good friends"! Do I hear the -- the wedding march?

DON

Cosmo, can you play the wedding march?

DORA

You've come a long way together, Don. Won't you tell us how it all happened?

DON

No, no, Dora. Not in front of all these people.

(The CROWD pushes to center)

DORA

But, Don, the story of your success is an inspiration to the young people all over the world -- please.

(The CROWD pushes to right of center.

DON steps into the microphone as the lights fade downleft. This area will be used in several vignettes to enact exactly the opposite of what HE is telling the listening audience. MUSIC underscores the scene appropriately)

DON

Well, Dora, I've had one motto which I've always lived by: Dignity -- always dignity. This was instilled in me by Mum and Dad from the very beginning. They sent me to the best dancing schools.

VIGNETTE #1: (Lights come up downleft. WE are outside a saloon. DON, as a young boy, is thrown out of the saloon doors by the BARTENDER)

... Where I met my life-long friend --

(Just then, a YOUNG COSMO is thrown out of the saloon door. The BARTENDER brushes his hands of him as well)

-- Cosmo Brown.

(DON and COSMO stage right and YOUNG DON and YOUNG COSMO stage left shake hands simultaneously)

And with him, I used to perform for all Mum and Dad's society friends.

(Both BOYS break into a clog waltz or jig as the CROWD watching the Graumann's opening turn stage left and become an audience for the TWO BOYS. THEY finish the dance and pass the hat as the lights fade and the saloon slider rides off left)

They used to make such a fuss over me. Then, if I was very good, I was allowed to accompany Mum and Dad to the theatre. They brought me up on Shaw and Moliere. The finest of the classics

VIGNETTE #2: (The sound of a burlesque drumbeat is heard immediately. WE see a STRIPPER in full action, bumping and grinding. YOUNG DON and YOUNG COSMO watch on giving cat calls as the STRIPPER dances wildly with a large gold tassle supposedly hanging from the house curtains of the stage. The BOUNCER enters, grabs the BOYS by the napes of their necks and throws them out. At the end of the STRIPPER, the lights BLACKOUT except for a spot on DON stage right.

The CROWD backs upstage as the ALTOONA OLIO
flies in in front of them)

DON (continued)

This stimulated my love for performing, and to this we added rigorous musical training at the conservatory. In a few years, Cosmo and I were ready to embark on a dance concert tour. We played the finest symphonic halls in the country.

(DON, COSMO and DORA exit right.

VIGNETTE #3:

A FOLLOW SPOT hits the annunciator in the show portal down left which reads "FLICK AND FLACK". It quickly picks up two burlesque clowns as THEY enter left. THEY perform a brief low-class comedy act with rubber chicken, a powder shooting cane, a stick of dynamite, etc. As a loud explosion is heard, the TWO CLOWNS exit. A STAGEHAND enters and pulls out the "FLICK AND FLACK" sign revealing the one below reading "LOCKWOOD AND BROWN". The Lights come up on the full stage and the intro leads us into the two KIDS, now fully grown up and in plaid period costume, with fiddles in hand, performing an acrobatic comedy song and dance routine.:

Number: "FIT AS A FIDDLE"

DON & COSMO

FIT AS A FIDDLE, READY FOR LOVE
I COULD JUMP OVER THE MOON UP ABOVE
FIT AS A FIDDLE, AND READY FOR LOVE.

HAVEN'T A WORRY, HAVEN'T A CARE
FEEL LIKE A FEATHER THAT'S FLOATING ON AIR
FIT AS A FIDDLE AND READY FOR LOVE.

SOON THE CHURCH BELLS WILL BE RINGIN'
AND WE'LL MARCH WITH MA AND PA
HOW THE CHURCH BELLS WILL BE RINGIN'
WITH A HEY NONNY NONNY AND A HA CHA CHA

HI DIDDLE DIDDLE, MY BABY'S OKAY
ASK ME A RIDDLE AND WHAT DOES SHE SAY
FIT AS A FIDDLE AND READY FOR LOVE

(DANCE)

(At the end of the number, there is a short Playoff as DON and COSMO dance off right. DORA enters right and crosses to her microphone)

DORA

(In pin spot around her face at mike)

Thank you, Don. Your story should be an inspiration to us all. A man who has always maintained his dignity. I'm sure all you fans know that a movie scout was out front one night when Don was performing, and the rest is history.

(During this the Graumann's legs fly in left and right. Behind the stage right leg is a curtain pull arbor. The Altoona drop flies out revealing the projection screen)

And tonight, again, Don Lockwood and Lina Lamont will continue making motion picture history in their greatest picture to date, "The Royal Rascal".

THE LIGHTS FADE

Scene 2

Inside the Graumann's Chinese Theatre.

Note: See appendix for alternate staging suggestions for the film sequences.

At rise: The screen is showing "The Royal Rascal". It is a black and white silent movie with titles. We see DON and LINA, in "Three Musketeers" period costumes, kissing in a castle garden in front of a hedge.

TITLE: My song of songs, there is no one but you.

(THEY kiss again)

TITLE: Tonight the world is ours - what care we what the morrow bring. Tonight we are alone.

(WE see behind the hedge a group of men creeping. Then DON and LINA breaking from the kiss)

TITLE: (DON) I think I hear a footstep.

(LINA flings herself back into his arms)

TITLE: (LINA) Beloved, it is only the beating of my heart too filled with happiness to contain itself.

(As THEY kiss again, the villain and men jump over the hedge and grab them)

TITLE: (VILLAIN) Seize them!

TITLE: (DON) Ah, Gaspard de la Nuit - we meet again!

TITLE: (VILLAIN) Yes, Felipe du Bois - for the last time!

(THEY start to duel. EVERYONE is fighting DON, who kills them all except GASPARD with miraculous stunts and acrobatics. The scene is littered with bodies. TWO ENEMIES DON has overlooked suddenly appear. HE is swordless. THEY rush at him from opposite directions, swords out-drawn. HE ducks just as they reach him and, impelled by their own velocity, THEY run each other through. FELIPE looks around, sees that the villain has carried off the girl. DON leaps on a wall, grabs a hanging willow branch and swings over, hurling himself and the villain over as he does so)

TITLE: (Don) And now, Gaspard de la Nuit - we really meet for the last time!

(HE stabs the villain and rushes to the girl)

TITLE: (LINA) Felipe!

(THEY kiss passionately. THEY fade out)

TITLE: The End.

(Curtains close in front of screen as lights cross-fade)

Scene 3

Stage of the theatre. A red plush scrim has closed in front of the screen. A microphone has been placed center stage by an USHER.

At rise: From the wings, DON and LINA enter to wild applause and yelling from the audience (pre-recorded). LINA opens her mouth as if to speak and DON cuts in)

DON

Thank you, ladies and gentlemen.

(LINA tries again)

DON

(Even more forceful)

We are pretty darn thrilled at your response to "The Royal Rascal". We had fun making it and I hope you had fun seeing it tonight.

(There is APPLAUSE. Once again, LINA tries)

Folks, we screen actors aren't much good at speaking at public, so we had better just act out our thanks.

(There is APPLAUSE as DON, with LINA in a vise grip, cross "offstage" right. The stage right Graumann's leg flies out revealing the arbor. R.F. SIMPSON, COSMO and ROD, a breezy, over-energetic agent enter right)

ROD

Hot dog, kids, it's a smash! Hey, Mr. Simpson?

SIMPSON

Lina, you were gorgeous.

COSMO

Yeah, Lina. You looked pretty good for a girl.

(LINA is absolutely furious and turns on them. We hear her voice for the first time. It is highpitched, nasal and anything but attractive)

LINA

F'heaven's sake, what's the idea? Can't a girl get a word in edgewise? They're my public too.

SIMPSON

Lina, the publicity department, Rod here, decided it'd be better if Don made all the speeches for the team.

LINA

Why?

ROD

(Stepping down)

Lina, you're a beautiful woman, and the audience thinks you've got a voice to match.

LINA

What's wrong with the way I talk? What's a big idea -- am I dumb or somethin'?

(The MEN exchange looks)

SIMPSON

No! It's just that Don's had so much more experience and --

LINA

Next time, write me out a speech. I could memorize it!

COSMO

Sure, why don't you go out right now and recite the Gettysburg Address?

LINA

What do I care where Gettysburg lives?

(Turns to DON)

Donny, how can you let him talk to me like that -- your fiance.

(Pronounced fee-an-see)

DON

My fianc... Lina, you've been reading the fan magazines again. You shouldn't believe all that banana oil Dora Bailey and the columnists dish out. There's nothing between us. There has never been anything between us -- just air.

LINA

(Who has been billing, cooing, and giggling)

Oh, you don't mean that. Come on darling or we'll be late for Mr. Simpson's party.

ROD

(ROD, who has been holding LINA's fur wrap helps LINA put it on.)

Miss Lamont, we're going in separate cars -- uh, to break up the mobs.

LINA

(Buying it)

Oh

(Adjusting her wrap)

Ta, ta, Donny. See you there!

(ROD and LINA exit right)

COSMO

(Imitating LINA's voice)

Ta, ta, Lina. See you there.

SIMPSON

(Exiting)

Hurry up, Don. I've got a lot of press waiting.

(SIMPSON exits right)

DON

(Crossing left to R.C.)

This cooked up romance, Cosmo. Just for publicity!

COSMO

(Crossing to him)

Price of fame, Don. You've got the glory. You've got to take the little heartaches that go with it. Now look at me. I've got no fame, I've got no glory, but I've got -- hey, what have I got?

DON

I don't know, what have you got?

COSMO

I got to get out of here.

DON

(Warmly)

Cos, you could have all those things. You've got all kinds of talent. All you need is a little drive!

COSMO

Drive? Why didn't you say so? The car's outside -- let's go!

(HE offers DON his white hat and coat)

DON

I think I'd rather walk. I could use the fresh air.

COSMO

Are you kidding? The fans'll mob you.

DON

Cos, do me a favor. See that nice cashmere coat and hat? Put them on, step into my limo and you are Don Lockwood.

COSMO

Sure. Why not?

(DON helps COSMO on with the coat)

I love playing the role of a star. It fits so well...

(The coat hangs on COSMO)

Well, not the coat...just the role!

(COSMO exits, very John Barrymore,
to the wings)

DON

Thanks, Cos! See you at the party!

(DON walks upstage as the scenery flies
out revealing Hollywood Boulevard. A
"Park Bench" slider moves on downstage
left. We are now into)

Scene 4

Hollywood Boulevard. Night. There are
people strolling.

At rise: DON crosses towards stage left.
TWO FANS spot him and indicate THEY know
who he is.

From upstage left, KATHY SELDEN comes
rushing on and down to in front of the
bench. SHE is late. SHE has missed the
last trolley. We can tell this by her
exasperation. SHE checks her watch and sits.

FAN #1

Pardon me, you look familiar.

FAN #2

Aren't you Don Lockwood?

DON

Funny you should say that. I'm often mistaken for him.
Actually I'm ...

(HE sees KATHY seated alone on the bench
and gets an idea)

No, I'm just your average, everyday citizen, waiting for a
trolley here with my girl.

(HE rushes over and sits down next
to KATHY and puts his arm around her)

KATHY

(Terrified, reacts)

Hey, what are you doing?

DON

(Sotto voce)

Nothing. Just do me a favor. They're after me.

KATHY

Let go of me!

(HE holds fast)

I'll call a policeman.

DON

Don't do that

(Turning to the fans)

Thanks all the same for the compliment. I love his movies, too.
Bye!

(The FANS finally leave. agreeing THEY
must have made a mistake. KATHY doesn't
understand what's going on. DON is still
holding fast. SHE tries to break away)

KATHY

Don't hurt me.

DON

Don't worry. I'm not a criminal.

KATHY

(Still very frightened)

I don't care who you are, just go away.

DON

Now look, let me explain...

KATHY

(Looking at him, gasps)

You are a criminal. I've seen that face someplace. You're a
famous gangster. I've seen your pictures in the papers -- or
in the post office, with a lot of numbers on your chest.

(SHE LOOKS around wildly and sees
a POLICEMAN at the corner. SHE jumps
up and waves, calling)

Officer! Officer!

POLICEMAN
(Running left)
Yes, ma'am? Anything wrong?

KATHY
(Breathless)
This man -- he sat down here and ...

POLICEMAN
(With light of recognition)
Oh -- why it's Don Lockwood.

KATHY
Don Lockwood?
(POLICEMAN turns to assure PASSER-BYS
that it's all right)

POLICEMAN
(Warmly)
How are you, Mr. Lockwood? Out for a stroll?

DON
Actually, yes.

POLICEMAN
Anything I can do for you?

DON
No, thanks.

POLICEMAN
And you, young lady?

KATHY
Why -- no.

POLICEMAN
You sure are a lucky lady. Goodnight, Mr. Lockwood.

DON
Goodnight, and --
(Indicates "Mums the word" --
POLICEMAN returns the gesture.
After a moments pause)

Well -- thanks for saving my life.
(There is a moment's silence during
which DON is looking at her. HE
obviously finds her attractive and
assumes an ingratiating manner)
I'd very much like to know whose hospitality I'm enjoying.

KATHY
Selden.
(Their eyes meet)
Kathy Selden.

DON

Enchanted, Miss Selden. I'm sorry I frightened you. I was getting just a little too much love from my adoring fans.

KATHY

(Sitting beside him)

Oh, that's what you were running away from! You can't even go out for a walk. That's terrible!

DON

No, it's not terrible at all. We movie stars get all the glory. I guess we have to take the little heartache that goes along with it. People think we live lives of glamor and romance. The truth is, we're lonely...

(Putting his arm around her)

...terribly lonely.

KATHY

(Conscious of his physical nearness, SHE assumes an overly-sweet, unaware manner)

Uh--Mr. Lockwood--I can't tell you how sorry I was about taking you for a criminal before -- but it was understandable under the circumstances. I knew I'd seen you.

DON

(With grand modesty)

Oh course. Er, which of my pictures have you seen?

KATHY

(With exaggerated puzzlement)

I--I don't remember... I saw one once.

DON

You saw one once!

KATHY

Yes -- I think you were-ah -- (mimes dueling).

DON

--Dueling!

KATHY

Yes! And there was that girl-uh--

DON

--Lina Lamont!

KATHY

Right! And-oh...I don't go to the movies much. If you've seen once, you've seen them all.

DON

(Taking his arm from around her)

Well, thank you.

KATHY

(Very deliberately)

Oh, no offense. But you see, I'm not interested in the movies. I guess it's entertaining enough for the masses, but the personalities on the screen don't impress me. I mean, they don't act -- they just make a lot of dumb show...well, you know.

(SHE does an elaborate imitation
of movie pantomime)

Like that.

DON

You mean like what I do?

KATHY

(Mock earnest)

Well, yes.

DON

Wait a minute! You mean I'm not an actor? Pantomime on the screen isn't acting?

KATHY

Of course not. Acting means great parts -- wonderful lines -- speaking those glorious words...Shakespeare, Ibsen...

DON

Well, what's your lofty mission in life that lets you sneer at my humble profession?

KATHY

(Suddenly confused)

Well-uh-I'm an actress!

DON

What!?

KATHY

-- On the stage!

DON

Oh! I'd like to see you act. What are you in right now? I could brush up on my English -- bring along an interpreter. That is, if they'd let in a movie actor.

KATHY

Well, I'm not in a play right now. But I will be -- I'm going to go to New York...and...

DON

(Crossing behind bench to left of her)

New York?--and we'll all hear of you some day, won't we? Kathy Selden as Juliet...as Lady Macbeth...as King Lear. You'll have to wear a beard for that one, of course.

(Laughs)

KATHY

(Rising)

Oh, you can laugh if you want to -- but at least the stage is a dignified, honorable profession. And what have you got to be so conceited about?

(Stepping into him)

You're nothing but a shadow on film -- you're not flesh and blood!

DON

(Comes toward her with a sexy melodramatic leer)

Oh, no?

KATHY

(Putting up her hand)

Stop!

DON

(Advancing on her)

What could I do to you? I'm just a shadow.

KATHY

(Backing up against the bench)

You keep away! Just because you're a big movie star -- wild parties -- swimming pools -- you expect every girl to fall in a dead faint at your feet.

(Sitting)

Well, don't you touch me!

DON

(In lofty Shakespearean tone)

Fear not, sweet lady. I will not molest you. Nay! I am only a shadow and you, my fair damsel, are but a figment of my imagination.

Number: "YOU STEPPED OUT OF A DREAM"

YOU STEPPED OUT OF A DREAM
YOU ARE TOO WONDERFUL
TO BE WHAT YOU SEEM

KATHY

I'm sorry I didn't recognize you. I should have my eyes examined.

DON

They look alright to me!

COULD THERE BE EYES LIKE YOURS
COULD THERE BE LIPS LIKE YOURS
COULD THERE BE SMILES LIKE YOURS
HONEST AND TRULY

YOU STEPPED OUT OF A CLOUD
I WANT TO TAKE YOU AWAY
AWAY FROM THE CROWD
AND HAVE YOU ALL TO MYSELF

DON (continued)

ALONE AND APART
OUT OF A DREAM
SAME IN MY HEART

(HE calls PASSER-BYS to assist him)

YOU!

TWO GIRLS

YOU!

DON

STEPPED OUT OF A DREAM

GROUP #1

STEPPED OUT OF A DREAM

DON

YOU ARE TOO WONDERFUL

GROUP #2

WONDERFUL! WONDERFUL!

DON

TO BE WHAT YOU SEEM

CHORUS

TO BE WHAT YOU SEEM

DON

COULD THERE BE EYES

CHORUS

EYES!

DON

COULD THERE BE LIPS

CHORUS

LIPS!

DON

COULD THERE BE SMILES

CHORUS

SMILES!

(KATHY crosses to right of center.
DON heads her off. The CROWD follows)

DON

HONEST AND TRULY

CHORUS

(Conducted by DON)

YOU!

CHORUS #1
 STEPPED -
 CHORUS #2
 OUT -
 CHORUS #3
 OF -
 CHORUS
 A CLOUD!

DON
 (Waltz time)
 I WANT TO TAKE YOU AWAY
 AWAY FROM THE CROWD
 (Spoken ala "Bela Lagosi")
 AND HAVE YOU ALL TO MYSELF,
 ALONE AND APART
 (Sings)
 OUT OF A DREAM
 SAFE IN MY HEART

CHORUS
 AND HAVE YOU ALL TO HIMSELF
 ALONE AND APART
 OUT OF A DREAM
 SAFE IN HIS HEART

(KATHY, confused and shaken,
 crosses left)

CHORUS
 (Passionately)
 AND HAVE YOU ALL TO HIMSELF
 ALONE AND APART

DON and ALL
 OUT OF A DREAM
 SAFE IN HIS HEART!

(KATHY crosses to bench and sits.
 PASSER-BYS look expectantly at DON.
 Applause)

PEDESTRIAN #1
 Aren't you Don Lockwood?

PEDESTRIAN #2
 My God, it is Don Lockwood!

(A GROUP forms around DON, who
 crosses left to KATHY)

DON

Now come on, kids. Give me a break...

(To KATHY)

Farewell, Ethel Barrymore. I must tear myself from your side.

(A FAN pulls at DON's right sleeve as
HE gestures grandly. The tux sleeve rips)

Come on, give me a break!

(DON exits rights followed by the CROWD
as the light bleed through the Hollywood
Boulevard scrim to reveal the next scene.
We hear a trolley bell. The bench slider
rides off stage left and KATHY follows
hailing her trolley. The scrim flies out
and various tango couples enter dancing
["TEMPTATION"]. We are now into)

Scene 5

R.F. SIMPSON's mansion. There is a wild
party in progress. All the STARS from
the opening night at Graumann's are present,
along with other formally dressed GUESTS.
A grand piano is pushed on with LINA seated
on top. A food table is nearby with a large
whipped cream cake.

At rise: After the musical transition we
see COSMO talking to a young LADY. SHE is
curling her hair around her finger.

GIRL

(Flirtatiously)

Oh, Mr. Brown -- could you really get me into the movies?

COSMO

(Very suave, with a little leer)

I should think so --

GIRL

Really?

COSMO

There are ways --

GIRL

Oh, what would I have to do?

COSMO

(Briskly)

Well, it's simple. Meet me Saturday afternoon in front of the
Loew's Theater. I'll take you in -- unless there's something
playing I've seen already, in which case you're on your own.

GIRL

(Jumping off his lap furiously)

Oh, so's your Aunt Tilly!

(SHE leaves.

DON enters and is greeted by all
the GUESTS, ad libbing congratulations
and salutations, etc.)

DON

(To GUESTS)

Thanks. Thanks everyone.

(To COSMO)

Hi, Cosmo.

COSMO

Don! I thought you weren't coming.

(Noticing DON's torn sleeve)

What happened to you?

DON

Just my fans wanting a piece of Don Lockwood.

(Very seriously)

Listen Cosmo -- am I a good actor?

COSMO

As long as I work for Monumental, you're the greatest of them all.

DON

No kidding, Cosmo. You're my pal. You can tell me.

COSMO

What's the matter with you? Of course you're good.

DON

Well, just keep telling me from time to time. I feel a little
shaken.

COSMO

The new Don Lockwood.

(SIMPSON, coming out of the crowd, joins
DON and COSMO)

SIMPSON

Don!

DON

Hello, R.F.

SIMPSON

Don, it's colossal! Where've you been? We've been waiting.
Been holding the show for you.

(Addressing the room)

Listen everybody, got a few little surprises for you tonight.
Come on, everybody. Stand aside, stand aside.

(PEOPLE pour in. SIMPSON shouts to the
back of the room)

SIMPSON

Open the drape, Sam.

(The BUTLER opens the tapestry hanging
above the fireplace that reveals a
small movie screen)

DON

A movie? We've just seen one.

COSMO

Have to run a movie at a party. It's a Hollywood law.

SIMPSON

Listen, this is gonna hand you a lot of laughs. There's a man
been coming into my office for months and, well... Got that
gadget working, Sam?

SAM

(Off stage)

All set, Mr. Simpson.

SIMPSON

(Chuckling)

Okay, let 'er go!

(Lights go down, screen is blank for a
moment, then we see a shot of an office
sith a desk in front. Suddenly, there
is a strange hissing sound seemingly
coming from behind the screen, followed
by a heavy crunching sound of footsteps.
A nondescript professorial-looking MAN
comes out into the office on screen,
sits at the desk and scuffles several
papers which sound like a thunderstorm)

GIRL

(In living room)

Who's that?

