

5-13-57



**JUDY
GARLAND**

at the
**METROPOLITAN
OPERA
HOUSE**

THE SHOW FOR THE MET

1. OVERTURE
2. THE METROPOLITAN OPENING.
The Electrician
Singers.
Dancers.
Alan King.
Bubbles.
Judy.
3. "I HAPPEN TO LIKE NEW YORK". Judy and the Singers.
4. JUDY'S SPOT.
"Almost Like Being In Love"
"I Can't Give You Anything But Love"
"I'm In Love With A Wonderful Guy"
5. BUBBLES SPOT.
Bubbles does his act to his last number, "Me And My Shadow",
during which Judy re-enters
6. "SHINE ON MY SHOES". Judy and Bubbles. Dancers work behind
drop for finish of number.

INTERMISSION

7. ENTRE' ACT.
8. "BORN IN A TRUNK" PRODUCTION NUMBER. Judy and the Dancers
and Singers
9. ALAN KING'S SPOT.
10. "THE LETTER" MEDLEY. Judy and Singers
11. ALAN KING DRESSES FOR THE TRAMP NUMBER ON STAGE.
12. THE TRAMP NUMBER. Judy and Alan.
13. JUDY'S OLIO (on Stage).
Medley: "You Made Me Love You"
"For Me and My Gal"
"The Trolley Song"
"The Man That Got Away"
14. JUDY DOWN ON THE RAMP.
Jolson Medley.
"Over the Rainbow"
"After You've Gone"

1. OVERTURE

2. THE METROPOLITAN OPENING

The scene represents the street facade of the Metropolitan Opera House. The doors should have opaque cut-outs so that light can shine through. Possibly the words METROPOLITAN OPERA HOUSE on the marquee can also be cut-outs with the light shining through to simulate light bulbs. The rest of the wall surface should be covered with the typical opera posters and 3-sheets.

At stage left there is a large searchlight, mounted on wheels.

After the introduction, the curtain raises to disclose the opera facade. It is dimly lighted in soft blues. The lights from behind the drop should be dim so that the lettering doesn't shine out too strongly.

The stage is deserted - except for an electrician in white coveralls who is sitting on the dolly of the searchlight. The house-spot on him should not be too bright. He sings:

MAN:

WHEN THE SUN GOES DOWN ON BROADWAY
I'VE GOT ANOTHER SUN TO TAKE ITS PLACE,
TO THE OP'NING OF A MOVIE - OR A MARKET
I TAKE THIS ARTIFICIAL SUN-BEAM AND PARK IT,
SO THAT, WHEN THE SKY IS FILLED WITH BLAZING LIGHT,
YOU'LL KNOW THAT SOMETHING BIG IS GOING ON TONIGHT.

(On a music cue, he pushes the switch and the searchlight is turned on. He plays its beam all over the theatre. Crowds of people run onto the stage. They are people of all types. Autograph hounds. The people who follow the searchlights out of curiosity.)

KIDS:

WHAT'S GOING ON TONIGHT AT THE OP'RA?
WE NEVER SAW SUCH EXCITEMENT BEFORE.
IS IT AN OP'NING AT THE PALACE?
OR DID MISTER BING MAKE UP WITH MARIA CALLAS?
WE NEVER HAVE SEEN SUCH CLAMOR,
SUCH DRAMA,
SUCH GLAMOUR,
SINCE CINERAMA,
OR "GOTTERDAMMERUNG"! GUNG!!
WHATEVER IT IS IT'S GONNA BE SOMETHING BIG
LIKE "SLEEPING BEAUTY",
"COSI FAN TUTTE",
"LA TOSCA",
OR "BARBER OF SEVILLE".
BUT WHATEVER IT IS TONIGHT'S GONNA BE A GASSER!
A SMASHER!
WAIT 'N SEE
TONIGHT'LL BE
A RAZZ LING....
DAZZLING....
THRILL!!

Automobile horns are heard from stage right.

ELECTRICIAN turns the beam of his searchlight so that it plays straight across the stage to the right entrance.

CHORUS:

HERE THEY COME,
THE FIRST-NIGHTERS,
THE CELEBRITIES,
THE STARS!

(They all turn to look down the beam of light - towards the entrance.)

1st BOY:

It looks like Noel Coward!

1st GIRL:

Maybe it's Marlon Brando!

2nd GIRL:

I hope it's Jack Paar!