MAN ON SCREEN

(Speaking very loudly but with a voice full of echoes -- also very deliberately as one who over-elaborately forms words for a deaf person)

Ksssshh Ksssh. This is a demonstration of a talking picture. Notice, it is a picture of me. And I am talking! Note how my lips and the sound issuing from them are synchronized together in perfect unison.

MAN

(In living room)

There's someone talking behind the screen.

GIRL

(In living room)

Come out from behind that screen, Mr. Simpson.

SIMPSON

(Laughing)

No, no -- I'm right here!

MAN ON SCREEN

(Continuing)

My voice is recorded on a record, and so connected with the mechanism of the projection machine as to run simultaneously with the unreeling of the film. A talking picture. Thank you. Goodbye.

(HE nods; the screen goes blank and the lights in the living room come up. There is a moment's silence)

SIMPSON

(Giggling a little nervously)

Well...

(EVERYONE, including DON, starts laughing and ad libbing)

GUESTS

It's a scream! Just a toy! etc.

OLGA MARA

It's vulgar!

ROD

(To SIMPSON)

Do you think they'll ever really use it?

SIMPSON

I doubt it! The Warner Brothers are making a whole talking picture with this gadget. "The Jazz Singer." They'll lose their shirts! What do you think of it, Dexter?

DEXTER

It'll never amount to a thing.

COSMO

That's what they said about the Horseless Carriage.

(LINA crosses to DON)

LINA

There you are, Donnie. Where've you been? I was lonely.

(Takes his arm)

DON

(A little wearily)

Hello, Lina.

SIMPSON

(Gradiosely)

Together again. My two little stars, Don and Lina. No kidding, aren't they great, folks?

(ALL applaud)

Now, on with the show.

(Lights are dimmed, the band strikes up a pompous march and a huge cake with the emblem of Monumental Pictures on top is wheeled in on a table by two CHEFS. There are oohs and ahs from the assembled multitude)

SIMPSON

(To DON and LINA)

It's for you two. A very special cake, full of delicious surprises.

(A PHOTOGRAPHER with a flashbulb starts taking pictures.)

DON makes a cut in the cake and as HE does so, a FIGURE pops up through the center of the cake. It is KATHY in her showgirl outfit with arms upstretched and a look expressive of "wheee" on her face. This look changes as SHE finds herself staring into DON's face. HE looks equally amazed, then bursts into laughter)

DON

Well, if it isn't Ethel Barrymore.

(The GIRLS all rush on, around and through the GUESTS throwing the candy kisses which THEY have in their costumes. DON keeps pursuing KATHY, and keeps taking the candy kisses away from her as SHE attempts to do her part in the show by giving them out to the GUESTS. SHE keeps trying to avoid him and HE keeps pursuing her during the following dialogue.)

KATHY

(Getting angry)

Please!

DON

I hope you're going to favor us with something special tonight.
Hamlet's soliloquy, or the balcony scene from "Romeo and Juliet"
or --

KATHY

(Growing more angry)

Mr. Lockwood, I --

DON

(Looking her up and down)

Oh, don't be shy. That's the perfect costume for Juliet.

(The GIRLS break into their song
and dance)

Number: "ALL I DO IS DREAM OF YOU"

KATHY & GIRLS

ALL I DO IS DREAM OF YOU
THE WHOLE NIGHT THROUGH
WITH THE DAWN I STILL GO ON
DREAMING OF YOU

YOU'RE EVERY THOUGHT
YOU'RE EVERY THING
YOU'RE EVERY SONG
I EVER SING
SUMMER, WINTER, AUTUMN AND SPRING

AND WERE THERE MORE
THAN TWENTY-FOUR
HOURS A DAY
THEY'D BE SPENT
IN SWEET CONTENT
DREAMING AWAY

WHEN SKIES ARE GRAY
WHEN SKIES ARE BLUE
MORNING, NOON AND NIGHTTIME TOO

ALL I DO
THE WHOLE NIGHT THROUGH
IS DREAM OF YOU

(Dance)

YOU'RE THE CAT'S MEOW

ALL I DO
THE WHOLE DAY THROUGH
IS DREAM OF YOU

(The GIRLS do a short dance and end
the number. Applause. The GIRLS do
a short tag and back off left in a
line. KATHY is the last one in line)

KATHY & GIRLS

ALL I DO
THE WHOLE DAY THROUGH
IS DREAM OF YOU

(DON catches KATHY)

DON

I just wanted to tell you how much I enjoyed your performance.

KATHY

(Angry and embarrassed)

Excuse me.

(SHE tries to leave but DON holds her)

DON

Don't go. Now that I know you live in a cake, let me see you home.

LINA

(Steps in between THEM)

Who is this dame, anyway?

DON

Oh, someone lofty and far above us all. An actress on the legitimate stage. She couldn't learn anything from the movies.

KATHY

(Enrages and beside herself)

Here's one thing I've learned from the movies!

(SHE grabs a cake from the buffet table and hurls it at DON, who ducks -- the cake lands full in LINA's face. A second of aghast silence)

LINA

(Her face heavily hidden in whipped cream)

Oh! Oh!

DON

Oh, Lina, I'm sorry. This is --

KATHY

Gee, I'm sorry ... I didn't mean --

LINA

(Gasping)

Oh! Oh!

DON

(Restraining her. Takes the cake and puts it on the buffet)

Now, now. She was aiming at me.

COSMO

Lina -- you never looked lovelier.

LINA

Let me at her -- I'll kill her!

(LINA starts towards KATHY, who runs out right. DON catches LINA by the waist and swings her around)

DON

It was just a mistake, Lina. A little accident.

COSMO

Sure. It happens to me five or six times a day.

LINA

OHHHHHHH!

(SHE chases COSMO off left and starts back right)

Just let me get my hands on her. I'll tear her ...

DON

(Stopping her center)

Dignity, Lina. Remember your dignity.

LINA

Dignity, my ass!

(LINA turns, crosses upstage, makes a military turn and with as much dignity as is possible, exits upleft. The lights begin to fade as the party dissolves)

DON

(To SIMPSON)

Where is she?

(SIMPSON points toward stage right. DON crosses downright to the BUTLER, who is standing at attention)

Did you see one of those performers rush by?

BUTLER

Yes, sir. I saw her bolt out of the door in rather a hurry.

(HE exits stage right)

Reprise: "YOU STEPPED OUT OF A DREAM"

DON

COULD THERE BE EYES --
COULD THERE BE LIPS --
COULD THERE BE SMILES --

(The music swells as DON exits rights. The lights come up and we find ourselves in:)

Scene 6

Stage at Monumental Pictures studio. Two WORKMEN are carrying props that will be used later in COSMO's number. Many pictures are being shot in different parts of the stage, so we see various sets and props in various arrangements for either immediate use or for storing purposes. There is a piano Downstage for COSMO to use. WORKMEN are entering and there are various crossovers of activity at the studio.

At rise: Two of the WORKMEN enter carrying props.

1ST WORKMAN

Where does this thing go, Jim?

2ND WORKMAN

New Lockwood-Lamont picture -- just starting today.

(ROD enters, talking to COSMO)

COSMO

(Looking at "Variety")

Say, did you read "Variety" today?

ROD

No, why?

COSMO

(Reading)

"First talking picture novelty -- "The Jazz Singer" -- all-time smash end of first week."

ROD

All-time flop at end of the second. Good luck on your new Lockwood-Lamont film. I'm sure it'll be another smash.

COSMO

(Standing near piano)

Aren't they all? All I do is play along.

(HE does a glissando on the piano.

DON enters)

Enter, the star!

ROD

Good luck, Mr. Lockwood.

DON

Thanks, Rod.

(ROD exits)

DON

(HE assumes a cavalier pose)

Well, new picture, new role -- Conte Pierre de Battaille,
better known as the Dueling Cavalier!

COSMO

What's this one about?

DON

A French Revolution story.

COSMO

I've got it.

(COSMO plays French minuet music on piano)

-- you're a French aristocrat -- she's a simple girl of the
people -- and she won't even give you a tumbril.

DON

(First doing a take)

Well, it's a living.

COSMO

(Stops playing)

Why bother to shoot this picture? Why don't you just release
the last one under a new title? If you've seen one, you've
seen them all.

DON

(Sharply)

Why did you say that?

COSMO

Say what?

DON

(Brooding and with some annoyance)

That's what that Kathy Selden said to me that night.

COSMO

Three weeks ago and you're still thinking about it.

DON

I can't get her out of my mind.

COSMO

How could you? She's the first dame who hasn't fallen for
our line since you were four.

DON

She's on my conscience.

COSMO

It's not your fault whe lost her job at the Coconut Grove.

DON

I've got to find her.

COSMO

Well, you've been trying to haven't you -- short of sendin' out blood hounds and a posse.

(HE plays Western peril music)

DON

(Depressed)

I suppose so.

COSMO

(Crossing to him)

Come on now, Don. Snap out of it! You can't let a little thing like this get you down. Why you're Don Lockwood, aren't you? And Don Lockwood's an actor, isn't he?

(HE moves DON to a chair by the piano)

Well, what's the first thing an actor learns?

(HE pushes DON down on the chair)

The show must go on. Come rain, come shine, come sleet, come snow, the show must go on. So remember --

(HE plays an arpeggio and falls off the stool)

Short people have long faces. Long people have short faces. Big people have little humor and little people have no humor at all!

(HE jumps up and seats himself on top of the piano. COSMO rises and stands on the keys)

And in the words of that immortal bard, Samuel J. Snodgrass, as he was about to be led to the guillotine:

Number: "MAKE 'EM LAUGH"

(COSMO does a wild slapstick routine while singing -- playing hit and miss with planks being carried by stagehands, racing up and down ladders, slipping on "banana peels", etc.)

MAKE 'EM LAUGH

MAKE 'EM LAUGH

DON'T YOU KNOW EVERYONE WANTS TO LAUGH.

MY DAD SAID BE AN ACTOR, MY SON,

BUT BE A COMICAL ONE.

THEY'LL BE STANDIN' IN LINES

FOR THOSE OLD HONKY TONK MONKEY SHINES!

NOW YOU COULD STUDY SHAKESPEARE AND BE QUITE ELITE

AND YOU COULD CHARM THE CRITICS AND HAVE NOTHING TO EAT

JUST SLIP ON A BANANA PEEL, THE WORLD'S AT YOUR FEET!

MAKE 'EM LAUGH!

MAKE 'EM LAUGH!

MAKE 'EM LAUGH!

COSMO (continued)

MAKE 'EM LAUGH!
 MAKE 'EM LAUGH!
 DON'T YOU KNOW EVERYONE WANTS TO LAUGH.
 MY GRANDPA SAID GO OUT AND TELL THEM A JOKE,
 BUT GIVE IT PLENTY OF HOKE!

MAKE 'EM ROAR!
 MAKE 'EM SCREAM!
 TAKE A FALL, BUST A WALL, SPLIT A SEAM
 YOU START OFF BY PRETENDING YOU'RE A DANCER WITH GRACE
 YOU WIGGLE 'TIL THEY'RE GIGGLIN' ALL OVER THE PLACE
 AND THEN YOU GET A GREAT BIG CUSTARD PIE IN THE FACE
 MAKE 'EM LAUGH!
 MAKE 'EM LAUGH!
 MAKE 'EM LAUGH!

MAKE 'EM LAUGH!

(DANCE section)

MAKE 'EM LAUGH!
 MAKE 'EM LAUGH!
 MAKE 'EM LAUGH!

(After song, during applause, the scenery
 will shift to the "Dueling Cavalier" set
 as STAGEHANDS, CREW and PLAYERS appear)

Scene 6

Set of "The Dueling Cavalier".
 Following "MAKE 'EM LAUGH", two STAGEHANDS
 carry COSMO out right as the ACTORS and
 CREW for the film enter with camera and
 props for today's shooting. The staircase
 is upright. There is a bench downstage
 just left of center where most of the
 action will take place. ROSCOE DEXTER,
 the director, enters from upleft. HE is
 expansive and very theatrical.

DEXTER

Well, we're off again! Hello, everyone, hello!

1ST ASSISTANT

(Left of DEXTER)

Hello, Mr. Dexter.

2ND ASSISTANT

Hello, Mr. Dexter.

3RD ASSISTANT

Hello, Mr. Dexter.

DEXTER

(Less than enthused)

Hello...

(To no one in particular)

Hey, let's get those lights set, fellows! Hey! What are we waiting for? Hey! Where's Lina?

1ST ASSISTANT

(Yelling off left)

Miss Lina Lamont on the set, please!

2ND ASSISTANT

Miss Lina Lamont on the set, please!

3RD ASSISTANT

Miss Lina Lamont on the set, please!

(Beat)

Here comes Miss Lamont now!

2ND ASSISTANT

Here comes Miss Lamont now!

1ST ASSISTANT

(Yelling into Dexter's ear)

Here comes...

DEXTER

I know! I know!

(LINA enters from up left. SHE looks breathtakingly beautiful in her huge bouffant 18th Century skirt and bare bodice and high towering powdered wig. SHE walks carefully down to below the bench. SHE is flanked by a HAIRDRESSSER and WARDROBE WOMAN.)

DEXTER

Here comes our lovely leading lady LINA. HEY! Let's go!

LINA

Gee, this wig weighs a ton! What dope would wear a thing like this?

DEXTER

(Patiently)

Everybody used to wear them, Lina.

LINA

Then everybody was a dope.

(LINA's head starts to tip over from the weight of the wig.)

Hey!

(WARDROBE WOMAN catches LINA and straightens her up.)

WARDROBE WOMAN

(Long-suffering)

Honey, you look beautiful.

DEXTER

(Reassuring)

Yes, you look great. Let's get into the set. Hey! Where's Don?

(LINA crosses right)

1ST ASSISTANT

Mr. Lockwood on the set, please!

2ND ASSISTANT

Mr. Lockwood on the set, please!

(DON enters right dressed in his 18th Century garb,
complete with wig.)

3RD ASSISTANT

Mr. Lockwood on the set, Please!

DON

Mr. Lockwood is on the set!

DEXTER

(Turns to find DON face to face with HIM)

I know! Oh hello, Don. I'm so glad you're here!

(DEXTER crosses left to talk to his assistants)

LINA

I looked for you the other night at Wally Ray's party. Where were you?

DON

(D.C.)

Oh -- I've been busy --

DEXTER

(Shouting, upstage)

HEY! Give us those lights, Clyde!!!

(The lights come up on the set)

LINA

(Accusingly)

And I know what you've been busy at. Looking for that girl.

DON

As a matter of fact, yes.

LINA

(Pouting)

Why?

DON

I've been worried about her.

LINA

(Crossing above DON to bench. Pouting more, but with a slight edge to her voice)
You should have been worried about me a little. I'm the one who got the whipped cream in my kisser.

(SHE sits)

DON

(Crossing right to STAGEHAND, who hands DON a staff. DON starts up the stairs)
But you didn't lose your job and she did.

LINA

(With almost childlike enjoyment)
You're darn tootin' she did -- I arranged it.

DON

(Turning)

What!

LINA

(Smiling sweetly)
They weren't going to fire her. I called them up and told them they better.

DON

(Crossing down to LINA)

Why you! ---

DEXTER

(Stepping between them)
Okay! Now remember, Don, you're madly in love with her -- and you have to overcome her shyness and timidity.
(COSMO enters downright. Crosses to piano)
Okay, Cosmo. Mood music!

(COSMO starts to play the lush, romantic theme from Tchaikowsky's "Romeo and Juliet". LINA arranges herself prettily on the bench and takes out a fan. DON crosses up the stairs)

DEXTER

(Crosses D.L. picks up his megaphone and sits in the director's chair)
Roll 'em! Okay, Don -- enter -- you see her -- you run to her.

(DON makes an entrance to the center of the stair unit in typical broad silent movie technique. HE sees LINA, looks around to see if anyone is watching. HE throws his staff to the STAGEHAND and crosses down behind LINA. HE puts his hands over her eyes to surprise her)

DON

(Smiling sweetly)

Why you, rattlesnake! You got that poor kid fired!

LINA

(Uncovering her eyes, looks lovingly at him)

That's not all I'm gonna' do if I ever get my hands on her!

DON

(Kneels to LINA's right)

I never heard of anything so low. What did you have to do it for?

LINA

(Sweetly)

'Cause you liked her. I could tell.

DON

(HE hears someone. HE sweeps to LINA's left side and kneels)

So that's it! Believe me I don't like her half as much as I hate you --

(HE turns left and smiles into the camera)

-- you reptile.

LINA

(Tapping his downstage shoulder lightly with the closed fan)

Sticks and stones may break my bones.

DON

(Rises, crosses behind her and sways LINA back and forth)

I'd like to break every bone in your body.

LINA

You and who else, you big lummoX!

DEXTER

Now kiss her Don!

(DON kisses her hand and works his way up)

That's it! More! More!

(DON kisses LINA passionately)

Great! That's perfect! Absolutely perfect!

(DEXTER rises)

CUT! Okay, let's try it again.

(DON crosses right. LINA follows)

LINA

Oh, Donnie, you couldn't kiss me like that and not mean it a teensy bit.

DON

Meet the greatest actor in the world! I'd rather kiss a tarantula!

LINA

(Warmly)

You don't mean that!

DON

Oh, no? Bring me a tranatula! Lina, I'm telling you for the last time --

DEXTER

(Cutting in)

Stop the chit-chat, you love birds. Let's get another take!

(SIMPSON enters U.R. and crosses D.C.)

SIMPSON

Hold it, Dexter! Hold it!

DEXTER

(Brightly)

Mr. Simpson! We're really rolling!

SIMPSON

Well, you can stop rolling at once!

DEXTER

(Amazed)

Huh?

SIMPSON

Don, Lina, come here.

(DON and LINA cross in)

DEXTER

All right, everybody. Save it!

1ST ASSISTANT

Save it!

2ND ASSISTANT

Save it!

3RD ASSISTANT

Save it!

(Work lights come on)

SIMPSON

Save it! Tell them to go home!! We're shutting down for a few weeks!

DEXTER

Shutting down?

DON

What's the matter, R.F.?

SIMPSON

"The Jazz Singer", that's what's the matter. "The Jazz Singer". It's a sensation. The public is screaming for more!

DON

More what?

SIMPSON

Talking pictures! Talking pictures!

DEXTER

(Easily)

Oh, that's just a freak --

SIMPSON

We should have such a freak at this studio! I told you talking pictures were a menace, but no one would listen to me. Dexter, we've got to put our best foot forward. We're going to make "The Dueling Cavalier" as a talking picture.

(During the last several speeches LINA, who doesn't quite understand all the whoopla, loses interest and crosses upleft where her hair and makeup are adjusted)

DEXTER

Now wait a second, F.R. Talking pictures! Why don't you take your time ...

(very "Yente")

You look, you try, you see.

SIMPSON

Every studio is jumping on the bandwagon, Roscoe. All the theatres are putting in sound equipment. We don't want to be left out of it.

DEXTER

But we don't know anything about this gadget. You look, you try, you see!

SIMPSON

What do you have to know? It's a picture! You do what you always did ... You just add talking to it.

(Crossing to DON)

Don, believe me, it will be a sensation:

(The GROUP steps right, looks out front

visualizing a marquee as LINA steps downleft)

"Lamont and Lockwood" -- They talk!

LINA

(Her voice cutting through like a knife)

Well, of course we talk! Doesn't everybody?

(There is a silence during which ALL turn and look at her)

COSMO

Lina, your talking may bring back the silent picture.

(LINA glares at COSMO and exits left. The lights begin to fade as the scene begins to move. DEXTER and DON exit stage right. COSMO and SIMPSON step downstage center as the iris traveler closes in behind them)

SIMPSON

We're going to rush this thing through -- shoot in three weeks -- work day and night!

COSMO

Talking pictures! Why that means I'm out of a job. At last I can start suffering and write that symphony.

SIMPSON

You're not out of a job. I'm putting you to head up our new music department.

COSMO

Thanks, R.F. At last I can stop suffering and write that symphony.

SIMPSON

Warner Brothers, watch out! Monumental Pictures will soon be making musical movies and motion picture history.

(The spots on them go out. THEY exit right. We hear the musical fanfare of "BEAUTIFUL GIRL"... The iris traveler slowly opens to reveal the shooting of Monumental Pictures first movie musical)

Scene 8

Monumental Studios soundstage during the actual shooting of a big and lavish production number. As the iris traveler clears, director SID PHILLIPS and an ASSISTANT enter. SID sits in the director's chair D.L.

At rise: The TENOR surrounded by a bevy of BEAUTIES, all costumed alike in the typical Busby Berkley fashion are standing on a large staircase U.C. in front of a lavish drop. KATHY SELDEN is one of the girls featured. After a brief intro., the TENOR sings:

Number: "BEAUTIFUL GIRLS"

TENOR

BEAUTIFUL GIRL
YOU'RE A LOVELY PICTURE
BEAUTIFUL GIRL
YOU'RE A GORGEOUS MIXTURE
OF ALL THAT LIES UNDER THE BIG BLUE SKIES
MY HEART CRIES

TENOR (continued)

BEAUTIFUL GIRL
YOU'RE A DAZZLING EYEFUL
BEAUTIFUL GIRL
I COULD NEVER TRIFLE
IF I HAD YOU
YOU'D BE MY DREAM COME TRUE

THERE MAY BE BLONDES AND BRUNETTES
THAT ARE HARD TO RESIST
YOU SURPASS 'EM
LIKE A QUEEN
YOU'VE GOT THOSE LIPS
THAT WERE MEANT TO BE KISSED
AND YOU'RE OVER SWEET SIXTEEN

OH, BEAUTIFUL GIRL
WHAT A GORGEOUS CREATURE
BEAUTIFUL GIRL
LET ME CALL THE PREACHER
WHAT CAN I DO
BUT GIVE MY HEART TO YOU
YOU'RE A BEAUTIFUL GIRL
YOU'RE A BEAUTIFUL GIRL

(DANCE)

BEAUTIFUL GIRL
WHAT A GORGEOUS CREATURE
BEAUTIFUL GIRL
LET ME CALL THE PREACHER
WHAT CAN I DO
BUT GIVE MY HEART TO YOU
BEAUTIFUL
GIRL!!!