2nd BOY:

I bet it's Bernard Goldfine!

The music is building to a climax.

ALAN KING:

(Now, ALAN comes backing out on the stage. He is in top hat, tails, opera cape lined in red, and cane. As he backs out, he is waving animatedly to the crowds offstage. He backs to center stage just as the music reaches its climax and comes to an abrupt cut-off. ALAN stands there - taking it big. The KIDS take one look at him and let out a long groan of disappointment.)

KID:

(A KID breaks away from the group, goes up to ALAN - yanks at his cape.)
(Tugging at cape)

Hey you

ALAN:

(trying to brush him)

Move on, boy. You're smudging my cape.

KID:

Can I have your autograph?

ALAN:

Oh... my autograph! Well, why didn't you ... what a nice kid you (grabs paper). I told my wife somebody'd recognize me.....

(ALAN signs the sheet of paper as he talks. Gives it back to the KID.)

KID:

(The KID reads it - looks arrogantly at ALAN - makes a big thing of tearing the paper into shreds - and throws it into the air.)

ALAN:

(Watches him with a kind of Jack Benny resignation)

That's what I thought.

KID:

(The KID turns to the others - gives them the thumbs-down gesture.)

Nothing!!!

Note: This is just a sample of a dialogue bit with ALAN and an autograph hound. ALAN will certainly improve it. However, it should end with a cue for the other KIDS to sing (from the one).

CHORUS:

ARE YOU ANYBODY?
ARE YOU A STAR
ARE YOU A VERY FAMOUS BIG SHOT?
YOU MUST BE FAMOUS,
YOU LOOK LIKE YOU'RE FAMOUS,
SO YOU'RE FAMOUS!
BUT FOR WHAT??!!

The ORCHESTRA sounds an ominous chord. The lights dim down quickly, leaving ALAN in a rather dramatic lighting (in the operatic manner). ALAN looks around him, helplessly.

ALAN:

(He shrugs - and goes into his aria.)

NAME: ALAN KING.
OCCUPATION: A COMIC.
I MUST BE FUNNY
OR I DON'T GET PAID.
I MAKE THE JOKES
AND ROLL THEM OFF THE SHELF...
DON'T ASK ME WHY I'M HERE,
FOR I -- DON'T KNOW MYSELF.

(The ORCHESTRA continues into the Pagliacci climax.)

ALAN
(breaking out of his formal aria - becoming a comedian)

But, as long as I've got you here, I'd like to tell you what my wife said when she saw me in this top hat. She said that Fred Astaire . . . etc., etc.

(NOTE: ALAN should only work for about thirty seconds. The bit should finish on a good laugh - but the group on stage do not laugh at him. ALAN looks at them indifferently - and bursts into the famous wooden Pagliacci laugh. This is the cue for the music to start - and for the automobile horns to sound offstage.)

The ELECTRICIAN turns on his light again (he should have cut it off when ALAN stops center stage) and throws its beam across the stage to the entrance. The KIDS SING:

CHORUS:

HERE THEY COME,
THE FIRST NIGHTERS,
THE CELEBRITIES,
THE STARS!

(They all turn to look down the beam of light - toward the entrance.)

3rd GIRL:

IT'S GREGORY PECK!

4th GIRL:

NO - IT'S ALY KHAN!

3rd BOY:

LOOKS LIKE GENERAL TRUJILLO!

4th BOY:

IT'S MILTON BERLE!

The music builds to its climax. Now -

BUBBLES:

(Comes backing out from the entrance. He is dressed, also, in tails, top hat, cape and cane. He backs to center - the music cuts off. He acknowledges the applause from the audience. Turns and shows himself to the crowd on stage.)

CHORUS:

ARE YOU THE PERUVIAN AMBASSADOR?
OR THE KING OF TIMBUKTOO?
YOU MUST BE SOMEBODY,
YOU LOOK LIKE SOMEBODY,
SO YOU'RE SOMEBODY,
BUT WHO?

The ORCHESTRA strikes an ominous chord - the lights dim down swiftly - and BUBBLES is standing in the dramatic, operatic spotlight. He sings:

BUBBLES:

CALL ME BUBBLES,
CAUSE THAT'S MY NAME,
AND IT'S NOT WRITTEN UPON THE HALL OF FAME.
SO DON'T ASK ME WHY I'M HERE, PERCHANCE,
IT JUST SO HAPPENS THAT ALL I DO IS DANCE!