(APPLAUSE)

PHILLIPS

(Rises)

Cut! That was a take. We'll break for lunch now.

(ALL disperse. COSMO and R.F. enter
rights. COSMO recognizes KATHY and exits)

Kathy! Would you change and come back, please?

KATHY

Yes, Mr. Phillips.

(SHE exits upleft)

SIMPSON

(To PHILLIPS U.C.)

Looks good, Phillips. Real good. I think we'll be able to
meet the competition. Who was that little girl that just
left? She looks familiar.

PHILLIPS

I knew you'd notice her.

(Leads R.F. down center)

I wanted to talk to you about her. I featured her in this number because I believe she has a lot of talent. She'd be very good for the part of the kid sister.

SIMPSON

Say, that's a good idea. When can I hear her sing?

PHILLIPS

She's changing clothes right now. Why don't you wait a few minutes?

SIMPSON

Let's get Cosmo Brown in here.

PHILLIPS

I've already sent for him. I wanted Cosmo to hear her sing before you did, R.F., to see if he felt the same as I did.

(KATHY anxiously rushes on, still completing her fast change)

PHILLIPS

Kathy, will you come here a minute? I'd like you to meet Mr. Simpson.

KATHY

How do you do?

SIMPSON

I gather you're a very talented young lady.

KATHY

Thank you.

(COSMO enters and seats himself at the piano)

PHILLIPS

Kathy, I'd like you to sing for Mr. Simpson. Now, if that's allright with you.

KATHY

Sure. I'd love to.

(KATHY crosses to piano)

Do you know "You are my Lucky Star"?

COSMO

What key?

KATHY

E...flat.

(COSMO plays an intro and indicates that KATHY should move further out. SHE does)

Number: "YOU ARE MY LUCKY STAR"

KATHY

IN MY IMAGINATION
I SEARCH THE STARLIT SKY SO BRIGHT
(COSMO motions her to center. KATHY does so)
IN MY IMAGINATION
THERE I SAW YOU IN THE NIGHT
(KATHY mouths "Thank you" to COSMO)
AND ON THAT DAY I FOUND YOU
HOW COULD I HELP BUT REALIZE
MY LUCKY STAR WAS SHINING
RIGHT THERE BEFORE MY VERY EYES

YOU ARE MY LUCKY STAR
I SAW YOU FROM AFAR
TWO LOVELY EYES
AT ME THEY WERE GLEAMING, BEAMING
I WAS STAR STRUCK
(DON enters from right. Stands by piano)
YOU'RE ALL MY LUCKY CHARMS
I'M LUCKY IN YOUR ARMS
YOU'VE OPENED HEAVEN'S PORTAL
HERE ON EARTH FOR THIS POOR MORTAL
YOU ARE MY LUCKY STAR

(APPLAUSE. DON applauds wildly)

DON

Bravo!

(KATHY is somewhat embarrassed.
SIMPSON approaches)

SIMPSON

Don, you know this young lady?

DON

That's Kathy Selden.

(STAGEHANDS move piano off right
and director's chair stage left)

SIMPSON

I'm thinking of casting her as the kid sister in "Beautiful Girl".

DON

That's terrific!

KATHY

Well, thanks anyway, Mr. Simpson... It was nice of you.

(SHE starts to go)

SIMPSON

Now wait a minute! What?...

KATHY

Oh, that's all right, Mr. Simpson. No point in discussing it any further. I'm halfway off this lot right now.

SIMPSON

What do you mean?

KATHY

(Directly)

Well, before Mr. Lockwood refreshes your memory, you might as well know I'm the girl who hit Miss Lamont with the cake. Believe me, it was meant for Mr. Lockwood!

(To PHILLIPS)

I'm sorry, Sid. I should have told you about it. Goodbye.

(SHE starts out again)

DON

Just a second, Miss Selden.

(To SIMPSON)

R.F., what's this all about?

SIMPSON

Well, we were going to cast Miss Selden in a featured role, but if it will make you and Lina unhappy --

DON

(Excited; looking at KATHY)

Unhappy! I think it's wonderful.

COSMO

He's been looking for her for weeks.

SIMPSON

(To DON)

Are you speaking for Lina, too?

DON

Now look, R.F. The owner of the Coconut Grove may do what Lina tells him to. But you're the head of this studio.

SIMPSON

Yes. I'm the head of this studio. She's hired ... and don't let Lina know she's on the lot. Now it's all settled. Take care of it, Phillips.

(HE starts to leave)

KATHY

Oh, thank you, Mr. Simpson!

(Rushing to PHILLIPS)

Thank you, Sid.

PHILLIPS

You deserve it.

(SIMPSON and PHILLIPS exit)

COSMO

Glad you turned up, Kathy. We've been looking inside every cake in town.

DON

Thanks, Cosmo.

(COSMO stands there looking at both of THEM, feeling de trop)

COSMO

Taxi!

(COSMO exits)

KATHY

Have you really been looking for me?

DON

I turned this town upside down. Then I got the New York office on it --

(Kiddingly)

I remembered you'd said the New York stage was clamoring for you.

KATHY

(Smiling)

A slight exaggeration. I was clamoring for the New York stage. In fact, I started out for New York... Then the talkies came.

DON

You know, up to now I haven't thought much of the talkies but if that's what brought you here -- it's the greatest invention since the wheel.

KATHY

(Her guard up again)

Now listen, Mr. Lockwood ...

DON

(Imitating her)

Now listen, Mr. Lockwood, just because you're a big movie star doesn't mean a girl is going to have lunch with you just like that!

(Dropping it -- and asking her winningly)

Will you have lunch with me. Just like that?

KATHY

(Won over; smiling up at him)

Sure.

(As THEY start to stroll, the soundstage scrim and velour fly in behind them)

DON

Main dining room -- right this way!

(THEY cross downstage and then stage right)

Scene 9

Deserted soundstage with lights,
mist machine, ladder, etc.

KATHY

Don't you usually tear a pheasant at lunch with Miss Lamont?

DON

Now look, Kathy. All that stuff about Lamont and me is sheer publicity.

KATHY

Oh. It certainly seemed more than that. From what I've read in the columns -- and all those articles in the fan magazines ...

DON

(Catching her)

Oh! You read the fan magazines?

KATHY

(Trying to get out of it)

Oh. I.. uh... glance at them in the beauty parlor -- dentist's office.

(Breaking down)

Well, I only buy four or five a month.

(THEY laugh)

And... well, you do achieve a kind of intimacy in all your pictures that would lead one to believe ...

DON

(Catching her again)

All my pictures?

KATHY

I guess now that I think of it, I've seen eight or nine of them.

DON

(Quoting)

But I still insist -- "if you've seen one you've seen them all" --

(KATHY laughs, then turns to him,
sincerely)

KATHY

I did say some awful things that night, didn't I?

DON

I deserved them. Of course, I must admit I was pretty much upset by them.

(HE looks at her)

So upset that I haven't been able to think of anything but you ever since.

KATHY

(Looking at him a little breathlessly)

I've been a little upset, too.

DON

(Very sincerely)

Kathy, I -- seeing you again... now that I've --

(Breaks off and starts again)

Kathy, I'm trying to say something to you. But I'm such a ham I, -- well, I just can't do it without the proper setting.

KATHY

What do you mean?

DON

Wait a second!

(HE runs to the light switchboard and starts pulling levers down. The stage is gradually flooded with shafts of light, creating an atmosphere of outdoors, a soft, rosy evening glow)

A beautiful sunset.

(He flicks a switch on a large drum, which releases clouds of mist)

Mist from the distant mountains.

(HE pulls more light switches and stronger beams of several colors spill around them)

Colored lights in a garden.

(HE moves a ladder downstage, leads KATHY to it, helps her climb it)

A lady is standing on her balcony in a rose-trellised bower, flooded with moonlight. We add five hundred thousand kilowatts of stardust.

(HE pulls more levers, including the switch on a wind machine)

A soft summer breeze... and ... You look lovely in the moonlight, Kathy ...

KATHY

(Almost pleadingly, half whimsical)

Now that you have the proper setting, can you say it?

DON

I'll try.

Number: "YOU WERE MEANT FOR ME"

LIFE WAS A SONG
YOU CAME ALONG
I'VE LAID AWAKE
THE WHOLE NIGHT THROUGH

IF I BUT DARED
TO THINK YOU CARED
THIS IS WHAT
I'D SAY TO YOU

DON

YOU WERE MEANT FOR ME
AND I WAS MEANT FOR YOU
NATURE PATTERNED YOU
AND WHEN SHE WAS DONE
YOU WERE ALL THE SWEET THINGS
ROLLED UP IN ONE

YOU'RE LIKE A PLAINTIVE MELODY
THAT NEVER LETS ME FREE
BUT I'M CONTENT
THE ANGELS MUST HAVE SENT YOU
AND THEY MEANT YOU JUST FOR ME

(THEY DANCE)

BUT I'M CONTENT
THE ANGELS MUST HAVE SENT YOU
AND THEY MEANT YOU JUST FOR ME.

(As SEQUE to playoff as lights slowly fade)

BUT I'M CONTENT
THE ANGELS MUST HAVE SENT YOU
AND THEY MEANT YOU JUST FOR ME

Scene 10

Vocal Coach's offices. As LINA and MISS DINSMORE come downstage, the set comes in behind them. LINA and DINSMORE will work in one-quarter of the stage, down left or right. The opposite three-quarters will be the larger office of the mens' vocal teacher.

At rise: The two WOMEN are going through LINA's diction lesson. MISS DINSMORE is teachng LINA the sounds. SHE speaks in a well-rounded tone -- typical buxom, fruity-voiced diction teacher. MISS DINSMORE is trying to be overly patient with a rather dense LINA. BOTH are holding diction books.

DINSMORE

Now! Ta-tay-tee-toe-too.

LINA

(Impossibly nasal and flat, but totally unaware of anything wrong)

Ta-tay-tee-toe-too.

DINSMORE

No, no, Miss Lamont. Rrround tones. Rrround tones. Now, let me hear you rrread your line.

LINA

(Very flat on the "an" sounds)

"And I can't *stan'* 'im."

DINSMORE

"And I cahnn't *stand* him."

LINA

"And I can't *stan'* 'im."

DINSMORE

"Cahn't!"

LINA

"Can't."

DINSMORE

"Caaahn't!"

LINA

(Like a goat bleating)

"Caaaaan't."

(Lights fade stage left where the TWO LADIES are.
As THEY are exiting, the lights come up on stage
right in the male diction coach's office.)

Scene 10-A

Male Diction Coach's office. DON, dressed
casually, is being coached by a
professional-looking MALE DICTION TEACHER.
Don is obviously having very little trouble.

DON

Cahn't - Cahn't - Cahn't.

TEACHER

Good. Now. Around the rocks the rugged rascal ran.

DON

Around the rocks the rugged --

TEACHER

(Interrupting)

Rrrrrrocks - Rrrrrrocks.

DON

Around the rocks the rugged rascal ran.

TEACHER

Now -- "Sinful Caesar sipped his snifter ..."

(COSMO enters)

DON

Hi ya, Cosmo.

COSMO

(Over enunciated)

Hello, Don.

TEACHER

(With a look of disdain at the interruption)

Shall I continue?

DON

Oh yes. Go ahead. Don't mind him.

TEACHER

"Sinful Caesar sipped his snifter, seized his knees and sneezed"

DON

"Sinful Caesar snipped his sifter -- "

TEACHER

(Interrupting)

No, no! Sipped his snifter.

COSMO

(Echoing the teacher)

Sipped his snifter.

DON

Oh, thank you. "Sinful Caesar sipped his snifter, seized his knees and sneezed."

TEACHER

Marvelous, marvelous.

COSMO

(Claps hands enthusiastically
but satirically)

Marvelous!

TEACHER

(Beaming at COSMO for agreeing with him)

Marvelous. Oh, here's a good one. "Chester chooses chestnuts, cheddar cheese with chewy chives. He chews them and he chooses them -- he chooses them and chews them -- those chestnuts, cheddar cheese and chives in cheery charming chunks."

COSMO

(Applauding, in mock admiration)

Wonderful! Do another one.

TEACHER

(Flattered)

"Moses supposes his toeses are roses, but Moses supposes erroneously -- Moses he knowses his toeses aren't roses as Moses supposes his toeses to be"

(During this tongue-twister, COSMO apes the TEACHER's speech along with him, doing wild distorted expressions, which HE manages to check every time the TEACHER glances at him. But COSMO's timing is off at the finish and HE is suddenly staring straight at the TEACHER with an all-out gargoyle look. Flustered, the TEACHER hands the book HE has been reading from to DON, who reads)

DON

"Moses supposes his toeses are roses, but Moses supposes erroneously."

COSMO

"But Moses he knowses his toeses aren't roses -- as Moses supposes his toeses to be."

BOTH

"Moses supposes his toeses are roses but Moses supposes erroneously."

COSMO

A Mose is a Mose

DON

A rose is a rose

COSMO

A toes is a toes

(MUSIC in)

Number: "MOSES"

DON & COSMO

HOOP DI DOO DI DOODLE
MOSES SUPPOSES HIS TOESES ARE ROSES
BUT MOSES SUPPOSES ERRONEOUSLY

BUT MOSES HE KNOWSES HIS TOESES AREN'T ROSES
AS MOSES SUPPOSES HIS TOESES TO BE

COSMO

MOSES SUPPOSES HIS TOESES ARE ROSES
MOSES SUPPOSES ERRONEOUSLY
BUT MOSES HE KNOWSES HIS TOESES AREN'T ROSES

DON

MOSES
MOSES
MOSES
EENY-MEENY
MINEY-MOSES

DON & COSMO

AS MOSES SUPPOSES HIS TOESES TO BE

A ROSE IS A ROSE IS A ROSE IS A ROSES
 A ROSE IS WHAT MOSES SUPPOSES HIS TOES IS
 COULDN'T BE A LILY OF A DAFFI-DOWN DILLY,
 IT'S GOTTA BE A ROSE 'CAUSE IT RHYMES WITH MOSE
 MOSES
 MOSES
 MOSES

(DANCE. THEY "play" with the TEACHER throughout
 the dance. As the dance ends, THEY strike a pose.)

HEY!

(After the song, the STAGEHANDS, GRIPS and all
 MOVIE PERSONNEL rush on as we will dissolve to the
 actual sound filming of the talking version of
 "The Dueling Cavalier." CROSS FADE)

Scene 11

Monumental Pictures sound stage "Dueling Cavalier"
 set (repeated, this time, with visible sound
 equipment, cable, etc. denoting the difference
 from the previous scene. There is a distinct area,
 behind a partition, for the sound technicians.

Note: For "recording" sequences, it may be
 preferable to pre-record the "recorded" dialogue
 which can then be lip-synched by the actors. This
 allows for greater changes in amplification than
 would be possible by voice alone.

At rise: LINA is seated on the bench center stage.
 DEXTER is standing next to her. CREW and STAFF
 are all in their appropriate places after the
 scenic transition. During the transition THEY
 sing.

Reprise: "MOSES"

ALL

MOSES SUPPOSES HIS TOESES ARE ROSES
 BUT MOSES SUPPOSES ERRONEOUSLY
 DEXTER AND ALL HIS ASSISTANTS TOGETHER
 CAN'T MAKE LINA SPEAK MORE EUPHON-I-OUS-LY.

DEXTER

(Patiently)

All right, here we go. Quiet!

1ST ASSISTANT

Quiet!

2ND ASSISTANT

Quiet!

3RD ASSISTANT

Quiet!

DEXTER

Roll 'em

(HE goes into sound booth)

LINA

(Barely audible)

"Oh, Pierre, you shouldn't have come. You're..."

SOUND ENGINEER

Roscoe, she's got to talk into the mike. I can't pick it up.

DEXTER

(Coming out of the booth)

Cut! Lina, darling, don't you remember? I told you there's a microphone right there -- in the bush.

(HE points to the microphone sticking in the bush)

LINA

Yeah.

DEXTER
(Trying to be patient)
You've got to talk into it.

LINA
I was talking.

DEXTER
(Heatedly)
Now look, Lina. There's the microphone...
(HE takes it out of the bush and
shows her. Then HE replaces it)
Right there in the bush.

LINA
Yeah.

DEXTER
And you talk towards it. The sound goes through this cable to
that box, where a man records it on a big record in wax. But
first, you have to talk into the microphone ... in the bush.
Now let's try it again, okay?

LINA
Gee, this is dumb.

DEXTER
Yeah, it's just dumb... (xing to booth) QUIET!

1ST ASSISTANT
Quiet!

2ND ASSISTANT & 3RD ASSISTANT
Quiet!

DEXTER
Lights! Roll 'em!

(LINA is saying her line, and SHE moves
her head away from the bush. We hear
the sound fading in and out with her head
movements)

LINA
"Oh, Pierre.....come.....danger..."

DEXTER
Cut! Lina, we're missing every other word. You've got to
talk into the mike.

LINA
(Exploding)
Well, I can't make love to a bush!

DEXTER
Alright, alright. We'll have to think of something else.

Reprise: "MOSES"

ALL

LOOKS LIKE WE'RE GONNA
BE STUCK HERE FOREVER,
UNTIL LINA SPEAKS
MORE EUPHON-I-OUS-LY

(During the above THEY are wiring a microphone to
the corsage in the center of LINA's bosom so it is
now on her instead of in the bush.)

LINA

What are you doing?

WARDROBE LADY

You're being wired for sound, honey.

DEXTER

Okay, Lina, now look at that flower. See?

(HE points to the corsage)

The mike is in there. Now it should catch whatever you say. So
let's hear how it sounds, okay?

(We see the wire goes down inside LINA's dress and
out the bottom of her skirt onto the floor.)

LINA

Okay

DEXTER

Okay, Quiet!

1ST ASSISTANT

Quiet!

2ND & 3RD ASSISTANT

Quiet!

DEXTER

Lights! Roll 'em!

(LINA starts her line and through the whole thing
we hear a loud, even thumping sound).

LINA

(Muffled by loud thumping.)

"Oh, Pierre, you shouldn't have come. You're flirting with danger.
You..."

DEXTER

What's that noise?

SOUND ENGINEER

The mike's picking up her heartbeat.

DEXTER

Swell! That's just swell. CUT!

(HE comes out from behind the partition as the WARDROBE PEOPLE gather around and THEY have moved the corsage from the center of her dress to LINA's left shoulder. The wire still runs inside the neck of her dress and down under her dress to the floor. While this is being done, we hear)

Reprise: "MOSES"

ALL

THE DICTION ADDITION
IS FLIPPING THE FLICKERS
AND GONE IS THE SILENCE
THAT ONCE USED TO BE

DEXTER

(To WARDROBE)

That's right. That should do it. Okay. Now, Lina. The mike's on your shoulder, darling. And all you have to do is talk into the mike. That's it. Now don't make any sudden, jerky movements or you might disconnect the mike. Okay?

LINA

Okay.

DEXTER

Okay. Quiet!

1ST ASSISTANT

Quiet!

2ND ASSISTANT & 3RD ASSISTANT

Quiet!

DEXTER

Lights! Roll 'em!

LINA

(Clearly heard at last)

"Oh, Pierre, you shouldn't have come. You're flirting with danger. You ... "

SIMPSON

(Entering, tripping over wire)

What's this wire doing here?

2ND ASSISTANT

Shhhhh!

SIMPSON

This is dangerous.

(WORKMAN tries to stop him, but SIMPSON gets there first, bends down and pulls the wire. It is the wire connected to LINA's mike, and SHE is pulled head over heels from the bench. SHE screams wildly and general pandemonium results)

DEXTER

Cut, dammit, cut!

(In all the melee and pendemonium and screaming and yelling, the theatre marquee set is brought in. CROSS FADE)

Scene 12

Outside a Movie Theatre. The marquee reads "Major Studio Preview Tonight." We see PEOPLE entering the theatre.

At rise: COSMO, DON and KATHY enter.

COSMO

You two had better not go into the theatre together.

DON

Yeah. Lina's probably waiting at the door ...

(Taking KATHY's hands)

Kathy, how I wish ...

KATHY

(Warmly)

Don't worry, Don. I'll be leading the cheering squad in the balcony.

(SHE blows him a kiss and goes into the theatre. DON returns the kiss and heads stage left with COSMO.

The movie marquee flies out to reveal a movie screen. We are now inside the theatre)

Scene 12-A

Inside the theatre. The movie screen fills the center stage. There are theatre seats down left and down right. Seated down right are R.F. SIMPSON, DEXTER, DON and COSMO. Down right are AUDIENCE MEMBERS.

At rise: The title is flashed on the screen: "Don Lockwood and Lina Lamont in THE DUELING CAVALIER. 100% All Talking."

On the screen: a handsome setting in a garden of a French Palace. LINA, as Yvonne, a French noblewoman, looking beautifully regal, is flanked by her LADIES-IN-WAITING. SHE is pensively toying with a string of pearls around her neck. There is a terrific noise coming from the screen.

SIMPSON

What that? The thunderstorm outside?

DEXTER

It's those damn pearls.

LINA (on screen)

"I am the noblest lady of the court. Second only to the Queen. Yet I am the saddest of mortals in France."

LADY-IN-WAITING (on screen)

(In a beautiful, fully-modulated voice)

"Why, what's the matter, m'lady?"

LINA (on screen)

"Oh, Teresa, I am so downhearted. My father has be betrothed to Baron de Landsfield, and I cahn't stan' him."

(The "cahn't" comes out very British, but the "stand" is still very flat and nasal)

LADY-IN-WAITING (on screen)

"But he is such a catch. Why every lady of the court wishes she were in your pretty shoes."

LINA (on screen)

(Sadly)

"But my heart belongs to another - Pierre de Battaille.

(SHE pronounces it Bat-al-lee)

Ever since I met him, I cahn't git him out of my mind."

AUDIENCE MEMBER

(Seated down right)

She sounds just like my cousin, Poil.

(DON, as Pierre, enters, looking very fraught. HE sees his love and comes forward to her, throwing away his staff as HE does so. The staff hits the ground, making a sound like a bomb detonating. HE archly puts his hands over her eyes, SHE reacts happily, and as HE takes his hands down, SHE speaks -- still moving her head from side to side, with her voice getting loud by turns)

DON (on screen)

"Yvonne."

LINA (on screen)

"OH, PIERRE, YOU shouldn't have COME. YOU'RE flirting with danGER. THEY WILL surely find you OUT. YOUR head is much TOO VALUABLE."

DEXTER

(In his seat)

She never could remember where the microphone was.

DON (on screen)

"'Tis Cupid himself that called me here, and I smitten by his arrow, must come charging to your side, despite the threats of Madame LaGuillotine."

LINA (on screen)

"But the night is full of our enemies."

(SHE leans toward him and taps him on the shoulder with her fan. The taps sound like cannon shots)

AUDIENCE MEMBER

(Seated stage right, calling out)

Hey Lina, whatcha hittin' him with, a blackjack?

(There is laughter from the AUDIENCE and shushing)

DON (on screen)

"Imperious princess of the night, I love you."

LINA (on screen)

"Oh, Pierre."

DON (on screen)

(Kissing her again and again on the arm, the shoulder, and finally the lips, in a transport of passion)

"I love you--I love you--I love you--I love you--I love you--
I love you--I love you--I love you--I love you--I love you--
I love you--I love you."

AUDIENCE MEMBER

(Seated down right)

Did someone get paid for writing that dialogue?

(The scene changes. DON and a MANSERVANT are on the screen when the picture suddenly jumps out of frame. There is a terrible noise on the soundtrack as the picture freezes off-kilter, then jumps back into position again, and resumes running. DON takes some snuff from a box held out to him by his SERVANT, who exits-- but there is something very wrong with the sound and the image. DON is reading a message and then speaking, his mouthing and actions a few beats behind the sound.

Note: If actual film is not used, the effect of frame skipping can be achieved by short blackout/freeze of "screen" action)

DON (on screen)

"Yvonne! Captured by Rouge Noir of the Purple Terror? Oh -- Oh, my sword! I must fly to her side. Yvonne, Yvonne -- my own!"

SIMPSON

What's that?

DEXTER

The sound -- it's out of synchronization.

SIMPSON

Tell them to fix it!

(DEXTER rises and exits left.

The scene shifts to LINA struggling in the VILLAIN's clutches. The sound is still out of synch, so that when the VILLAIN speaks, LINA's voice seems to issue from his mouth, and so forth, through the scene)

VILLAIN (on screen)

(With LINA's voice)

"Pierre!"

LINA

(With VILLAIN's voice)

"Pierre is miles away, my wench."

VILLAIN (on screen)
(With LINA's voice)
"No, no, no!"

LINA (on screen)
(With VILLAIN's voice)
"Yes, yes, yes!"

VILLAIN (on screen)
(With LINA's voice)
"No, no, no!"

LINA (on screen)
(With VILLAIN's voice)
"Yes, yes, yes!"

VILLAIN (on screen)
(With LINA's voice)
"NO----nooo----nooooooooo."

LINA (on screen)
(With VILLAIN's voice)
"Yes, yes, yes...."

(LINA's voice slides into a bass, then grinds to a stop, as the film slows down and finally stops on a held frame.

The outside theatre marquee is flown in in front of the screen. The AUDIENCE and our PRINCIPALS get up stage left and right as the theatre seats are pulled off so that we dissolve outside onto the street. CROSS FADE)

Scene 12-B

Outside a Movie Theatre immediately following the preview. The AUDIENCE is filing out. Our PRINCIPALS are gathered downstage left.

At rise: LINA, SIMPSON, DEXTER and COSMO are huddled together stage left, looking miserable, except for LINA, who looks quite pleased with herself, while people come pouring out of the theatre.

WOMAN
That was a scream.

MAN WITH HER
Give me pictures like "The Jazz Singer."

ANOTHER MAN
(Imitating DON; all the way off stage)
I love you--I love you--I love you--I love you--

LINA

(To DEXTER, proudly)

Good and loud, huh!

SIMPSON

(Utterly dejected)

We're ruined! We're all ruined.

(COSMO sees KATHY down right, stading with the PEOPLE leaving the theatre. HE rushes to keep HER out of LINA's sight, and takes KATHY off right.)

DEXTER

(In a low voice, to SIMPSON)

You can't release this picture.

SIMPSON

We've got to. We're booked to open in six weeks all over the country.

(Looking around for reassurance,
with a forced smile.)

But maybe we'll get by. Lockwood and Lamont are such big stars.

(His smile fades as PEOPLE come pouring out of the theatre and THEY overhear the comments)

WOMAN

(Leaving)

I never want to see that Lockwood and Lamont again.

ANOTHER WOMAN

That was just awful.

ANOTHER PERSON

This is the worst picture ever made!

LINA

(Brightly)

I liked it!

(THEY give her a look, and crestfallen,
THEY join the CROWD exiting. As the CROWD disperses and the movie marquee flies out, Don's house comes into view. CROSS FADE)

Scene 13

DON's house. It is a charming Spanish house, tasteful and elegant. Yet comfortable.

At rise: DON, COSMO and KATHY are all seated,
looking dejected. THEY are quiet for a moment.

DON

(Surveying his finery in a state of acute
depression.)

Well, take a last look at it. It will be up for auction in the
morning.

COSMO

You're out of your mind. It's Saturday. No bank is going to for-
close until Monday.

KATHY

(Unconvincingly)

Oh, Don, it wasn't that bad!

DON

No. There's no use kidding myself. Once they release "The Dueling
Cavalier," Lockwood and Lamont are through.

KATHY

Well, things went wrong with the sound. If you'd just get the
technical end straightened out...

DON

No, it wasn't that. Something happened to me tonight. I - I -
well, everything you said about me is true, Kathy. I'm no actor. I
never was. Just a log of dumb show, a shadow. I know that now.

COSMO

Well, at least you're taking it lying down.

DON

No kidding, Cosmo. Did you ever see anything as idiotic as me on
that screen tonight?

COSMO

Yeah. How about Lina?

KATHY

Don, you're not through.

COSMO

Why, of course not. Why, with your looks and figure, you could
drive an ice wagon or shine shoes.

KATHY

Block hats...

COSMO

Sell pencils...

KATHY

Dig ditches...

COSMO

Or worse still...go back into vaudeville

Reprise: "Fit As A Fiddle"

(Ad lib - a capella)

FIT AS A FIDDLE
READY FOR LOVE
I COULD JUMP OVER
THE MOON UP ABOVE
FIT AS A FIDDLE
AND READY FOR LOVE

DON

Too bad I didn't do that in "The Dueling Cavalier." They
might've liked it.

KATHY

Well, why don't you?

DON

What?

KATHY

Make a musical.

COSMO

Sure! A musical picture!

(Slowly; thinking)

Wait a second! Why don't you turn "The Dueling Cavalier" into
a musical?

DON

That's impossible.

COSMO

Why? You've got six weeks before it's released.

KATHY

Well, sure. Add some songs and dances, trim the bad scenes,
add a couple of new ones --

COSMO

And you got it.

DON

(Beginning to be encouraged)

Yeah. But do you think I can do it?

KATHY

Of course you can do it!

COSMO

It's a cinch!

DON

You're right! The picture can be saved!

COSMO
Hot dog!

KATHY
Halleluliah!

DON
Listen, if we can pull this off, this day will go down in
history for me -- March 23!

COSMO
(Looking at his watch)
Aw, no. Your historic day's not the twenty-third, it's the
twenty-fourth.

DON
What do you mean, the twenty-fourth?

COSMO
It's one-thirty already. It's morning.

KATHY
Yes. And what a lovely morning!

(Excited, in high spirits, THEY
go into the musical number)

Number: "GOOD MORNING"

KATHY
GOOD MORNIN'

COSMO
GOOD MORNIN'

DON
WE'VE TALKED THE WHOLE NIGHT THROUGH

KATHY
GOOD MORNIN'

DON & COSMO
GOOD MORNIN' TO YOU.

ALL
GOOD MORNING', GOOD MORNIN'
IT'S GREAT TO STAY UP LATE,
GOOD MORNIN', GOOD MORNIN'
TO YOU.

COSMO
WHEN THE BAND BEGAN TO PLAY
THE STARS WERE SHINING BRIGHT

DON
NOW THE MILKMAN'S ON HIS WAY
IT'S TOO LATE TO SAY GOOD NIGHT.

ALL
SO, GOOD MORNIN', GOOD MORNIN'
SUN BEAMS WILL SOON SMILE THROUGH,
GOOD MORNIN', GOOD MORNIN'
TO YOU.

KATHY
AND YOU, AND YOU, AND YOU.
GOOD MORNIN', GOOD MORNIN'
WE GABBED THE WHOLE NIGHT THROUGH,
GOOD MORNIN", GOOD MORNIN'
TO YOU.

DON & COSMO
NOTHIN' COULD BE GRANDER
THAN TO BE IN LOUISIANA.

KATHY
IN THE MORNIN', IN THE MORNIN'
IT'S GREAT TO STAY UP LATE.
GOOD MORNIN', GOOD MORNIN'
TO YOU.

DON & COSMO
MIGHT BE JUST AS ZIPPY
IF WE WAS IN MISSISSIPPI.

KATHY
WHEN WE LEFT THE MOVIE SHOW
THE FUTURE WASN'T BRIGHT
BUT CAME THE DAWN,
THE SHOW GOES ON
AND I DON'T WANT TO SAY GOOD NIGHT.

DON & COSMO
WELL, SAY GOOD MORNIN'

KATHY
GOOD MORNIN'

ALL
RAINBOWS ARE SHINING THROUGH

KATHY
GOOD MORNIN'

DON & COSMO
GOOD MORNIN'

KATHY
BON JOUR

DON & COSMO
MONSIEUR

KATHY
BUENO DIAS

DON & COSMO
MUCHAS FRIAS

KATHY
BUON GIORNO

DON & COSMO
AGI TORNO

KATHY
GUTT MORGAN

DON & COSMO
BRECHTISH MORGAN

ALL
GOOD MORNIN' TO YOU.

(DANCE which ends with all THREE
collapsed on the sofa)

DON
Now, the first thing we have to do on the picture is ...
(HE stops suddenly and looks stricken)
Wait a second. I can do it. What about Lina?

KATHY & COSMO
(Deflated)
Lina.

COSMO
She can't sing, she can't act and she can't dance. (BEAT)
A triple threat.

(THEY are depressed again. After a
moment, KATHY starts laughing)

COSMO
What's so funny?

KATHY
I'm sorry. I was just thinking. I think I liked her best
when the sound went off and she said
(SHE mimics the bass voice that
came out of the soundtrack)
"Yes, Yes, Yes."

COSMO
(Imitating the female voice)
"No, No, No."

KATHY

"Yes, yes, yes."

COSMO

No, no -- Yes! Wait a minute. I'm about to be absolutely brilliant. Kathy come here... Sing.

KATHY

Huh?

COSMO

Sing!

GOOD MORNIN'

KATHY

GOOD MORNIN'

WE'VE TALKED THE WHOLE NIGHT THROUGH, etc.

COSMO

Now, Don, keep your eyes riveted on my face -- Watch my mouth.

(As KATHY sings, COSMO mouths in perfect
synchronization with her singing and it looks as
though the sound is coming from him)

COSMO

(To DON)

Well...convincing?

DON

Enchanting. Why?

COSMO

Don't you get it? Use Kathy's voice. Lina just moves her mouth, and Kathy's voice comes over singing and talking for her.

KATHY

That's wonderful.

DON

No -- no. I couldn't let you do it, Kathy.

KATHY

Why not?

DON

Because you wouldn't be seen. You'd be throwing away your own career.

KATHY

It has nothing to do with my career. It's only for the one picture. The important thing now is to save "The Dueling Cavalier," save Lockwood and Lamont.

COSMO

Yeah.

DON

Well, if it's only for this one picture. Do you think it'll get by?

KATHY

Of course it will.

COSMO

Sure. And it's simple to work the numbers. All you gotta do is dance around Lina, and teach her how to bow.

DON

All right. We'll go to R.F. and spring it on him in the morning.

KATHY

(Kissing DON)

Don, you're a genius.

COSMO

I'm glad you thought of it.

KATHY

Oh, Cosmo.

(SHE kisses him and HE falls over backwards. THEY are all laughing. Sound of thunder is heard. As COSMO rises, DON and KATHY kiss)

COSMO

Well, it's three AM, in the morning. . .

(DON and KATHY keep kissing)

Almost my bedtime. . .

(No response)

I guess I'll -

(Still no response. Sound of thunder is heard, lightning flashes)

COSMO

Gee, strange weather we're having. . .

(DON and KATHY end kiss. As COSMO is about to address them, THEY start to kiss again. COSMO starts to exit)

COSMO

Bye, Don. Bye Don. . . Bye, Kathy. . .

(To himself)

Bye, Cosmo.

(HE exits. DON and KATHY end kiss)

DON

Bye, Kathy.

KATHY

Bye, Don.

BOTH

Bye - Cosmo?

(THEY look around for him, but he's gone)

DON

I'll take you home.

(Sound of thunder is heard, lightning flashes)

KATHY

Better take care of that throat. You're a big singing star now - remember? This California dew is a little heavier than usual tonight.

DON

Really? From where I'm standing, the sun is shining all over the place.

(More thunder is heard. THEY stand wrapped in each other's arms for a moment as the scene changes behind THEM. Then THEY both rush off. Don's Apartment set rides offstage as the street set appears behind it. Cross fade)

Scene 14

Street outside of KATHY's house. It is pouring rain. There is a lamppost lit. It is still late at night, so only a few people rush by in the rain., ONE with an umbrella, ANOTHER with a newspaper over his head.

At Rise: If possible, DON's white limo will be driven out. If not, a headlight effect will indicate the arrival of his car with appropriate sound. THEY enter. HE has an umbrella to cover both of them. HE escorts her up to her door and kisses her. HE watches her go in. HE walks down stage, reaches out and feels the rain. It's like heavenly dew. HE motions for his car to drive off. HE is euphoric. HE starts strolling and singing.

Number: "SINGIN' IN THE RAIN"

DON

DO DE DOO DOO
DO DE DOO DOO
DO DE DOO DOO
DO DE DOO DOO

I'M SINGIN' IN THE RAIN
JUST SINGIN' IN THE RAIN
WHAT A GLORIOUS FEELIN'
I'M HAPPY AGAIN.

I'M LAUGHIN' AT CLOUDS
SO DARK UP ABOVE,
THE SUN'S IN MY HEART
AND I'M READY FOR LOVE.

LET THE STORMY CLOUDS CHASE
EVERYONE FROM THE PLACE,
COME ON WITH THE RAIN
I'VE A SMILE ON MY FACE.

I'LL WALK DOWN THE LANE
WITH A HAPPY REFRAIN,
JUST SINGIN'
SINGIN' IN THE RAIN.

DANCIN' IN THE RAIN,
LA LA-LA LA LA LA

I'M HAPPY AGAIN

I'M SINGIN' AND DANCIN' IN THE RAIN.

(DANCE)

I'M DANCIN' AND SINGIN' IN THE RAIN.

(DON hands his umbrella to a
startled PASSERBY and begins to
walk home as the curtain comes in)

END OF ACT I

ACT TWO

Entr'acte

Optional Pantomime

A cut-down version of the set of "The Dueling Cavalier" (from Act One, Scene Six). STAGEHANDS, CREW and PLAYERS are in the process of filming. LINA sits on bench center, DEXTER preparing to direct her. There is a screen, diagonally behind LINA. KATHY stands on the other side of screen, before a standing mike. COSMO and SOUND ENGINEER stand by wing.

As the music starts, curtain rises on the scene. DEXTER signals to COSMO, SOUND ENGINEER runs off. COSMO then signals back to both DEXTER and KATHY, DEXTER cues CAMERAMAN and LINA, and THEY start to film a take. LINA mimes talking. COSMO "conducts" KATHY, who simultaneously mimes talking as well. After a moment of filming, SOUND ENGINEER runs on signaling "cut." Everybody stops, LINA has her face powdered. SOUND ENGINEER moves KATHY's microphone closer. HE then runs off.

This all happens rapidly, to fast-tempo music.

COSMO signals back to both DEXTER and KATHY for the second take. DEXTER cues CAMERAMAN and LINA. THEY start to film again as before, with LINA and KATHY miming synchronized dialogue. After a moment of filming, SOUND ENGINEER runs on again signaling "cut." Everybody stops.

SOUND ENGINEER moves KATHY's microphone farther away -bumping into screen separating KATHY from LINA. Screen falls over, knocking LINA off bench and causing pandemonium. Blackout as music ends. Lights up on Act Two.

Scene One

R. F. SIMPSON'S OFFICE. It is mainly an area DSR with a large desk and appropriate accoutrements for the Hollywood mogul.

At rise: SIMPSON is standing behind his desk.
COSMO and DEXTER are laying out the scheme.

SIMPSON

Why that's wonderful! That's wonderful!

(Rises)

Now look, we'll keep the whole thing a secret until we're ready to release, just in case it doesn't come off. But I'm a little worried about Lina. She doesn't like Miss Selden. There might be fireworks.

DEXTER

If she sees her, she'll kill her.

COSMO

Now, now, I guarantee you Lina won't even know she's on the lot.

SIMPSON

I'm counting on you Cosmo. Now "The Dueling Cavalier" can be saved!

(Crossing around the desk)

Let's see, "The Dueling Cavalier" with music. The title -- the title's not right. We need a musical title. Well think, everybody, think!

(THEY pace around each other)

COSMO

How about "The Dueling Mammy"?!

SIMPSON

No!

(THEY pace again)

DEXTER

How does this grab you? ... "The Dueling Sometimes Singing Cavalier"!

SIMPSON

No!

(THEY pace again)

DEXTER

(Under his breath)

Well if that's the way you feel, alright. I thought it was cute, I thought it was perky ... I am an artist.

COSMO

(Stopping)

I got! I got it! ... I don't got it!

(THEY pace)

COSMO

(Stops)

"The Dancing Cavalier"

DEXTER

(Laughing)

"The Dancing Cavalier"? Why that's the dumbest title --

SIMPSON

-- That's it!

DEXTER

-- Very good Cosmo.

SIMPSON

Cosmo, remind me to make you a script writer!

COSMO

Thanks R.F.

(Off-handedly, picks up a round container of cigars and offers them to R.F.)

Have a cigar.

SIMPSON

(Taking one)

Thanks.

(Crossing left of DEXTER)

Now you're sure Lina's not going to find out about this?

DEXTER

Don't worry. We'll record all of her songs at night --

COSMO

-- and then we'll dub them in with her dialogue when no one's around.

SIMPSON

(Crossing behind desk)

Sensational! Cosmo, remind me to give you a raise!

COSMO

Oh, R.F.?...

SIMPSON

Yes?

COSMO

Give me a raise.

DEXTER

(Laughing)

A raise? Why that's the most ridiculous...

SIMPSON

-- You've got it! --

DEXTER

-- Very good, Cosmo.

(BLACKOUT

On the blackout, the desk unit rides off stage right as we simultaneously move into:

Scene 2

Recording Stage. The main screen for playback is center stage. There is a SOUND ENGINEER working in a booth stage left. There is a standing microphone just left of the screen.

Note: To reduce the technical requirements for this scene, the "film" can be suggested by a strobe light projected at the "4th Wall," the entire scene being played towards the audience. No image is actually seen. LINA's voice should be pre-recorded and amplified for "playback". KATHY's voice should be live.

At rise: In the darkness we see a projected film image of LINA singing the last few lines of "Would You" from "The Dancing Cavalier" ... It is not pretty. As the lights come up we realize KATHY is preparing to record her voice over LINA's. KATHY is standing at the mike studying LINA's image. DON is standing downstage left, watching.

DON

All right, Kathy. Just a test.

(HE nods to the SOUND ENGINEER)

SOUND ENGINEER

Ready

(The film appears again on screen, without audio)

KATHY

(Singing to LINA's lip movements)

AND WOULD YOU DARE TO SAY
LET'S DO THE SAME AS THEY
I WOULD, WOULD YOU.

DON

(To ENGINEER)

How's it look?

ENGINEER

Great, that'll be great...Okay, Kathy. You ready?

KATHY

Sure.

ENGINEER

I'll cue up the orchestra playback and we'll record the whole number.

(MUSIC In. It becomes obvious during the song that KATHY is singing it to DON and that THEY are very much in love.)

Number: "WOULD YOU"

HE HOLDS HER IN HIS ARMS
WOULD YOU, WOULD YOU
HE TELLS HER OF HER CHARMS
WOULD YOU, WOULD YOU

THEY MET AS YOU AND I
AND THEY WERE ONLY FRIENDS
BUT BEFORE THE STORY ENDS...

HE'LL KISS HER WITH A SIGH
WOULD YOU, WOULD YOU
AND IF THE GIRL WERE I
WOULD YOU, WOULD YOU

AND WOULD YOU DARE TO SAY
LET'S DO THE SAME AS THEY
I WOULD, WOULD YOU.

AND WOULD YOU DARE TO SAY
LET'S DO THE SAME AS THEY
I WOULD, WOULD YOU.

(DON and KATHY kiss. COSMO enters and crosses to them)

COSMO

That was great.

(No response, as DON and KATHY are still kissing)

Enough already!

(THEY stop kissing. COSMO starts to look towards ENGINEER, but does a quick take to make sure DON and KATHY are not kissing again. Then, to ENGINEER)

COSMO

All set in there?

ENGINEER

Right.

(Lights darken and on the screen we see LINA and DON in 18th century costume)

LINA

(on screen)

"Nothing can keep us apart. Our love will last 'til the stars turn cold."

COSMO

All right, Kathy. Go ahead.

(The same scene comes on the screen silent. KATHY says the line, matching LINA's lip movements exactly, speaking into the microphone)

KATHY

"Nothing can keep us apart. Our love will last 'til the stars turn cold."

COSMO

Playback.

(The same scene comes on, with KATHY's voice now perfectly synchronized)

KATHY

(on screen)

"Nothing can keep us apart. Our love will last 'til the stars turn cold."

COSMO

That's great! Perfect! Cut!

(Work lights come on. COSMO hands microphone to SOUND ENGINEER, who exits left. COSMO goes into sound booth.)

DON
 "'Til the stars turn cold..."
 (HE kisses her softly)
 I love you ... Ethel Barrymore.

KATHY
 Oh, Don, I ...