(Bubbles continues into a charming soft-shoe.)

Right as the applause hits at the finish of BUBBLE'S DANCE - the music segues into the fast entrance music. Again we hear the AUTO HORNS from off stage.

The ELECTRICIAN throws his beam of light across the stage towards the entrance (he killed it when BUBBLES reached center stage.) The KIDS sing:

CHORUS:

THIS IS GOTTA BE
A CELEBRITY.
IF IT AIN'T,
WE MIGHT AS WELL GO HOME!

(They all turn to look down the beam of light - toward the entrance.)

5th GIRL:

I THINK IT'S PRINCESS MARGARET!

5th BOY:

NAW - IT'S MRS. ROOSEVELT!

6th GIRL:

I BET IT'S DOROTHY KILGALLEN!

6th BOY:

IT'S MARILYN MONROE!

The music builds to its climax.

JUDY:

(Judy backs out. She is dressed elegantly - a tiara in her hair, a wonderful white fox stole. The group is dazzled by her radiance. She backs to center stage and stops as the music cuts off. She accepts her reception from the audience. As the applause starts off, the conductor starts the 2-bar intro to the singers.)

CHORUS:

ARE YOU THE NEW WAGNERIAN SOPRANO?
A NEW MIMI FOR LA BOHEME?
YOU MUST BE A SINGER,
YOU LOOK LIKE A SINGER,
SO YOU'RE A SINGER!
SO WHAT'S YOUR NAME?

(The ORCHESTRA hits the ominous chord - the lights dim swiftly - and JUDY is standing in the dramatic, operatic spotlight. She sings:

JUDY:
(sings)
"THEY CALL ME JUDY".....
BUT MY CHILDREN CALL ME "MAMA",.....

ALAN:

BUBBLES:

(JUDY, ALAN and BUBBLES start to exit in one on Left stage. When they are almost to the wings, the singers stop them by going into the introduction of "I HAPPEN TO LIKE NEW YORK". JUDY turns to the singers after her name is called, and answers the singers as she, JUDY, walks slowly back to the center mike. ALAN and BUBBLES exit Left.

3. "I HAPPEN TO LIKE NEW YORK" - JUDY AND CHORUS

CHORUS:

JUDY
IT'S NICE
TO HAVE YOU HERE.

JUDY:
THANK YOU.

CHORUS:
NEW YORK'S
BRIGHTER
WHEN YOU ARE NEAR

JUDY:
EV'RYTIME I GO AWAY,
OFF THE BEATEN TRACK.
I LIVE ONLY FOR THE DAY
WHEN I KNOW I'M BACK.

CHORUS:
AH --- AH ---- AH --- AH ---

JUDY:

I HAPPEN TO LIKE NEW YORK,
I HAPPEN TO LIKE THIS TOWN,
I LIKE THE CITY AIR,
I LIKE TO DRINK OF IT,
THE MORE I KNOW NEW YORK,
THE MORE I THINK OF IT,
I LIKE THE SIGHT AND THE SOUND,
AND EVEN THE STINK OF IT,
I HAPPEN TO LIKE NEW YORK.

CHORUS:

EAST SIDE! --- WEST SIDE!

JUDY:

I LIKE TO GO TO BATTERY PARK,
AND WATCH THOSE LINERS BOOMING BY,
I OFTEN ASK MYSELF WHY SHOULD IT BE
THAT THEY SHOULD COME SO FAR FROM ACROSS
THE SEA,
I SUPPOSE IT'S BECAUSE THEY ALL AGREE WITH ME
THEY HAPPEN TO LIKE NEW YORK.

CHORUS:

IT'S A GREAT TOWN.....

JUDY:

LAST SUNDAY AFTERNOON
I TOOK A TRIP TO HACKENSACK,
BUT AFTER I GAVE HACKENSACK THE ONCE-OVER
I TOOK THE NEXT TRAIN BACK.

CHORUS:

GOOD-BYE, HACKENSACK.

JUDY:

I HAPPEN TO LIKE NEW YORK,
I HAPPEN TO LOVE THIS BURG.
AND WHEN I HAVE TO GIVE THE WORLD A LAST
FAREWELL,
AND THE UNDERTAKER STARTS TO RING MY FUN'RAL
BELL,
I DON'T WANT TO GO TO HEAVEN, DON'T WANT TO
GO TO HELL,
I HAPPEN TO LIKE NEW YORK.