DON
 Kathy, I can't wait 'til this picture is finished. Then, no more secrecy. I'm going to let Lina know -- let everyone know.

KATHY
 (Happily)
 You fans will be bitterly disappointed.

DON
 (Lovingly)
 From now on there's only fan I'm worrying about.

(As THEY kiss, the door stage right of the projection screen is flung open and in come ZELDA and LINA)

ZELDA
 (Pointing to DON and KATHY)
 There!

LINA
 (Registering the scene)
 Oh!

ZELDA
 What did I tell you, Lina!

LINA
 Oh, Don! Zelda -- thanks. You're a real pal!
 (Puts her hand on ZELDA's shoulder.
 ZELDA does the same)

DON
 Now, Lina ...

LINA
 (Interrupting; furious)
 I want that girl off the lot at once! She's not going to be my voice! Zelda here told me everything!

DON
 Thanks, Zelda. You're a real pal.

ZELDA
 Anytime, Don.

KATHY

Now look, Miss Lamont. Don and I happen ...

LINA

(Hurt and angry)

Don! Don!

(Crossing in between the two)

Don't you call him "Don"! I was calling him "Don" before you were born! -- I mean ... You were kissing him!

DON

(Getting worked up)

I was kissing her! I happen to be in love with her.

LINA

That's ridiculous! Everyone knows you're in love with me!

DON

Now, Lina. Try and understand this. I'm going to marry her.

LINA

(Crossing to DON)

Silly boy. She ain't the marrying kind. She's just a flirt trying to get ahead by using you.

(Steps into KATHY)

I'll put a stop to that. I'm going right up and see R.F. now!

(Crosses right of DON)

COSMO

(Coming out of booth)

You're a little too late, Lina. We're going to get the picture finished, and if this girl weren't in the picture, you'd be finished, too.

LINA

As far as I can see, she's the only one who's finished! Who'll ever hear of her?

DON

Everybody! Kathy nearly stole "Beautiful Girl". And she's getting the second lead in her next movie.

LINA

(Surprised)

She is?

COSMO

She's just doing you a favor helping you on "Dancing Cavalier". And she's getting full screen credit for doing it.

LINA

(Exploding)

What?! You mean it's gonna' say on the screen that I don't sing and talk myself?

DON

Of course. What do you think?

LINA

(The realization sinking in)

They can't do that!

DON

It's already done.

LINA

But no one knows about it yet...

DON

They will. There's a whole publicity campaign being planned.

LINA

(Outraged)

Publicity! They can't make a fool out of Lina Lamont! They can't make a laughing stock out of Lina Lamont! What do they think I am? Dumb or something? Why, I make more money than...than...Calvin Coolidge...put together.

(SHE stamps out; there is a moment of uneasy silence. DON and KATHY both look at COSMO)

COSMO

Now, don't start worrying.

DON

(To KATHY)

No, don't start worrying.

COSMO

(Slowly)

I think I'd better go see R.F. Before Lina gets there. . .

(HE starts off casually, but is running by the time HE reaches the wings)

KATHY

She really can't do anything, can she?

DON

Just relax. . . and come here.

(HE takes her in his arms. SHE is about to speak again. HE puts his finger to her lips.)

Reprise: "WOULD YOU"

DON
HE HOLDS HER IN HIS ARMS
WOULD YOU, WOULD YOU
HE TELLS HER OF HIS CHARMS
WOULD YOU, WOULD YOU

THEY MET AS YOU AND I
BUT THEY WERE ONLY FRIENDS

(THEY kiss as the music continues
and the lights fade.

The sound booth rides off left and the
projection screen flies out revealing
the blue velvet backdrop and an open
stage. As soon as the sound booth clears,
LINA's Dressing Room slider rides on left.
the lights come up downright as LINA and
ZELDA enter and we move into:)

Scene 3

Somewhere on the lot.

At rise: LINA and ZELDA enter right.

LINA
Zelda, you know, you have to see things with your own eyes
to believe it. If you hadn't opened my eyes, I'd still be
walkin' around in the dark.

ZELDA
That's what friends are for ...

LINA
You're a real pal.
(Puts her hand on ZELDA's shoulder.
ZELDA does the same)
This business is a jungle. It's dog-eat-dog. Vultures waiting
to eat your carcass before you're dead. And how about that
little snake in the grass?

ZELDA
I told ya'.

LINA
You were right. And I wasn't going to believe you.
(Lights come up on LINA's dressing room.
SHE crosses to slider)
Can you imagine what lies she must have told him about me?
Me -- his fee-an-see! The girl he's gonna' marry! You read
all about it.

ZELDA

Sure. You must be broken hearted.
(Unzips LINA's dress)

LINA

Yeah, I'm crushed. But I'm not takin' this lyin' down.
Lina Lamont is no fool, you know.
(LINA starts to take off her dress)
I'm callin' my lawyer. I'm callin' my agent. I'm callin'
my mother! I'm a big star!
(SHE raises her arms and her dress
falls to the ground)

ZELDA

(Picking up dress; hangs it on screen)
You are, Lina. You got rights.

LINA

(As ZELDA helps her on with peignoir)
I owe my public. Just thinking of that alone makes me ill.

ZELDA

Now don't make yourself sick.

LINA

Zelda, how can you say that? Think of all those people
when they find out they're using someone else's voice instead
of mine -- and what's wrong with my voice anyway?!

ZELDA

Nothing. Absolutely nothing.

LINA

Yeah, ain't it the truth.
(SHE crosses to mirror)

ZELDA

Don't let it upset you, honey. I gotta' go.
(SHE starts out rights. Stops)
Now stay calm. You know how it makes you sweat.
(SHE starts out again)
And remember. Last time you got hives.
(SHE starts out again)

LINA

Zelda!
(ZELDA turns and THEY reach out to
each other in a long distance version
of their previous business:

LINA/ZELDA

(Reaching to each other)
Pals!
(ZELDA exits right. LINA sits
down at her dressing table and looks
into the mirror. MUSIC IN)

LINA

(Into mirror)

I'm beautiful, ain't I?... Yeah... And I'm talented. Ain't I?...
Yeah... If you was a man, you could fall in love with me...
Yeah... And would you ever be unfaithful? ... NEVER! ... You'd
always adore me? ... Always! ...

(SHE laughs. Then suddenly depressed)

I don't understand it.

Number: "WHAT'S WRONG WITH ME?"

WHAT'S WRONG WITH ME?
WHY DOESN'T HE KISS ME?
HE HAS THE CHANCE
FOR A ROMANCE
WHAT'S WRONG WITH ME?

WHAT'S WRONG WITH ME?
HOW COME I DON'T THRILL HIM?
HE DOESN'T FEEL
MY SEX APPEAL
WHAT'S WRONG WITH ME?

MAYBE I'M MUCH TOO EXCITING
AT DINNER HE DON'T EVEN FLIRT
I KNOW I'M TRULY INVITING
SO WHY DON'T HE STAY FOR DESSERT

HE ASKED ME OUT IN THE MOONLIGHT
TO LINGER AND TO ROAM
I THOUGHT HE'D TAKE ME IN HIS ARMS
BUT HE JUST TOOK ME HOME

WHAT'S WRONG WITH HIM?
HE'S LOST HIS LIBIDO
I GOT THE URGE
SO WHY DON'T HE SPLURGE
WHAT'S WRONG WITH HIM?

WHAT'S WRONG WITH HIM?
WE SHOULD BE OUT DANCING
I'M HOT TO TROT
HE'D RATHER NOT
WHAT'S WRONG WITH HIM?

THERE'S THINGS MORE IMPORTANT THAN DICTION
SO A GIRL CAN'T SAY CAHN'T

I said it!

WHY IS HE CAUSING SUCH FRICTION
WHEN HE COULD BE MR. LAMONT?

LINA (Continued)

WHAT'S WRONG WITH ME?
 WHY ALL THIS CONFUSION
 I'M QUITE A GIRL
 A REAL CULTURED PEARL
 WHAT'S WRONG WITH ME?

 I AIN'T SO DUMB
 THIS PEACH AIN'T A PLUM
 WHAT'S WRONG WITH HIM?
 WHAT COULD POSSIBLY BE WRONG WITH HIM?
 TELL ME WHAT'S WRONG WITH ME?
 NOTHIN'!

(BLACKOUT.

LINA's Dressing Room rides off left as SIMPSON's office rides on right and the studio lot scrim flies in behind.. We move into:)

Scene 4

R.F. SIMSPON's office.

At rise: R.F. is pacing in front of his desk.
 DEXTER stands deep in thought. COSMO enters hurriedly.

COSMO

You sent for me, boss?

SIMPSON

Where's Don?

COSMO

I think he's working with Kathy Selden.

SIMPSON

So that's the problem. Hurricane Lina just stormed through here. Good thing I was in the inner office, casting. So Lina found out. She's upset?

(DEXTER and COSMO exchange glances)

COSMO

A little.

DEXTER

(Changing the subject)

Say, R.F., have you seen the new footage of the "Would You" number?

SIMPSON

That Selden girl is great, no matter what Lina says.

(COSMO and DEXTER look relieved)

When the picture is released, I'm going to give her a big build-up! How much is there left to do?

COSMO

We're still trying to crack that big production number, boss.

SIMPSON

(Pulling a brilliant idea from the skies)

Tap dancing.

DEXTER

Huh.

SIMPSON

We've got to have - tap dancing!

DEXTER

We can't have tap dancing. The picture takes place during the French Revolution.

SIMPSON

(Determined)

We've got to have tap dancing!

COSMO

We've got to have tap dancing!

SIMPSON

(To DEXTER)

See.

COSMO

Uhm.

(HE thinks, with exaggerated movements. Then, HE's got it. HE describes his idea with mounting excitement)

COSMO

How's this. We throw a modern section into the picture. The hero is a young Broadway hoofer. Right?

SIMPSON

Right!

COSMO

He sings and dances. Right?

SIMPSON

Right!

COSMO

One night backstage, he's reading The Tale of Two Cities between numbers, see? A sandbag falls on his head and - viola! - he dreams he's back in the French Revolution. Right?

(DEXTER shakes his head, as if to indicate it will never work)

SIMPSON

(After a pause)

Sen-saytional!!!

DEXTER

Excuse me, Cosmo. But how are you going to do that?

COSMO

Close your eyes - close your eyes - and imagine this. . .

(THEY close their eyes)

Number: "BROADWAY MELODY"

COSMO

DON'T BRING A FROWN TO OLD BROADWAY

YOU'VE GOT TO CLOWN ON BROADWAY

(Velour flies out)

YOU'RE TROUBLES THERE ARE OUT OF STYLE

(Desk rides off right; DEXTER and SIMPSON exit)

'CAUSE BROADWAY ALWAYS WEARS A SMILE

(Lights bleed through scrim)

A MILLION HEARTS BEAT QUICKER THERE.

A MILLION LIGHTS THEY FLICKER THERE

NO CLOUDS OF GREY ON THAT GREAT WHITE WAY

THAT'S THE BROADWAY MELODY.

(The scrim flies out revealing the CHORUS standing
in three groups in front of the lit Broadway drop)

GOTTA DANCE

(GROUP #1 DANCE BREAK)

GOTTA DANCE

(GROUP # 2 DANCE BREAK)

CHORUS

GOTTA DANCE

GOTTA DANCE

GOTTA DANCE

GOTTA DANCE

GOTTA DANCE

(DANCE SECTION. THEY chant)

BROADWAY RHYTHM, BROADWAY RHYTHM

BROADWAY RHYTHM, BROADWAY RHYTHM

BROADWAY RHYTHM, BROADWAY RHYTHM

(DON dances on from up left)

DON

BROADWAY RHYTHM, IT'S GOT ME

EVERYBODY DANCE

BROADWAY RHYTHM, IT'S GOT ME

EVERYBODY DANCE

DON (continued)

OUT ON THE GAY WHITE WAY
IN EACH MERRY CAFE
ORCHESTRAS PLAY
TAKING YOUR BREATH AWAY
WITH A

BROADWAY RHYTHM
IT'S GOT ME
EVERYBODY SING AND DANCE

OH, THAT BROADWAY RHYTHM
OH, THAT BROADWAY RHYTHM
WHEN I HEAR THAT HAPPY BEAT
FELL LIKE DANCING DOWN THE STREET
TO THAT BROADWAY RHYTHM
WRITHING, BEATING, RHYTHM

CHORUS

GOTTA' DANCE

DON

GOTTA' DANCE

CHORUS

GOTTA' DANCE

DON

GOTTA' DANCE

(LONG DANCE BREAK. Then:)

DON & CHORUS

OUT ON THE GAY WHITE WAY
IN EACH MERRY CAFE
ORCHESTRAS PLAY TAKING YOUR BREATH AWAY
WITH A
BROADWAY RHYTHM

(Dance break)

BROADWAY RHYTHM

(Dance break)

BROADWAY RHYTHM

IT'S GOT ME

EVERYBODY SING.....

AND.....

DANCE.....

(Final dance break)

DANCE!

(APPLAUSE. As the applause breaks, the music starts again as the COMPANY tap slowly upstage and pose in a final tableau. COSMO and SIMPSON enter stage right)

COSMO

(Huffing and puffing, as if HE's acted out the entire number)

Well, boss, what do you think?

SIMPSON

It's a little hard to imagine. Could you tell it to me again?

(COSMO looks at him and faints dead away from exhaustion.)

(BLACKOUT. A spot pickups Dora Bailey downleft)

DORA

(At microphone)

Hello, out there! This is Dora Bailey talking to you in front of Graumann's Chinese Theatre in Hollywood. What a night! Every star is at the premiere of Monumental Picture's "The Dancing Cavalier". Once again, we reunite those immortal screen lovers Don Lockwood and Lina Lamont in their first all talking, all singing, all dancing musical romance. It is an event that will go down in cinema history.

(BLACKOUT)

Scene 5

Outside Graumann's Chinese Theatre, Hollywood Boulevard. The lights comes up D.R. where R. F. SIMPSON and DEXTER are waiting in the wings while the film is in progress.

DEXTER

They're loving it, R.F. They're loving it.

SIMPSON

Of course they're loving it. This is an R.F. Simpson production.

(ROD enters reading a newspaper, aghast. SIMPSON and DEXTER notice him, and wait to hear what HE has to say)

SIMPSON

(Finally)

Well?

ROD

"Monumental Pictures wildly enthusiastic over Lina's singing pipes and dancing stems."

SIMPSON

I never said that!

ROD

"Premiere tomorrow night to reveal Lina Lamont big musical talent." Boss you can't pull a switch like this on the publicity department! We were all prepared for the campaign on Kathy Selden.

SIMPSON

Now, wait a second - I don't know anything about this. I had nothing to do with it!

ROD

Well, what are we going to do?

(LINA flounces in right, dressed in evening gown)

LINA

Nothing! You wouldn't want to call the papers and say Lina Lamont is a big fat liar!

SIMPSON

Lina! Did you send that stuff out?

LINA

(Very pleased with herself)

I gave an exclusive story - to every newspaper in town.

SIMPSON

Lina, you'll never get away with this. Rod, call the newspapers back.

LINA

I wouldn't do that if I were you, R.F.

SIMPSON

Don't tell me what to do, Lina.

LINA

What do you think I am? Dumb or somethin'? I had my lawyers go over my contract.

SIMPSON

Contract?

LINA

Yeah -- and I control my publicity -- not you.

SIMPSON

(Angrily)

Yeah?

LINA

Yeah! The studio's responsible for every word printed about me.
And if I don't like it, I can sue.

(pronounced "syoo")

SIMPSON

(Shaken)

What?

LINA

I can syoo! If you tell the papers about Kathy Selden, it would be
(Very grandly, like an elocution student)
"Determentaland deleterious to my caareer." I could syoo you for
the whole studio!

(Hands HIM a contract open to a certain page)

SIMPSON

(On the defensive)

That's a lot of nonsense.

LINA

It says so right here.

(Shows HIM; HE reads to himself)

"Contract dated June 8, 1925 -- paragraph thirty-four --
subdivision letter A -- the party of the first part --" That's me!

SIMPSON

You win, Lina. Satisfied?

(ROD and DEXTER exit right. LINA stops SIMPSON)

LINA

Only one little thing more.

SIMPSON

(Crossing back)

Yeah? Want me to change the name of the stuido to "Lamont Pictures
Incorporated"?

LINA

Oh R.F., you're cute. No, I was just thinkin'...

(Crossing left)

You've given this girl a part in Zelda's picture, and you're gonna
give her an even bigger one in the next...

SIMPSON

So?

LINA

(Crossing back to R.F.)

So! If she's done such a great job doublin' for my voice, don't you think she'd better go on doing just that -- and nothing else!

SIMPSON

(Bursting out)

Lina, you're out of your mind!

LINA

(With an edge)

After all, I'm still more important to the studio than she is.

SIMPSON

Lina, I wouldn't do that to her in a million years. Why, you'd be taking that girl's career away --

LINA

(Savoring the thought)

Yeah.

SIMPSON

People don't do things like that!

LINA

(Pulling herself to full height)

People! People! I ain't people! I'm a...

(SHE searches in the papers SHE is holding for the quote SHE wants and reads it triumphantly)

-- "shimmering, glowing star in the cinema firmamint!"

(SHE slams the newspaper into SIMPSON's stomach and exits right.

BLACKOUT)

Scene 5-B

Inside the theatre. The Graumann's house scrim flies out as we see final moments of "The Dancing Cavalier". The MANSERVANT is holding the VILLAIN captive. DON rushes in through the gate and forgives the villain)

LINA (on screen)

(With KATHY's voice)

Oh, Pierre.

VILLAIN (on screen)

Milady, can you ever forgive me?

LINA (on screen)
 (KATHY's voice)
 Yes, I can. Yes, I can.

DON (on screen)
AND WOULD I DARE TO SAY
YOU'LL MARRY ME SOMEDAY.

LINA (on screen)
 (KATHY's voice)
 YES, YES, I WOULD.

DON & LINA (on screen)
YES, WE COULD. YES, WE SHOULD.

ALL (on screen)
YES, THEY COULD. YES, THEY SHOULD. YES, THEY WOULD.

(It is the end of the movie. On pre-recorded soundtrack we hear a wild ovation and AUDIENCE reactions: "He's great!" "They're terrific!" "Don! Lina!" etc.)

As the screen is fading Center Stage,
a curtain closes in front of the screen
and lights come up backstage, Downstage
Right.

Scene 5-C

Backstage and on stage of the Graumann's Chinese Theatre immediately following the premiere. The AUDIENCE applause continues throughout the scene.

At rise: Downstage Right (Backstage)
we find DON, LINA, SIMPSON and ROD.

LINA
(With a triumphant glint in her eye)

Listen to them! We're a sensation! It's the biggest thing since Ben Hur!

ROD
Lina, you were terrific. Lockwood and Lamont are gonna be
greater than ever!

DON
(A little disturbed but happy)
It was good, wasn't it?

SIMPSON

(Also a little disturbed)

Wonderful, Don! It worked! The public loves you two --

LINA

(Exuberantly)

You're darn tootin' they do!

ROD

They're screaming. Go out there and take a bow.

(DON and LINA exit onto stage. KATHY
and COSMO enter)

SIMPSON

(Rushing to THEM; sincerely)

Congratulations, kids! It's a real smash! We owe a lot to you.

KATHY

(Warmly)

Thanks.

(DON and LINA come off into the wings)

DON

(Rushing to KATHY)

Kathy!

(THEY embrace; HE continues)

We made it!

KATHY

Don -- it's a miracle.

COSMO

Great, Don!

(To LINA)

Lina, you were fabulous. You sang as well as Kathy Selden.

LINA

(Meaningfully)

Yeah. And I'm going to for a long time!

DON

(Turning to her suspiciously)

Hey, what do you mean?

LINA

(Snapping it out triumphantly)

I mean she's gonna keep right on doubling for me.

DON

(Tensely)

Listen, Lina. I thought that was what was cooking under those bleached curls of yours. Now get this. Kathy's got a career of her own. We only did this just to save this one picture.

LINA

(Very coyly)
Hmmm. that's what you think!

ROD

Come on. Come on! They're tearing the house apart. Go on. Take another bow. Go on!

(LINA runs out to stage for another bow and DON follows angrily)

COSMO

(To SIMPSON)
Lina's getting a little carried away, isn't she, boss?

SIMPSON

(Uncomfortably)
Yes. Yes, she is.
(DON and LINA re-enter from stage)

DON

(To LINA; bursting with rage)
Listen, you boa constrictor. Don't get any fancy ideas about the future.
(To SIMPSON)
Tell her, R.F.

LINA

(Cutting in savagely as SIMPSON fumbles for words)
Never mind, R.F. Listen to that applause out there! It's for me! For Lina Lamont! Wait till the money starts rolling in! You're not gonna give all that up cause a little nobody who nobody ever heard nothing about don't wanna be my voice.

ROD

(Quickly; to the befuddled SIMPSON)
She's got something there, boss. It's a gold-mine! You got no choice.

KATHY

(Cutting through)
Part of that choice is mine, Miss Lamont! I just won't do it!

LINA

(With heavy sarcasm)
You got a five-year contract, honey. You'll do what R.F. says!

DON

(Angry and incredulous, to SIMPSON)
Well, what's the matter, R.F.? Why don't you tell her off?

SIMPSON

I. . . I. . . don't know. . . I. . . I'm confused. . . This thing is so big. . . I. . .

ROD

Come on! They're tearing the house apart! Go on, go on. Take another bow.

(DON and LINA go on stage, LINA flouncing out triumphantly and DON in a black rage)

COSMO

(To SIMPSON with quiet contempt)

I once gave you a cigar. Can I have it back?

SIMPSON

Now wait a minute, Cosmo...

(DON and LINA re-enter from stage)

LINA

(With wild ecstasy)

Listen to them. I'm an avalanche!

(To KATHY, in a taunting, six-year old manner)

Ha, Selden. You're stuck!

DON

(To SIMPSON with icy fury)

Look, R.F., if this happens, you can just get yourself another boy. I won't stand for it.

SIMPSON

(Pleadingly)

Oh, Don!

KATHY

(Frightened)

Don!

DON

I mean it. You'll make your Lockwood-Lamont Pictures without Lockwood.

LINA

(With superb, sweeping contempt)

So, who needs you? I'll be twice as big without you! They'd come to see me if I played opposite a monkey.