CHORUS:

NEW YORK ---- A HELLUVA TOWN ----

JUDY:

I HAPPEN TO LIKE NEW YORK.

CHORUS:

..... HAPPEN TO LIKE NEW YORK.

4. JUDY'S SPOT (At the finish of "I HAPPEN TO LIKE NEW YORK",
the Singers exit, leaving JUDY on stage alone to do her
"ALMOST LIKE BEING IN LOVE" medley)

JUDY:

ALMOST LIKE BEING IN LOVE

WHAT A DAY THIS HAS BEEN ...
WHAT A RARE MOOD I'M IN
WHY, IT' ALMOST LIKE BEING IN LOVE.

THERE'S A SMILE ON MY FACE
FOR THE WHOLE HUMAN RACE,
WHY, IT'S ALMOST LIKE BEING IN LOVE.
ALL THE MUSIC OF LIFE SEEMS TO BE
LIKE A BELL THAT IS RINGING FOR ME,
AND FROM THE WAY THAT I FEEL
WHEN THAT BELL STARTS TO PEAL,
I WOULD SWEAR I WAS FALLING,
I COULD SWEAR I WAS FALLING,
IT'S ALMOST LIKE BEING IN LOVE....

ALMOST LIKE BEING IN LOVE.....

ALMOST --- -- IT'S ALMOST ---
BUT.....

IT CAN'T BE LOVE
BECAUSE I FEEL SO WELL,
NO SOBS -- NO SORROWS OR SIGHS.
THIS CAN'T BE LOVE,
I GET NO DIZZY SPELL,
MY HEAD IS NOT IN THE SKIES,
MY HEART DOES NOT STAND STILL....
HEAR IT BEAT.....
THIS IS TOO SWEET -- TO -- BE -- LOVE --
THIS CAN'T BE LOVE,
BECAUSE I FEEL SO WELL.

BUT STILL I LOVE TO LIVE....
(Glad I'm alive)
LOVE TO LOVE....
(Think I'll survive)

THERE'S A SMILE ON MY FACE
FOR THE WHOLE HUMAN RACE

ALL THE MUSIC OF LIFE SEEMS TO BE
LIKE A BELL THAT IS RINGING FOR ME.

AND FROM THE WAY THAT I FEEL
WHEN THAT BELL STARTS TO PEAL,
I WOULD SWEAR I WAS FALLING

I COULD SWEAR I WAS FALLING,

IT'S ALMOST LIKE BEING IN LOVE.....
ALMOST LIKE BEING IN LOVE.

JUDY:

(Stays on stage at center mike to sing "I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY".)

JUDY:

(Finishes this spot in the show with "WONDERFUL GUY", after which she exits.)

WONDERFUL GUY

I EXPECT EV'RY ONE OF MY CROWD TO MAKE FUN OF
MY PROUD PROTESTATION OF FAITH IN ROMANCE.

(I'm proud to say that I okey romance!)

AND YOU'LL SAY I'M NAIVE AS A BABE TO BELIEVE
ANY FABLE I HEAR FROM A PERSON IN PANTS.

(I'm a push-over for any per-son in pants!)

I'VE BEEN KNOWN TO SHARE YOUR SATIRICAL ATTITUDE:
LOVE COULD BE KEPT IN ITS PLACE.

TILL ONE DAY ALL OF A SUDDEN THAT LYRICAL PLATITUDE
BOUNCED RIGHT UP AND HIT ME

SMACK IN THE FACE!

THAT'S HOW I TURNED OUT TO BE
THE HAPPY WOMAN YOU SEE.

ALL I WANT IS A BIG BRASS BAND,
AND A DRUM TO HIT THE BEAT.
GIVE ME SEVENTY-SIX SLIDE TROMBONES,
I WANT TO MARCH RIGHT DOWN THE STREET.

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

I'M IN A DITHER,
CAN'T YOU SEE THE STAR -- IN MY EYE?
KINDLY NOTE THERE'S A LUMP IN MY THROAT
WHEN I SPEAK OF THAT WONDERFUL GUY.

I'M AS FEY, AND AS GAY,
AS A DAI-SY IN MAY,
A CLICHE COMING TRUE.
I'M AS TRITE, AND AS BRIGHT,
AS THE SIGHT OF THE NIGHT,
POURING LIGHT ON THE DEW.

I'M CORNY!
And AS HIGH AS THE FOURTH OF JULY!