SIMPSON

Just a minute, Lina. Don's a smash, too. I'm still running this studio.

LINA

I'm not so sure. You're the big Mr. Producer, always running things. Running me! Well, from now on I'm running me. as far as I'm concerned, I'm running the studio!

SIMPSON

Lina, I think you've gone a little too far.

LINA

(Arrogantly)

Ha!

(During this we hear cries of
"Speech! Speech!" from the off-stage
AUDIENCE)

ROD

The speech, Don. They're yelling for a speech.

LINA

(Blowing her top to DON)

A speech? Yeah? Well, everybody's always making speeches
for me. Well, tonight for the first time I'm gonna do my
own talking. I'm gonna make the speech.

ROD

No, please, Lina. Don't.

(DON and COSMO exchange a quick look)

DON

(Bland and sincere)

Just a minute, Rod. This is Lina's big night. And she's
entitled to do the talking. Right?

COSMO

Right!

LINA

(Savagely)

You're darn right. Right!

(Triumphantly, SHE dashes out on
stage, in front of the curtain.
DON exchanges a pleased look with
COSMO. Applause comes up)

LINA

Ladies and gentlemen, I can't tell you how thrilled we are
at your reception for "The Dancing Cavalier," our first
musical picture together. If we bring a little joy into
your humdrum lives it makes us feel our hard work hasn't
been in vain for nothing. Bless you all.

(During the speech we hear voices
in AUDIENCE murmuring surprise at
LINA's flat, nasal voice)

VOICE OF MAN

(In audience)

Hey, you didn't sound that way in the picture!

(Suddenly a VOICE rings out from the balcony)

VOICE FROM BALCONY

Hey, cut the talk, Lina. Sing!

(All through the house the AUDIENCE picks up the cry of "Sing! Sing! Sing!" As LINA hears the audience calling SHE suddenly looks very frightened and horrified. SHE attempts to cover with a sickly smile)

VOICES

Sing, Lina! Sing a song!

(LINA looks trapped, then gestures to the audience, indicating "Just a moment," and, attempting to smile graciously, runs to the wings)

LINA

(To ALL in the wings)

What am I gonna do? Tell 'em I gotta cold? A frog or somethin?

ROD

Yeah. That's right.

DON

(With a glint in his eye)

Wait a second! Cosmo, R.F. I've got an idea.

(DON, SIMPSON and COSMO go into a huddle as CROWD VOICES off stage continue to shout "Sing! Sing, Lina!")

LINA

(Beside herself)

What am I gonna do? What am I gonna do?

(SIMPSON, DON and COSMO break huddle)

SIMPSON

(Also with a newly-acquired glint)

Lina, we've got it. It's perfect!

(To ROD)

Rod, get a microphone and set up back of that curtain.

(To LINA)

Kathy will stand back there and sing for you.

KATHY
(Shocked)

Don!

DON
You've got to do it, Kathy. This thing is too big.

COSMO
(Excitedly)
Yeah, Lina's bigger than all of us. Nothing must stand in the way.

LINA
(Hopefully)
You mean she'll be back of the curtain, singin... and I'll be out front, making with the mouth like in the picture?

COSMO
That's it!

KATHY
I'll never do it.

LINA
She's gotta do it.

SIMPSON
Of course she's gotta do it. She's got a five-year contract with me! Get over to the microphone, Miss Selden.

DON
You heard him, Kathy. Do it.

KATHY
(Turning on him with hatred)
Alright. I'll do it, Don. But I'll never see you again -- on or off the screen.

COSMO
Your audience awaits.

(KATHY exits behind the curtain)

LINA
(With great joy)
Well, at last somebody's gettin' some sense around here. Thank you, Donnie.

(SHE flounces out on stage, smiling and composed, to the mike in front of the curtain as the applause dies down. There is an orchestra in the pit with ORCHESTRA LEADER.

ORCHESTRA LEADER

(In pit)

Miss Lamont, Miss Lamont! What are you going to sing?

(LINA looks hesitant for a moment.
SHE steps back to the curtain)

KATHY

(Whispering through the curtain)

"Would You."

(LINA moves downstage)

LINA

(To ORCHESTRA LEADER)

"Would You."

ORCHESTRA LEADER

Miss Lamont! What key?

(LINA again inches her way back
to the curtain)

KATHY

(Behind curtain)

C.

(LINA comes down front again)

LINA

C.

(The ORCHESTRA goes into the song.
From the front we see LINA apparently
singing. The illusion is perfect)

LINA

(With KATHY's voice)

HE HOLDS HER IN HIS ARMS
WOULD YOU, WOULD YOU.
HE TELLS HER OF HER CHARMS
WOULD YOU, WOULD YOU.

THEY MET AS YOU AND I
BUT THEY WERE ONLY FRIENDS.
BUT BEFORE THE STORY ENDS...

(In the wings, we see SIMPSON, DON and
COSMO watching. The THREE MEN are
standing next to the curtain ropes. THEY
go to the pulley and raise the curtain.
KATHY is now in full view of the audience.
The CROWD starts laughing, but LINA
continues, oblivious to what is happening)

LINA
(With KATHY's voice)
HE'LL KISS HER WITH A SIGH
WOULD YOU, WOULD YOU.

(COSMO goes out onstage and,
pushing KATHY aside, picks up
the song)

IF THE GIRL WERE I
WOULD YOU, WOULD YOU.

(We see LINA for a second or two
with this masculine voice seeming
to come out of her throat. Then,
horrified, SHE stops and dashes
offstage. KATHY runs down the aisle
through the audience to escape. DON
runs out on the stage)

DON
(Calling after her)
Kathy!

(SHE continues running up the aisle)

Ladies and gentlemen, stop that girl! That girl running up
the aisle. Stop her! That's the girl whose voice you heard
and loved tonight. She's the real star of the picture.
Kathy Selden!

(KATHY stops in the aisle.
DON begins to sing)

Reprise: "YOU ARE MY LUCKY STAR"

YOU ARE MY LUCKY STAR
I SAW YOU FROM AFAR.
TWO LOVELY EYES
AT ME THEY WERE GLEAMING
BEAMING

(KATHY slowly turns toward him)

KATHY
I WAS STAR STRUCK.

DON
(Coming down steps; getting her)
YOU'RE ALL MY LUCKY CHARMS.
(Taking her up on stage)

KATHY
I'M LUCKY IN YOUR ARMS.

BOTH
 (Center stage)
 YOU'VE OPENED HEAVEN'S PORTAL
 HERE ON EARTH FOR THIS POOR MORTAL.
 YOU ARE MY LUCKY STAR.

(THEY look at each other, hug
 and kiss.

From Stage Left and Right, the
 DANCERS and SINGERS enter, all
 dressed in yellow slickers, carrying
 umbrellas as KATHY and DON disappear
 Upstage through the curtain.

Reprise: "SINGIN' IN THE RAIN"

CHORUS

DO DE DOO DOO
 DO DE DOO DOO
 DO DE DOO DOO

I'M SINGIN' IN THE RAIN
 JUST SINGIN' IN THE RAIN
 WHAT A GLORIOUS FEELIN'
 I'M HAPPY AGAIN.

I'M LAUGHING AT CLOUDS
 SO DARK UP ABOVE,
 THE SUN'S IN MY HEART
 AND I'M READY FOR LOVE.

LET THE STORMY CLOUDS CHASE
 EVERYONE FROM THE PLACE,
 COME ON WITH THE RAIN
 I'VE A SMILE ON MY FACE.

I'LL WALK DOWN THE LANE
 WITH A HAPPY REFRAIN,
 JUST SINGIN'
 SINGIN' IN THE RAIN.

(We hear the sound of the rain Upstage.
 The SINGERS and DANCERS move Stage Left
 and Right as the curtain opens to reveal
 a street where it is really raining.
 Also dressed in yellow slickers, holding
 up umbrellas are DON, KATHY and COSMO.
 The music continues with a key change and
 ALL sing and dance)

ALL
I'M SINGIN' IN THE RAIN
JUST SINGIN' IN THE RAIN
WHAT A GLORIOUS FEELIN'
I'M HAPPY AGAIN.

I'M LAUGHIN' AT CLOUDS
SO DARK UP ABOVE,
THE SUN'S IN MY HEART
AND I'M READY FOR LOVE.

LET THE STORMY CLOUDS CHASE
EVERYONE FROM THE PLACE,
COME ON WITH THE RAIN
I'VE A SMILE ON MY FACE.

I'LL WALK DOWN THE LANE
WITH A HAPPY REFRAIN,
JUST SINGIN'
SINGIN' IN THE RAIN.

(CURTAIN)

END OF ACT II

CURTAIN CALLS

THE RAIN SEQUENCE

The Broadway production of SINGIN' IN THE RAIN used a self-contained wagon set on which the center portion or "street" was lower than the surrounding "sidewalk." This contained the real water used in the rain sequence at the end of Act I which was re-circulated by pumps as it fell and drained out of the bottom of the wagon.

Where conditions prohibit the use of real water or the torrential downpour used on Broadway, the indication of rain can be achieved by several mechanical effects:

one (or a combination of) mirrored ball(s), rotating at a relatively fast pace. This effect is heightened if the actor's face is picked out with a pin-spot;

a motorized "rain-wheel" attachment on a regular ellipsoidal instrument (LEKO);

paper and/or metallic confetti is also a possibility, especially in combination with one of the above options. In this case, stagehands with brooms or vacuums during intermission are an absolute necessity!;

a tape loop of rain projected from the rear of the stage on a scrim backdrop;

carefully placed and hidden troughs of water in which DON can stamp during the song can also be used with any of the above techniques to create the desired wetness for the actor himself.

Please note: if actual water is used for the rain sequence, it should be warm, otherwise the actor playing DON will complicate production by catching cold in the middle of the run.

THE FILM SEQUENCES

Where conditions do not allow for pre-recorded film sequences, the effect of film can be achieved by using a duplicate set of actors, dressed in appropriate black and white (or sepia tone) costumes and makeup on a separate part of the stage (possibly elevated and/or behind a fine, back-lit, framed scrim). Use of a stroboscope will give the desired flickering effect. Forward projected still photography of the titles (either from standard transparencies or by epidioscope from opaque originals) onto the scrim will emulate the required effect of titles in the silent film scenes.

MUSICAL NUMBERS

DON:

#	Title	Page
3	Fit As A Fiddle	1
7	You Stepped Out Of A Dream	2
10	You Stepped Out Of... - Reprise	8
15	You Were Meant For Me	15
15A	You Were Meant... - Playoff	17
16	Moses Supposes	17
20	Good Morning	21
21	Singin' In The Rain	24
25	Don's Would You	27
27	Broadway Melody	31
31	Lucky Star - Reprise	38
32	Finale - Singin' In The Rain	39
33	Bows	41

COSMO:

#	Title	Page
3	Fit As A Fiddle	1
11	Make 'Em Laugh	8
16	Moses Supposes	17
20	Good Morning	21
30	Lina's Would You	36
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GIRLS:

#	Title	Page
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KATHY:

#	Title	Page
9	All I Do Is Dream Of You	6
14	Lucky Star	13
20	Good Morning	21
24	Kathy's Would You	26
30	Lina's Would You	36
31	Lucky Star - Reprise	38
32	Finale - Singin' In The Rain	39
33	Bows	41

LINA:

#	Title	Page
26	What's Wrong With Me?	28
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PRODUCTION TENOR:

#	Title	Page
13	Beautiful Girl	11

CHORUS:

#	Title	Page
7	You Stepped Out Of A Dream	2
20	Moses Reprise	20
27	Broadway Melody	31
32	Finale - Singin' In The Rain	39
33	Bows	41

3. FIT AS A FIDDLE

1 [MODERATE 2]

COSMO DON

1 2 3 4

FIT AS A FID-DLE REA-DY FOR LOVE, I COULD JUMP O- VER THE MOON UP A- BOVE.

5 6 7 8

FIT AS A FID-DLE AND REA- DY FOR LOVE.

9

10 11 12

HAVE-N'T A WOR-RY HAVE-N'T A CARE FEEL LIKE A FEA-THER THAT'S FLOATING ON AIR.

13 14 15 16

FIT AS A FID-DLE AND REA- DY FOR LOVE. SOON THE

17

18 19 20

CHURCH BELLS WILL BE RING-IN' AND WE'LL MARCH WITH MA AND PA. HOW THE

21 22 23 24

CHURCH BELLS WILL BE RING-IN' WITH A HEY NON-NY NON-NY AND A HA-CHA-CHA.

25

26 27

HI DID-DLE DID-DLE, MY BA-BY'S O. K. ASK ME A RID-DLE AND

2.

28 WHAT DOES SHE SAY?— 29 FIT AS A FID-DLE AND 30 REA - DY FOR

31 LOVE.

33 DANCE 41 SLIGHTLY FASTER 49 57

65 BRIGHTER 73 15

7. YOU STEPPED OUT OF A DREAM

A B 1 DON' 2 3 3 4 3

YOU STEPPED OUT OF A DREAM YOU ARE TOO

5 6 3 7 8 3

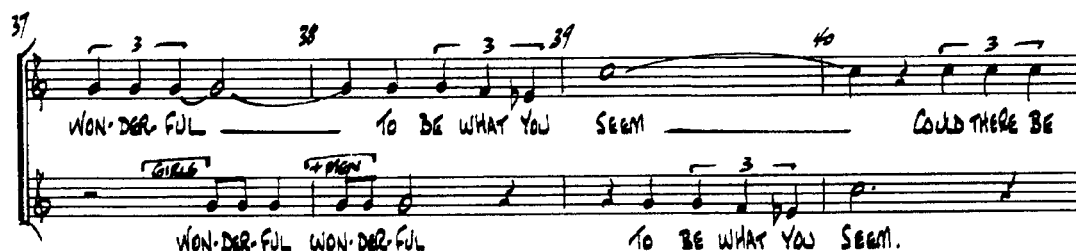
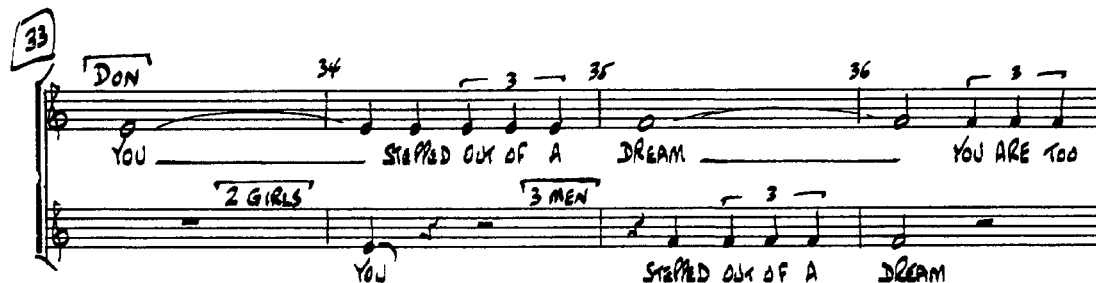
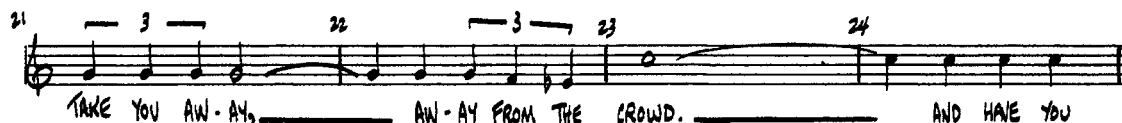
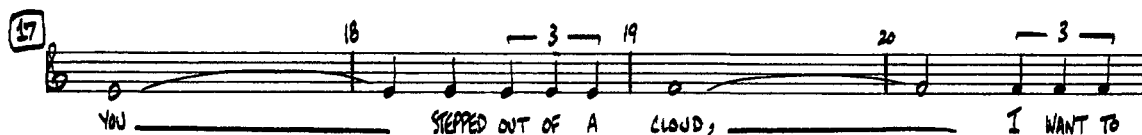
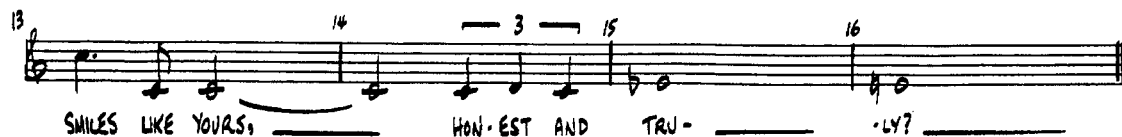
WON - DER - FUL TO BE WHAT YOU SEEM. (DIALOGUE) COULD THERE BE

9 (A TEMPO) 10 3 11 12 3

EYES LIKE YOURS? COULD THERE BE UPS LIKE YOURS? COULD THERE BE

(KATNY: "I'M SORRY I DIDN'T RECOGNIZE YOU. I SHOULD HAVE MY EYES EXAMINED."
LEON: "THEY LOOK ALRIGHT TO ME.")

3.



4.

41

42 43 44

EYES LIKE YOURS COULD THERE BE LIPS LIKE YOURS COULD THERE BE

EYES LIPS

45 46 47 48

SMILES LIKE YOURS HON-EST AND TRU- LY?

SMILES

RALL.

49 DON CONDUCTS CHORUS

50 sub 2

f YOU STEPPED OUT OF A

YOU

51 IN ONE DON

52 3

CLOUD - DAH I WANT TO

CLOUD - DAH

53 EASY [CLAPS]

54 55 56

TAKE YOU A- WAY A- WAY FROM THE

57 58 59

CROWD [SPOKEN:] AND HAVE YOU

V.S.

5.

60 IN 1

61 62 3 63 (SUNG) 3

ALL TO MY - SELF A - LONE AND A - PART OUT OF A

64 RALL. IN 4 65 66 TEMPO I° 67 (CHORUS:)

DREAM SAFE IN MY HEART AND HAVE HIM

68 69 70 3 71 (SWEETLY) 3

ALL TO HIM - SELF A - LONE AND A - PART OUT OF A

72 (DOW:) 73 74 75

DREAM SAFE IN MY HEART

76 77 78 3 79 3

DREAM SAFE IN MY HEART AND HAVE YOU

76 R. Mosso 77 78 3 79 3

ALL TO HIM - SELF A - LONE AND A - PART OUT OF A

80 RALL... 81 82 83

DREAM SAFE IN HIS HEART

6.

8a → 9. ALL I DO IS DREAM OF YOU

INTRO

MOD 2

(DIALOGUE)
(ETHEL BARRYMORE)

SEGUE AS ONE ↗

1 KATHY & GIRLS:

2 3 4

ALL I DO IS DREAM OF YOU — THE WHOLE NIGHT THROUGH —

5 6 7 8

WITH THE DAWN — I STILL GO ON — DREAM-ING OF YOU — YOU'RE

9 10 11 12

EV - 'RY THOUGHT, YOU'RE EV - 'RY-THING, YOU'RE EV - 'RY SONG I EV - ER SING —

13 14 15 16

SUM - MER WIN - TER AUT - UMN AND SPRING. AND

17 18 19 20

WERE THERE MORE THAN TWEN - TY FOUR — HOURS — A DAY —

21 22 23 24

MAY BE SPENT — IN SWEET CON - TENT — DREAM - ING A - WAY — WHEN

25 26 27 28

SKIES ARE GREY, — WHEN SKIES ARE BLUE, — MORN - ING, NOON AND NIGHT - TIME TOO —

7.

29 30 31 32

ALL I DO THE WHOLE DAY THROUGH IS DREAM OF YOU.

33 41 49 55 (VOICE)

YOU'RE THE CATS ME-OW!-

57 TPT SOLO

(61) (VOICE) (62) (63) (64)

ALL I DO THE WHOLE DAY THROUGH IS DREAM OF YOU.

65 TPTS

SEGUE

ALL I DO - PLAYOFF

1 2

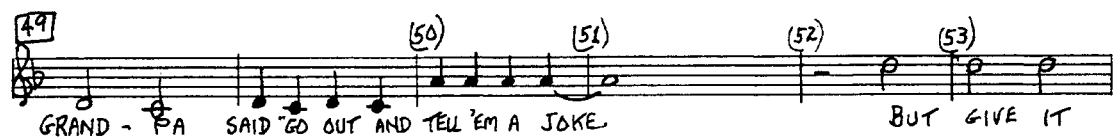
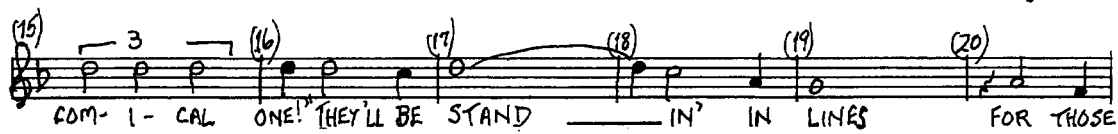
(3) (VOICE) (4) (5) (6)

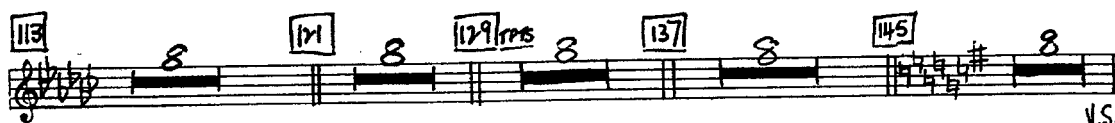
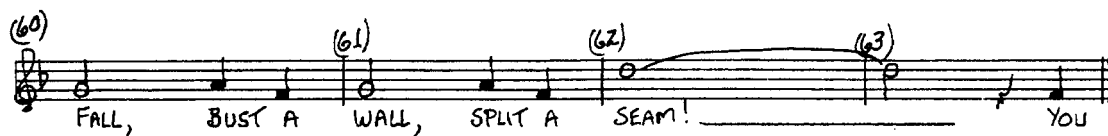
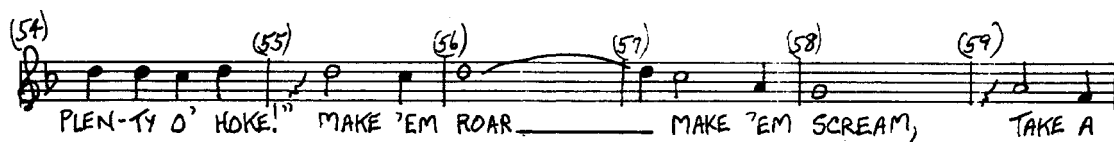
ALL I DO THE WHOLE DAY THROUGH IS DREAM OF YOU.