IF YOU'LL EXCUSE AN EXPRESSION I USE:

I'M IN LOVE! I'M IN LOVE! I'M IN LOVE! I'M IN LOVE!
I'M IN LOVE.....

I'M IN LOVE.....

I'M IN LOVE.....

WITH A WONDERFUL GUY!!!!!!

5. BUBBLES' SPOT..... (After JUDY'S bows for her songs, BUBBLES enters to do his act in One. During his last number, "ME AND MY SHADOW", he crosses to Right Stage and on the last note of his chorus JUDY jumps on behind BUBBLES to be his Shadow in the number. They do one slow chorus during which they dance across the stage, and exit Left.

6. SHINE ON MY SHOES..... JUDY AND BUBBLES.
(Following the bows for "ME AND MY SHADOW", JUDY and BUBBLES re-enter to Center Mike for "SHINE ON MY SHOES", a song and dance. During the last chorus of the dance the drop behind them raises to show just the legs of the dancing boys. The DANCING BOYS work the end of the number with JUDY and BUBBLES. During the last notes of the song and dance, the house curtain is lowered, and raised again immediately for the finish of the number. As the curtain is lowered for the last time JUDY and BUBBLES sink into a reclining position on the stage to peek out at the audience. They hold this until the curtain reaches the floor.)

INTERMISSION.....

7. ENTRE' ACT, conducted by GORDON JENKINS.
8. "BORN IN A TRUNK" Production Number (JUDY, DANCERS AND SINGERS)

(At the finish of the Entre' Act, the front curtain opens to a bare stage, dimly lit with overhead spots. Downstage Left, is a trunk on a painted floor cloth. The trunk is not in light at the beginning of the number. Only JUDY'S pattern of approach to Frontstage is lit as she sings "SWANEE".

JUDY:

SWANEE

SWANEE, HOW I LOVE YOU, HOW I LOVE YOU,
MY..... DEAR OLD SWANEE,
I'D GIVE THE WORLD TO BE
AMONG THE FOLKS IN D....I....X....I....
EVEN KNOW MY MAMMY'S WAITIN' FOR ME,
PRAYIN' FOR ME DOWN BY THE SWANEE.
THE FOLKS UP NORTH WILL SEE ME NO MORE,
WHEN I GET TO THAT SWANEE SHORE....

(After the applause for "Swanee", JUDY begins the recitative into the "BORN IN A TRUNK" number.)

JUDY:

THANK YOU - THANK YOU VERY MUCH
I CAN'T EXPRESS IT ANY OTHER WAY
FOR WITH THIS AW FUL TREMBLING IN MY HEART
I JUST CAN'T FIND ANOTHER THING TO SAY.
I'M HAPPY THAT YOU LIKED THE SHOW
AND GRATEFUL YOU LIKED ME
AND I'M SURE, TO YOU, THE TRIBUTE SEEMED QUITE RIGHT.
BUT IF YOU KNEW OF ALL THE YEARS
OF HOPES AND DREAMS AND TEARS
YOU'D KNOW IT DIDN'T HAPPEN OVER NIGHT.
OVERNIGHT.....

(JUDY now goes into the chorus of "BORN IN A TRUNK". She moves to the trunk on left stage to sing:)

I WAS BORN IN A TRUNK IN THE PRINCESS THEATRE IN
POCATELLO, IDAHO
IT WAS DURING THE MATINEE ON FRIDAY
AND THEY USED A MAKE-UP TOWEL FOR MY DIDEE.

WHEN I FIRST SAW THE LIGHT IT WAS PINK AND AMBER
COMING FROM THE FOOTLIGHTS ON THE STAGE
WHEN MY DAD CARRIED ME OUT JUST TO SAY 'HELLO'
THEY TELL ME THAT I STOPPED THE SHOW.

JUDY:

("Born In A Trunk" continued)

SO I GREW UP IN A CRAZY WORLD OF DRESSING ROOMS
AND HOTEL ROOMS AND WAITING ROOMS
AND ROOMS BEHIND THE SCENES,
AND I CAN'T FORGET THE ENDLESS ROWS OF SLEEPLESS
NIGHTS AND EATLESS NIGHTS AND NIGHTS
WITHOUT A NICKEL IN MY JEANS,

BUT IT'S ALL IN THE GAME AND THE WAY YOU PLAY IT
AND YOU'VE GOT TO PLAY THE GAME, YOU KNOW
WHEN YOU'RE BORN IN A TRUNK IN THE PRINCESS THEATRE
IN POCA TELLO, IDAHO.