#11. MAKE 'EM LAUGH

(CUE:) "BEFORE WE WAS LED TO GUILLOTINE"

Handwritten musical notation for the lyrics "DAD SAID 'BE AN ACTOR, MY SON; BUT BE A". The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The notes are: D4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics are written below the staff: "DAD SAID 'BE AN ACTOR, MY SON; BUT BE A". Above the staff, measure numbers 9 through 14 are written in parentheses.





153 8 161 8 169 11 180 8

181 182 183 184

LAUGH! MAKE 'EM LAUGH! MAKE 'EM

185 186

LAUGH! MAKE 'EM

187 (Slow 2) 188 189 190

LAUGH! — MAKE 'EM LAUGH! — MAKE 'EM LAUGH! —

#13. BEAUTIFUL GIRL

A-B 2 C-D 2 E-F 2 G-H 2

1 PRODUCTION TENOR:

2 3 4

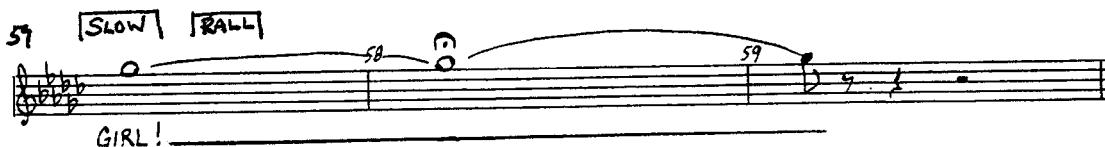
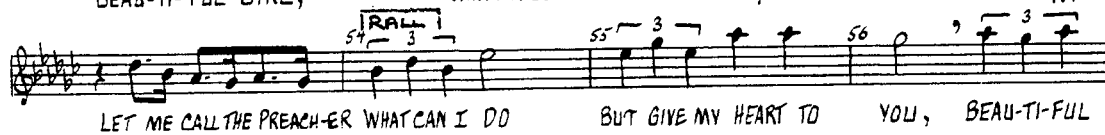
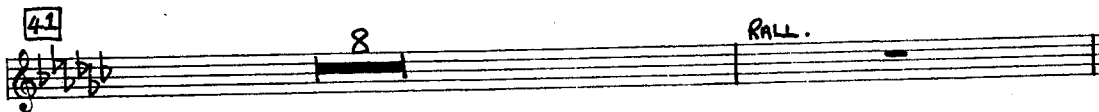
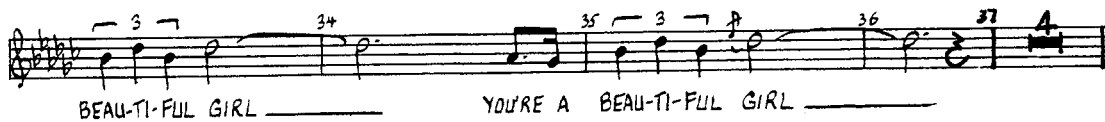
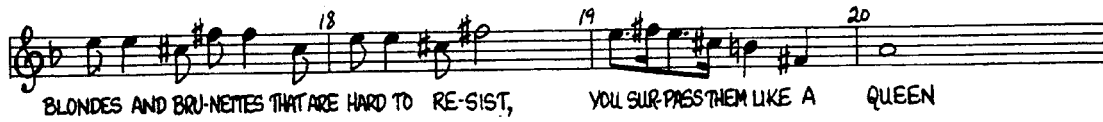
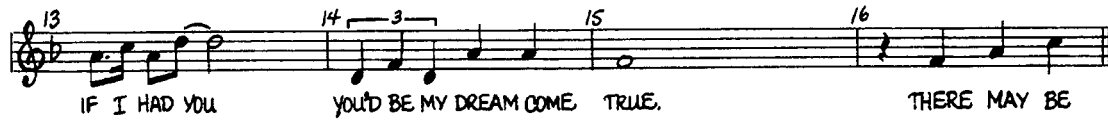
BEAU-TI-FUL GIRL YOU'RE A LOVE-LY PIC-TURE, BEAU-TI-FUL GIRL YOU'RE A GOR-GE-ous MIX-TURE

5 6 7 8

OF ALL THAT LIES UN-DER THE BIG BLUE SKIES. MY HEART CRIES.

9 10 11 12

BEAU-TI-FUL GIRL YOU'RE A DAZZLING EYE-FUL BEAU-TI-FUL GIRL, I COULD NEVER TRI-FLE



#14. LUCKY STAR

16 **RUBATO** (ORCH. TACET UNTIL M. 43)
KARAY

16 IN MY I-MA-GI- 17 NA - TION 18 I SEARCHED FOR STAR-LIT 19 SKY SO BRIGHT

20 IN MY I-MA-GI- 21 NA - TION, 22 THERE I SAW YOU IN THE 23 NIGHT.

24

24 AND ON THE DAY I 25 FOUND YOU, 26 HOW COULD I HELP BUT 27 RE - A-LIZE

28 MY LUCK - Y STAR WAS 29 SMIL - ING RIGHT

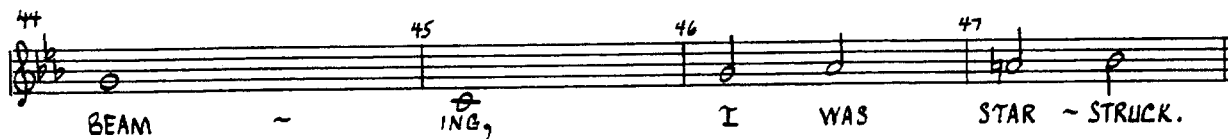
30 *rit. . .* THERE BE - FORE MY VE - RY 31 *molto . . .* EYES.

32 **A TEMPO**

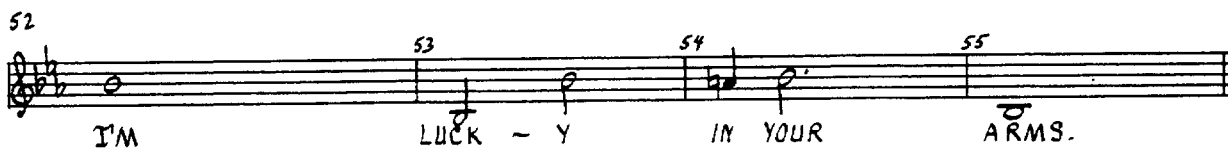
32 YOU 33 ARE MY 34 LUCK - Y 35 STAR

36 I 37 SAW YOU 38 FROM A 39 FAR

40



48



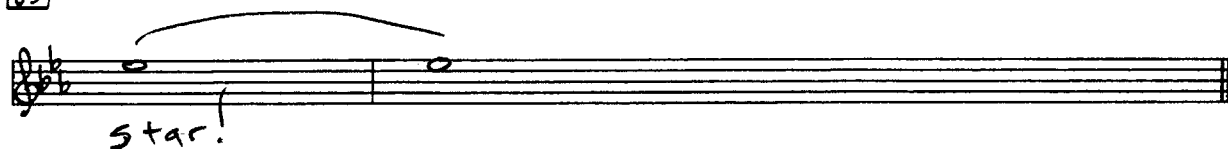
56 FREELY



SLOWLY



63



#15. YOU WERE MEANT FOR ME

1 **MODERATE SLOW 2**
(DON:)

2 3 4

LIFE WAS A SONG, YOU CAME A - LONG

5 6 7 8

I'VE LAID A - WAKE THE WHOLE NIGHT THROUGH,

9 10 11 12

IF I BUT DARED TO THINK YOU CARED

13 14 15 16 **RIT.** **MODERATE 4**

THIS IS WHAT I'D SAY TO YOU.

17 18 19 20

YOU WERE MEANT FOR ME AND

21 22 23 24

I WAS MEANT FOR YOU.

25 26 27 28

NA - TURE PAT-TERNE'D YOU AND WHEN SHE WAS DONE,

29 30 31 *RIT...* 32 *MOLTO*

YOU WERE ALL THE SWEET THINGS ROLLED UP IN ONE, YOU'RE LIKE A

33 *A TEMPO* 34 35 36

PLAIN - TIVE MEL - O - DY THAT

37 38 39 40

NEV - ER LET'S ME FACE BUT

41 42 43 *RIT...* 44

I'M CON - TENT THE AN - GELS MUST HAVE SENT YOU, AND THEY

SLIGHTLY SLOWER *RIT...* *A TEMPO* *RIT...*

MEANT YOU JUST FOR ME

49 57 65 73 81

8 8 8 8 4

85 86 87 *RIT...* 88 *MOLTO* (DOW:) BUT

89 *TEMPO RUBATO - SLOWER* 90 91 *RIT...* 92 *SLOW*

I'M CON - TENT THE AN - GELS MUST HAVE SENT YOU. AND THEY

93 94 95 96

MEANT YOU JUST FOR ME. **SEGUE**

#15A. MEANT FOR ME - PLAYOFF
#16. MOSES SUPPOSES

(13) (A TEMPO) (DON:) (14) (COSMO) (15) (16) (BOTH:)

MOS- IS A MOS- E. A ROSE IS A ROSE. A TOES IS A TOES. HOOP DE DOO-DLE DOO-DLE

(17) (18) (19) (20)

MOS- ES SUP- POS- ES HIS TOES- ES ARE ROS- ES BUT MOS- ES SUP- POS- ES ER- RO- NE- OUS- LY. _____

(21) (22)

MOS- ES HE KNOWS- ES HIS TOES- ES AREN'T ROS- ES AS

(23) (24)

MOS- ES SUP- POS- ES HIS TOES- ES TO BE.

(25) (DON:) (26) (27) (28)

MOS- ES MOS- ES EE- NYMEE- NY MI

(COSMO:)

MOS- ES SUP- POS- ES HIS TOES- ES ARE ROS- ES MOS- ES SUP- POS- ES ER- RO- NE- OUS- LY. _____

(29) (30)

MOS- ES MOS- ES EE- NYMEE- NY MI

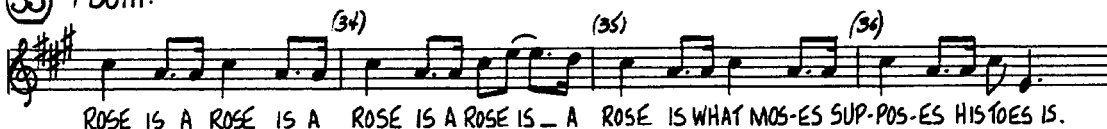
BUT MOS- ES KNOWS- ES HIS TOES- ES AREN'T ROS- ES AS

(31) (32)

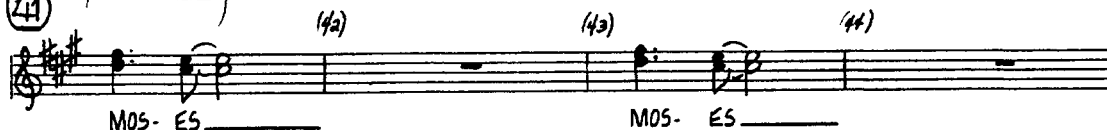
MOS- ES SUP- POS- ES HIS TOES- ES TO BE.

MOS- ES SUP- POS- ES HIS TOES- ES TO BE.

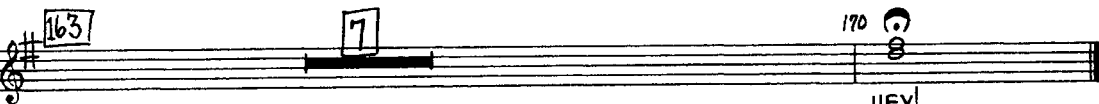
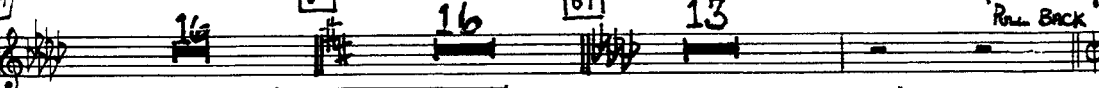
(33) BOTH:



(41) FASTER



(47) DANCE

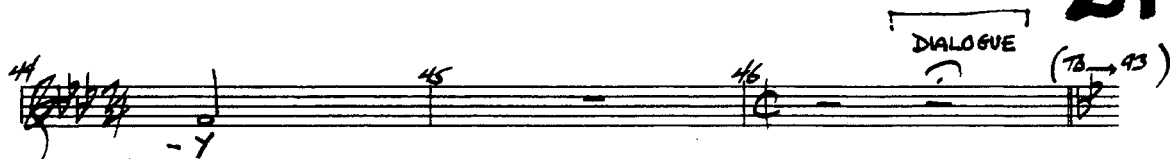


HEY!

(APPLAUSE SEGUE)

#17. MOSES REPRISE

21.



CUE: SWEET! CUT!



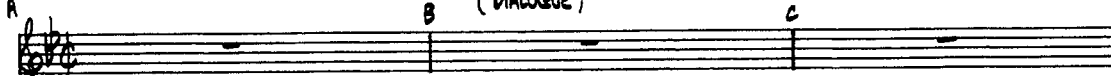
DIC-TION ADD-IC-TION IS FLIP-PING THE FLICK-ERS AND

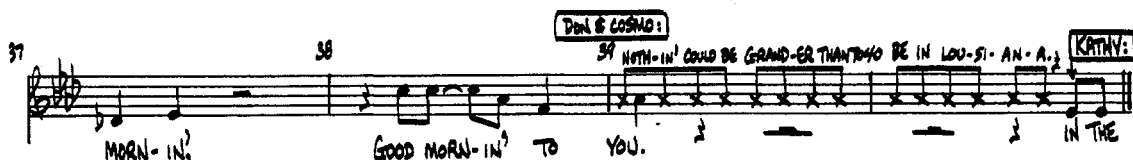


20. GOOD MORNING

MODERATE SLOW 2

CUE: "IT'S THE TWENTY FOURTH."





41 MORN-IN' IN THE MORN- IN' IT'S GREAT TO STAY UP LATE GOOD

45 MORN-IN' 46 GOOD MORN-IN' TO YOU 47 DON & COSMO: (47) MIGHT BE JUST AS ZIPPY IF WE (48) WAS IN MIS-SIS-SIP-PI.

49 KATHY: WHEN WE LEFT THE MOV-IE SHOW, THE FUT-URE WAS-N'T BRIGHT BUT

53 CAME THE DAWN THE SHOW GOES ON AND I DON'T WANT TO SAY GOOD-NIGHT. WELL, SAY GOOD-

57 KATHY: MORN-IN' GOOD MORN-IN' 59 ALL 3: RAIN-BOWS ARE SHIN-ING THROUGH, GOOD KATHY:

61 DON & COSMO: 62 MORN-IN'! GOOD MORN-IN'! KATHY: 63 BON-JOUR! DON & COSMO: 64 MON-SIEUR! KATHY: BUE-NOS

65 DON & COSMO: 66 DI-AS! MU-CHAS PRI-AS! KATHY: 67 BUON JOUR-NO! DON & COSMO: 68 A-GI-TOR-NO! KATHY: GUTT

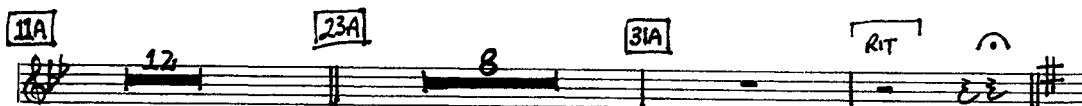
69 MOR-GAN! D&C: 70 BRECHT-ISH MOR-GAN! ALL 3: GOOD

71 MOR-NIN' TO YOU! (end of vocal)

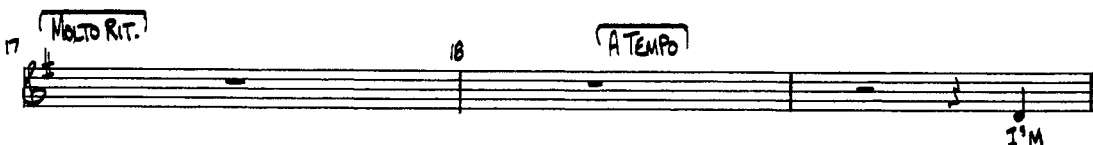
73 DANCE 113 VS. 2 END

#21. SINGIN' IN THE RAIN

(INTRO)



(MODERATE 4)



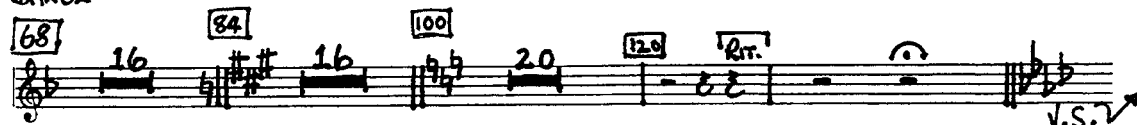
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DANCE



122 SLOWER (VOICE) 123 124 125 RIT. (DON!) 126 FREELY 127
I'M DAN-CIN' AND SING-IN' IN THE

128 A TEMPO (SHADE SLOWER) 129 4 133 RIT. 134 BRABLY 135 136
RAIN.

#24. KATHY'S WOULD YOU

MODERATE 3 (Kathy) (B) (C) (D)
HE

(1) (2) (3) (4)
HOLDS HER IN HIS ARMS, ——— WOULD YOU? ——— WOULD YOU? ——— HE

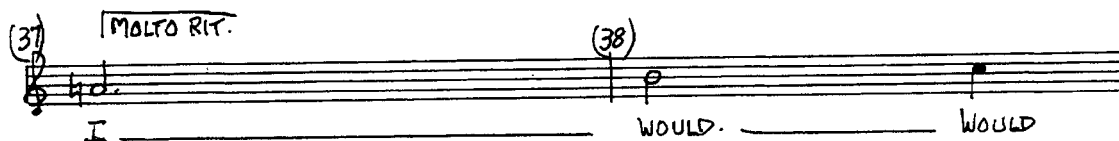
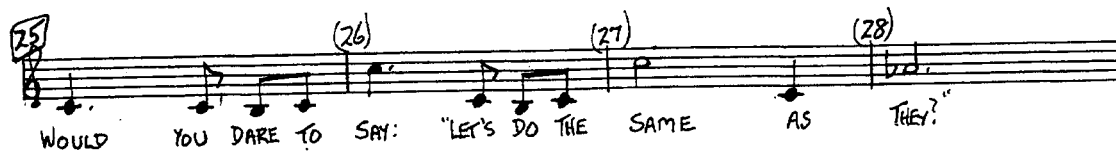
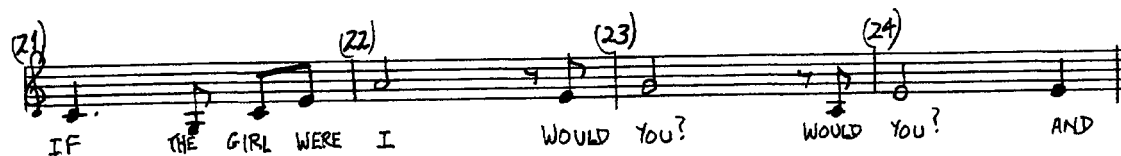
(5) (6) (7) (8)
TELLS HER OF HER CHARMS ——— WOULD YOU? ——— WOULD YOU? ——— THEY

(9) (10) (11) (12)
MET AS YOU AND I AND THEY WERE ON — LY FRIENDS.

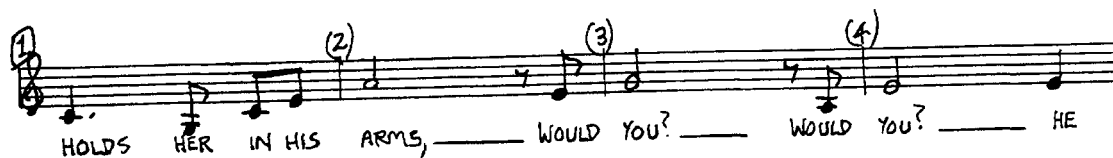
(13) (14) (15) (16)
BUT BE — FORE THE STO — RY ENDS, HE'LL

(17) (18) (19) (20)
KISS HER WITH A SIGH. WOULD YOU? WOULD YOU? AND

27.



#25. DON'S WOULD YOU



(5) TELLS HER OF HER CHARMS — WOULD YOU? — WOULD YOU? — THEY

(6) (7) (8)

(9) MET AS YOU AND I AND THEY WERE ON — LY FRIENDS.... To [37]

(10) (11) (12)

(37) **MOLTO RIT.** (UNDERSCORE. VOICE TACET) (38)

(39) **PIU MOSSO** (40) (41) (42)

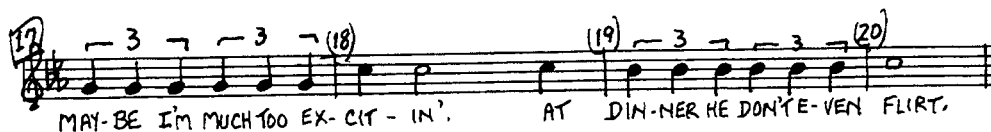
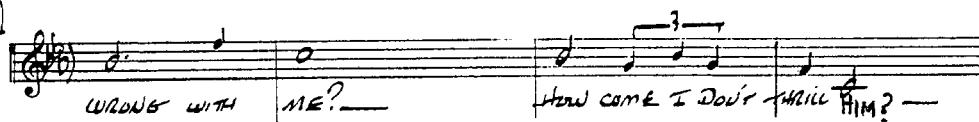
#26. WHAT'S WRONG WITH ME?