(THE ORCHESTRA NOW FADES OUT, and the tape of "BORN IN A TRUNK"
BEGINS. JUDY PANTOMINES ALL THE RECITATIVE ON THE TAPE OF THE
NUMBER, ONLY MOUTHING THE LYRICS OF THE SONG. THIS
NUMBER IS WORKED OVER THE ENTIRE STAGE AREA; WITH PAINTED
SCRIMS DROPPED IN ON BATTENS. JUDY WORKS THIS NUMBER IN A
BASIC DRESS USING HATS AND PROPS, which have been pre-set with her on the
stage or with the singers and dancers.)

JUDY:

AT FIRST I JUST STOOD AND WATCHED FROM THE WINGS .
THAT'S ALL MY MOM AND DAD WOULD ALLOW .

(JUDY turns to point out area at Right Stage Wing where a child
(small singing girl) is bowing. Blackout on action after bow.)

BUT AS I GOT OLDER, I GOT A LITTLE BOLDER
AND THEY TOOK ME ON FOR THAT SECOND BOW.

(JUDY gestures to Right Stage Wings again as CHILD bows with
Mother and Father (Singers).

Blackout after action.

(During the next recitative from the tape, JUDY takes a hat from behind the
trunk and moves slowly towards Right Stage. The Mother and Father pantomime
the dialogue.)

I GOT INTO THE ACT BECAUSE
THEY NEEDED ME TO MILK APPLAUSE
UNTIL ONE NIGHT THEY DID A CRAZY THING
THEY LEFT ME OUT THERE ALL ALONE
MAMA SAID, 'YOU'RE ON YOUR OWN'
AND PAPA SHOUTED - 'THIS IS IT, KID - SING!!

(JUDY places the little girl's hat on her head, and moves towards center stage.
Blackout on Right Stage area.)

JUDY:

(sings "I'LL GET BY")

(THERE IS A FAST BLACKOUT AS JUDY FINISHES THIS NUMBER. ANOTHER HAT IS HANDED TO HER IN THE BLACKOUT. LIGHTS ON AS JUDY GOES BACK TO THE TRUNK ON LEFT STAGE TO PICK UP PORTFOLIO OF PICTURES. JUDY STAYS BY THE TRUNK DURING THE FOLLOWING RECITATIVE.)

JUDY:

AS TIME WENT BY I LOOKED FOR JOBS
AND WAS KICKED FROM PILLAR TO POST
I HAUNTED ALL THE AGENT ' OFFICES
AND I MIGHT AS WELL HAVE BEEN A GHOST.

(Lights on Upstage Right. A desk with AGENT sitting. Music carries JUDY to the desk. She leans over the right side of the desk to do the first section of the song, "YOU TOOK ADVANTAGE OF ME". The AGENT pantomimes the "NO".

JUDY comes downstage right, crosses past Center Stage, goes upstage Center as the AGENT at the desk turns another side of the desk to the front.

JUDY approaches the desk from the Left side, and does the second section of "YOU TOOK ADVANTAGE OF ME". The AGENT again pantomimes word "NO".

JUDY follows the same pattern down stage center, across to Left Stage, then up Stage to Right side of desk, which has now been turned to another side. JUDY opens the Portfolio on the desk and points to her pictures as she sings the finish of "YOU TOOK ADVANTAGE OF ME".

During this last section of the song, the AGENT gets interested in JUDY, gets up from the desk, and chases JUDY around it. On the finish of the song, the AGENT takes a good look at JUDY and says "YES". JUDY says "NO" and runs away from the AGENT.

SHE goes back to the trunk as the lights Black Out on the AGENT area. On music cue, JUDY tosses the hat and portfolio off stage Right.

During the next recitative, JUDY walks to Right Stage area to join four dancing girls, primping, getting ready to go on.

JUDY:

SO I GOT INTO A TAB SHOW - ALL I DID WAS KICK MY
FEET.
I DIDN'T GET A CHANCE TO SING, BUT AT LEAST I GOT
A CHANCE TO EAT.

(The girls help JUDY dress for the number; ALL THE GIRLS and JUDY take beginning pose for the "BLACK BOTTOM" number.)

JUDY AND THE FOUR GIRL DANCERS:

THEY CALL IT BLACK BOTTOM, A NEW TWISTER
IT'S SURE GOT 'EM, AND OH, SISTER,
THEY CLAP THEIR HANDS, AND DO A RAGGEDY TROT, HOT!