(LINA) VAMPA (VOICE) (ON CUE) WHAT'S

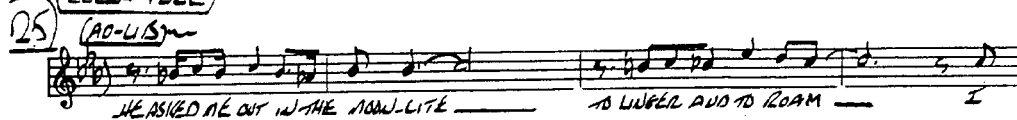
WRONG WITH ME? — WHY DOESN'T HE KISS ME —

HE HAS THE CHANCE FOR A ROMANCE WHAT'S WRONG WITH ME WHAT'S

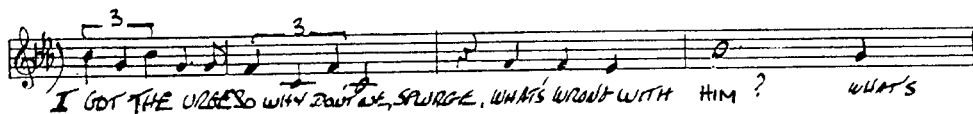
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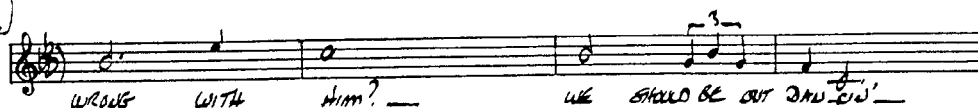
(COLLA VOCE)
(AD-LIB)

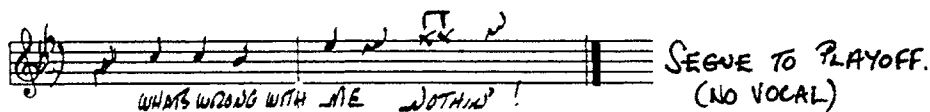
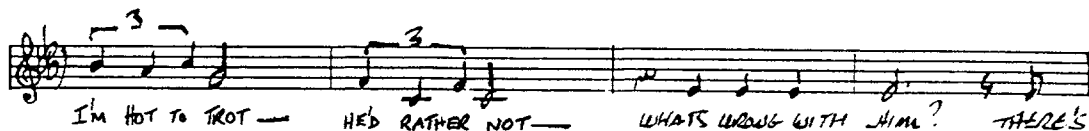


34



42





SEGUE TO PLAYOFF.
(NO VOCAL)

#27. BROADWAY MELODY/RHYTHM

(A) (DON:) [EASY - SMOOTH]

(1) (2) (3) (4)

DON'T BRING A FROWN TO OLD BROAD - WAY. YOU'VE

(5) (6) (7) (8)

GOT TO CLOWN ON BROAD - WAY. YOUR

(9) (10) (11) (12)

TROU - BLES THERE ARE OUT OF STYLE, FOR

(13) (14) (15) (16)

BROAD - WAY AL - WAYS WEARS A SMILE. — A

(17) (18) (19) (20)

MIL - LION HEARTS BEAT QUICK-ER THERE. — A

(21) (22) (23) (24)

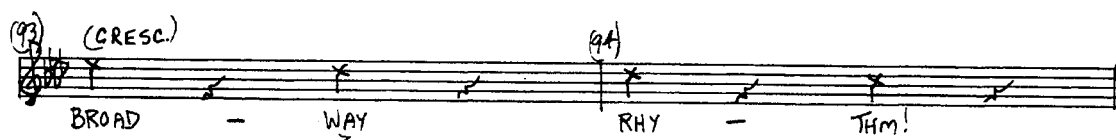
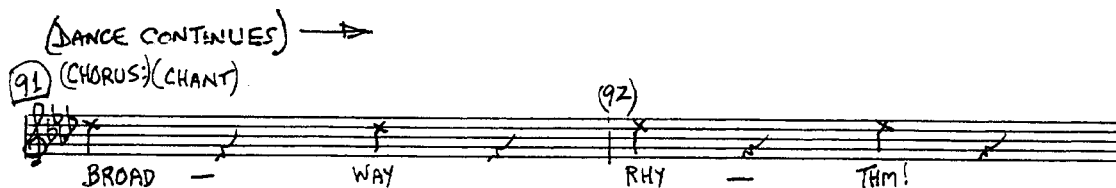
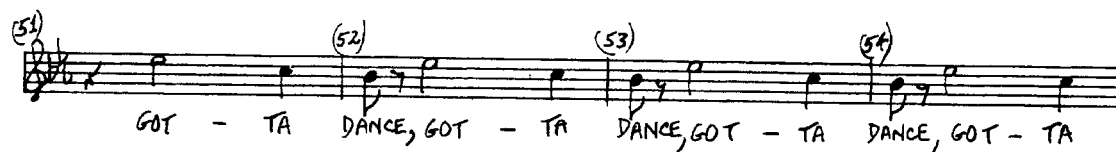
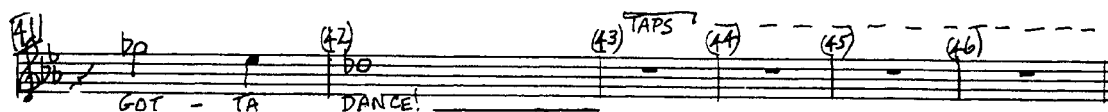
MIL - LION LIGHTS THEY FLICK-ER THERE. — NO

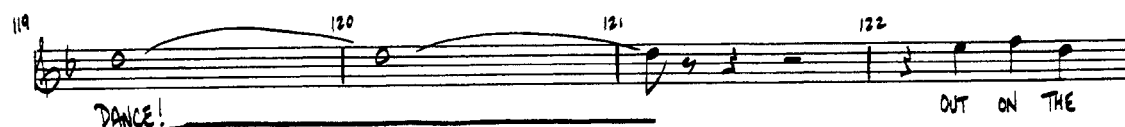
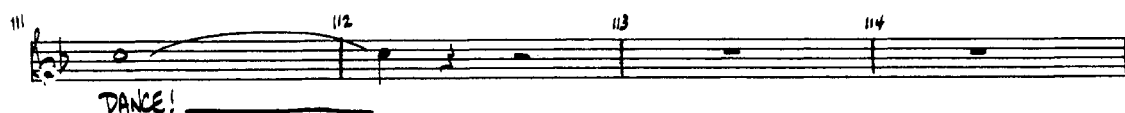
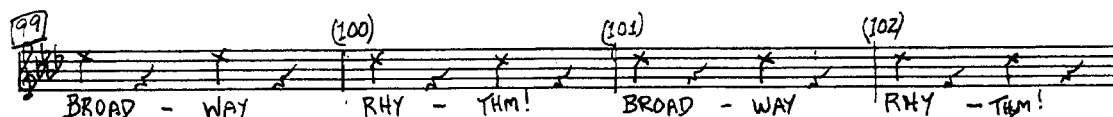
(25) (26) (27) (28) (RALL.)

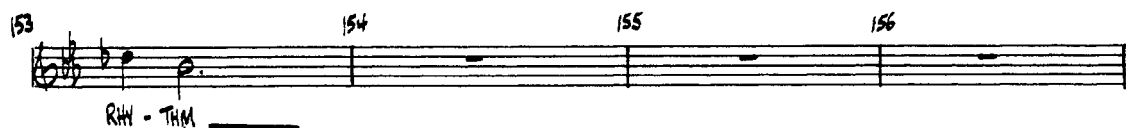
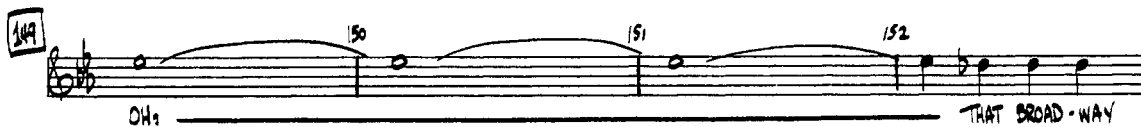
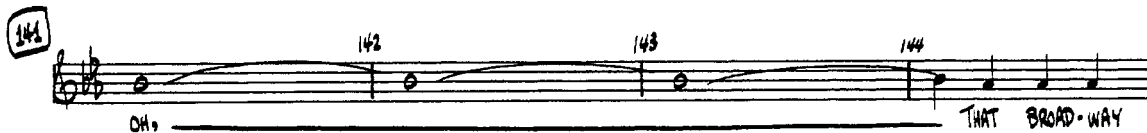
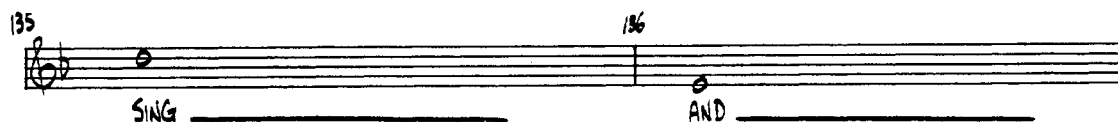
CLOUDS OF GREY ON THAT GREAT WHITE WAY. — THAT'S THE

(29) (RALL.) (30)

BROAD — WAY ME - LO — VS. 2







165 166 167 168

To THAT BROAD-WAY

173 (CHORUS:)

GOT - TA DANCE! _____

175 (DON:) 176 177 (CHORUS:) 178

GOT - TA DANCE! GOT - TA DANCE!

The image shows a handwritten musical score for the chorus of the song 'Don't Stop Believin'' by Journey. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked '175' and the time signature is '4/4'. The lyrics 'GOT - TA DANCE!' are written below the staff. The chorus is marked with '(CHORUS:)' and the number '177'. The song title 'DON'T STOP BELIEVIN'' is written in large, bold, capital letters at the top of the page. The word 'CHORUS' is written in a smaller font, and the word 'DON'T' is written in a larger font. The word 'STOP' is written in a smaller font, and the word 'BELIEVIN'' is written in a larger font. The word 'GOT' is written in a smaller font, and the word 'TA' is written in a larger font. The word 'DANCE!' is written in a smaller font, and the word 'DANCE!' is written in a larger font. The word 'GOT' is written in a smaller font, and the word 'TA' is written in a larger font. The word 'DANCE!' is written in a smaller font, and the word 'DANCE!' is written in a larger font.

179 (DON:) 180 181 182



GOT - TA DANCE

SEGUIE AS ONE ↗

BROADWAY RHYTHM - PART II
(DON'S SOLO)

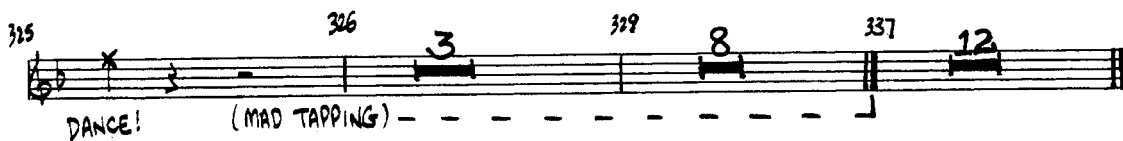
DANCE:

Handwritten musical notation for a drum solo. The notation is on a single staff with a treble clef. It consists of several measures of music. The first measure is marked with a box containing '183'. The second measure is marked with a box containing '223'. The third measure is marked with a box containing '259'. The fourth measure is marked with a box containing '4'. The fifth measure is marked with a box containing '4'. The sixth measure is marked with a box containing '4'. The seventh measure is marked with a box containing '4'. The eighth measure is marked with a box containing '4'. The notation includes various rhythmic values: 40, 3/6, 4, 4, 4, 4, 4, 4. There are also notes and rests. Above the staff, there are labels: 'TAP BREAK (ORCH. TACET)' and 'TAP BREAK (ORCH. TACET)'.

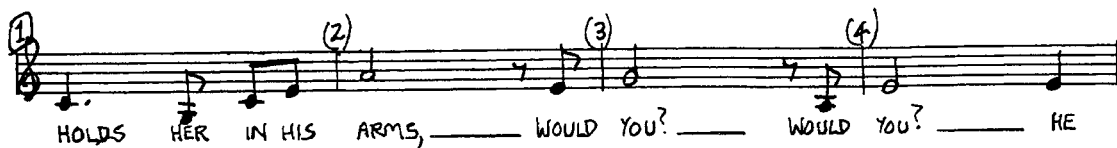
275 18 293 6 300 All: 1 OUT ON THE

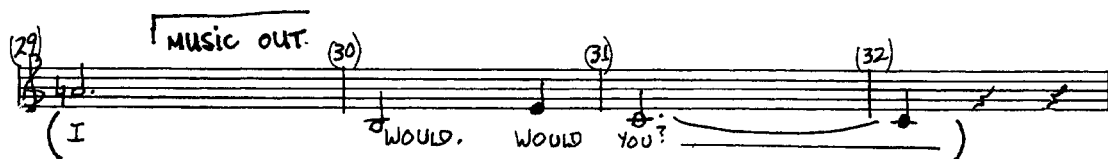
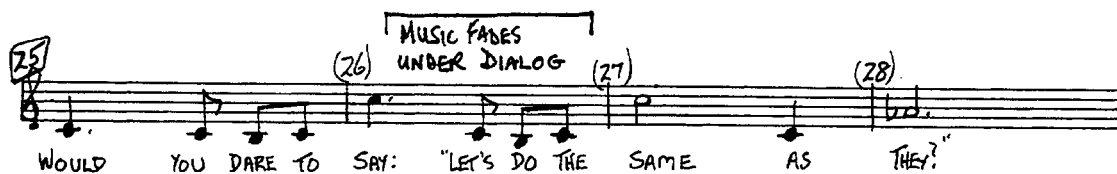
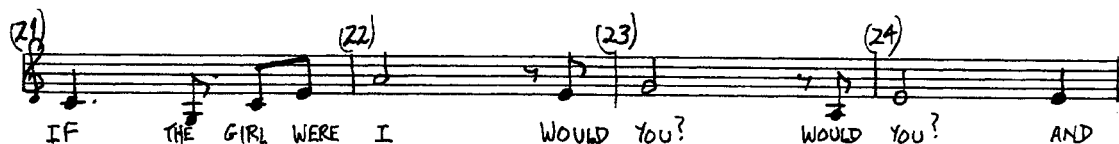
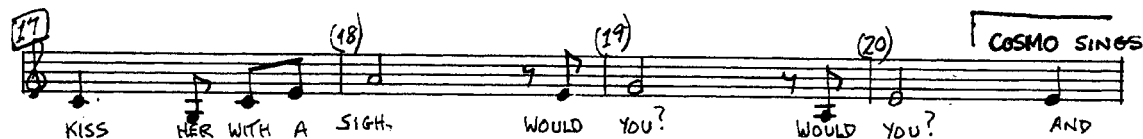
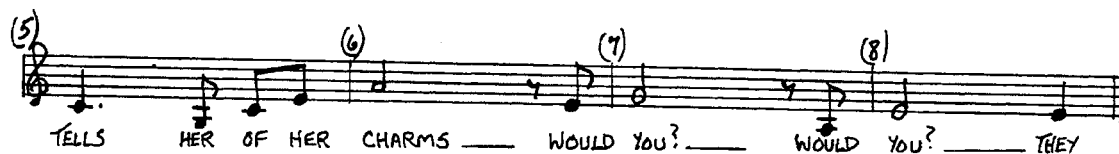
301 GREAT — WHITE WAY — IN EACH — MER · RY — CA - FÉ — OR · CHES —

36.



#30. LINA'S WOULD YOU





#31. "LUCKY STAR"-REPRISE.

(A CAPPELLA)

1 DON'T

YOU ARE MY LUCK-Y STAR

5 I SAW YOU FROM A FAR

9 (ORCH. IN)

TWO LOVE-LY EYES, AT ME THEY WERE GLEAM-ING

13 GLEAM-ING

15 (LATVY:)

I WAS STAR STRUCK

17 (DON'T)

YOU'RE ALL MY LUCK-Y CHARMS.

21 (LATVY:)

I'M LUCK-Y IN YOUR ARMS.

25 (PREELY) (BOTH:)

YOU'VE O-PENED HEAV-EN'S POR-TAL. HERE ON EARTH FOR THIS POOR MOR-TAL.

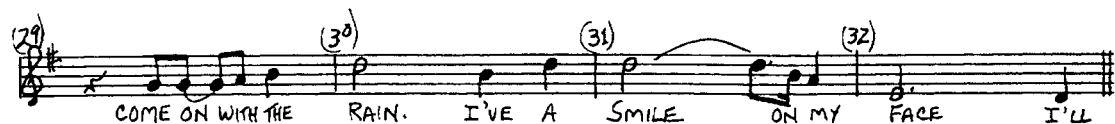
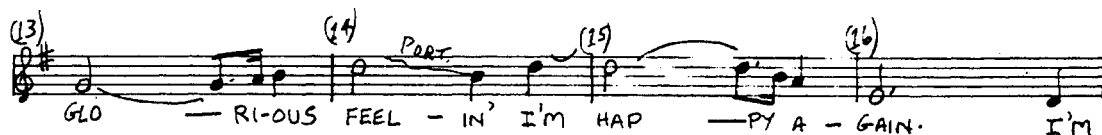
29

YOU ARE MY LUCK-Y STAR

APPLAUSE
SEGUE

#32. FINALE - SINGIN' IN THE RAIN

[RELAXED 4]



33 **STOP X**

34 35 36

WALK DOWN THE STREET WITH A HAP- PY RE - FRAIN JUST

37 38 39 40

SING-IN' SING-IN' IN THE RAIN. (THUNDER & LIGHTENING EFFECTS)

41 **ACCEL:** 42 43 **FASTER** 44 (MEN:)

I'M

45

WOMEN: I'M SING - IN' IN THE RAIN JUST SING - IN' IN THE RAIN, WHAT A

MEN: SING - IN' IN THE RAIN JUST SING - IN' IN THE RAIN WHAT A

49 50 51 52

(W:): GLO - RI - OUS FEEL-ING I'M HAP - PY A-GAIN. I'M

(M:): GLO - RI - OUS FEEL-ING I'M HAP - PY A-GAIN. I'M

53 54 55 56

(TUTTI) LAUGH - IN' AT CLOUDS SO DARK UP A - BOVE

57 58 59 60

THE SUNS IN MY HEART AND I'M READ - Y FOR LOVE LET THE

61 62 63 64

STOR - MY CLOUDS CHASE EV - 'RY - ONE FROM THE PLACE

41.

65 (3 LEADS) 66 (TUTTI) 67 68

COME ON - WITH THE RAIN I'VE A SMILE - ON MY FACE I'LL

69 70 71 72

WALK DOWN THE LANE WITH A HAP - PY RE - FRAIN JUST

73 74 75 76 77

SING-IN' JUST SING-IN' JUST SING-IN'

78 79 80 81 82 83

IN THE RAIN

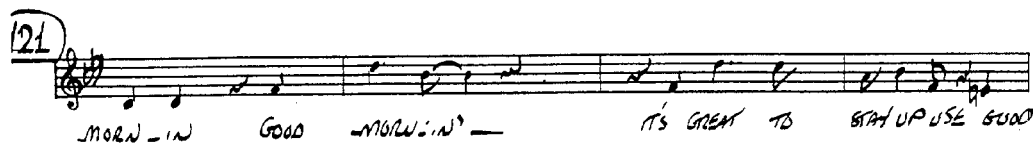
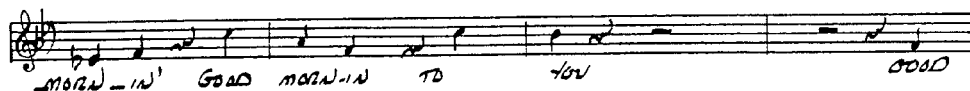
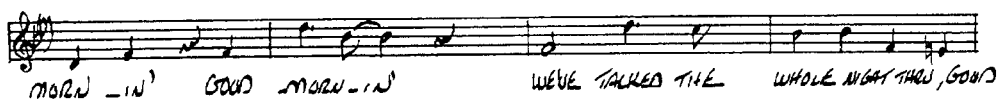
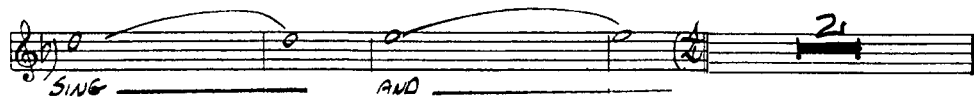
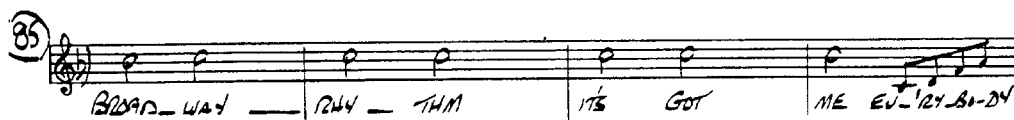
33. BOWS

4 4 4 12A 8 13 4 8 17 40 #57 6

63 14 8 17

GIVEN WHITE WAY IN EACH MEET - CA - FE OR - CHES -

THAS - PLAN TALK - ING - FOUR BROWN - A - WAY WITH A



Handwritten musical notation for the first staff of 'The Sound of Silence'. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Below the staff, the lyrics are written: 'MOAN-IN', 'GUGU', 'MOAN-IN', 'TO', 'YOU'. Above the staff, there is a bracketed section labeled 'LISTEN' and 'SILENCE' with an arrow pointing to the final notes.

133

Handwritten musical score for the song "Sing in the Rain". The score is written on two staves. The top staff is labeled "GIRLS" and the bottom staff is labeled "BOYS". Both staves are in the key of F major (one flat) and 4/4 time. The lyrics are written below the notes. The Girls' part starts with a treble clef and a key signature of one flat. The Boys' part starts with a bass clef and a key signature of one flat. The lyrics are: "I'm SING - IN IN THE RAIN - JUST SING - IN IN THE RAIN WHAT A".

GIRLS

I'm SING - IN IN THE RAIN - JUST SING - IN IN THE RAIN WHAT A

BOYS

SING - IN IN THE RAIN - JUST SING - IN IN THE RAIN WHAT A

Handwritten musical score for "Glorious Feeling" featuring GLOUS and BUNS. The score is in 4/4 time with a key signature of one sharp (F#). The GLOUS part is in the treble clef, and the BUNS part is in the bass clef. The lyrics are: GLO - RI - OUS FEELING I'm HAP - PY A-GAIN I'm.

141

142 143 144

WALK DOWN THE LANE — WITH A HAP- PY RE-RAIN — JUST

WALK DOWN THE LANE — WITH A HAP- PY RE-RAIN — JUST

145

146 147 148

SING-IN' — JUST SING-IN' — JUST

SING-IN' — JUST SING-IN' — JUST

149

150 151 152

SING-IN' IN THE RAIN —

SING-IN' IN THE RAIN —

153 154

BA-BA DOP BA-BA-DA-BA DOT.

BA-BA DOP BA-BA-DA-BA DOT.