(FAST BLACKOUT. Lights on again immediately to show JUDY and THE GIRLS in the same beginning pose for the number.)

JUDY AND THE GIRLS:

OLD FELLOWS WITH LUMBAGO, AND YOUNG FELLOWS THE
WAY THEY GO
THEY CLAP THEIR HANDS, AND GIVE IT ALL THAT THEY'VE GOT!

(FAST BLACKOUT as JUDY hits girl next to her. Lights on again to see JUDY pantomime the following recitative.)

JUDY:

THEN ONE NIGHT SOMETHING HAPPENED.
LADY LUCK HAD SHOWN HER FACE
THE STAR GOT SICK AND I WAS TOLD TO GO ON IN HER
PLACE.

(The star's costume is given to JUDY. She holds it up in front of her as though admiring herself in a mirror. Then a hand comes from the wings and grabs the dress away from JUDY.)

JUDY:

BUT SHE RECOVERED.

(JUDY goes back to the lineup of dancing girls and takes the opening position of the dance.)

JUDY AND THE GIRLS:

BLACK BOTTOM, A NEW RHYTHM.
WHEN YOU SPOT 'EM, YOU GO WITH 'EM.
AND DO THAT BLACK, BLACK, BLACK, BLACK BOTTOM
YOU WON'T BE BLUE WHEN YOU HAVE GOT 'EM
IF YOU DO THAT BLACK, BLACK, BLACK, BLACK
BOTTOM ALL DAY.

BLACKOUT... Lights on JUDY as she moves back to the trunk.

JUDY:

I GOT AN OFFER TO SING IN NEW YORK
AND I HOLLERED 'I'D BE ON MY WAY'
I PICTURED A FABULOUS FANCY CAFE
FILLED WITH HIGH SOCIETY, ELEGANT AND SPRUCE
AND MYSELF AN ENCHANTING CHANTOOSE.

BLACKOUT during following music as JUDY goes upstage Left to dress for "PEANUTS". Lights on to show drop of club, one table with a drunk leaning on it, and one drummer. JUDY does the beginning of "PEANUTS" until the drunk approaches her to ask for "MELANCHOLY BABY".

BLACKOUT. JUDY crosses to Right Stage club set up in blackout. Lights on to find JUDY in another club; two tables this time, two drummers. JUDY sings the next part of "PEANUTS" until the next drunk stumbles to her to demand that she sing "Melancholy Baby", Blackout.

JUDY moves, in blackout, up stage center to put on stole for "MELANCHOLY BABY". Lights on when she is ready to find JUDY leaning on shell of piano in night club singing the song.

JUDY:

(sings "MELANCHOLY BABY")

(At the finish of the song a man gets up from a table and moves to JUDY. He presents her with a card.

JUDY:

MY BENEFACTOR APPEARED WITH HIS CARD AND AT FIRST
I THOUGHT HE WAS FRESH. (Blackout)
FRESH! HE WAS FRESH FROM HEAVEN, ALL RIGHT.
HE PRODUCED THE SHOW THAT GAVE ME THE CHANCE TO
SING FOR YOU TONIGHT.

(During this blackout JUDY removes skirt and stole, and places derby on head. The SWANEE backdrop is lowered as the shell piano is pushed back stage. The DANCERS on; so the lights hit the first note of SWANEE.

JUDY does "SWANEE" with the SINGERS and DANCERS.

(The lights BLACKOUT at the end of "SWANEE". The tape is off, and now JUDY, live, walks back to the trunk to sing the finish of the number.)

JUDY:

SO, I CAN'T QUITE BE CALLED 'OVERNIGHT SENSATION'
FOR IT STARTED MANY YEARS AGO
WHEN I WAS BORN IN A TRUNK AT THE PRINCESS THEATRE
IN POCA TELLO, IDAHO.

(JUDY'S HEAD DROPS FORWARD AS THE LIGHTS FADE.)

9. ALAN KING 'S SPOT..... ALAN KING does his act in One.
10. "THE LETTER" MEDLEY JUDY and SINGERS.

(Following Alan King's spot, JUDY comes back on to do a condensed version of "THE LETTER" by Gordon Jenkins. She works this number at the Center Mike in front of a pink chiffon drop. The SINGERS will work in silhouette behind the drop. JUDY introduces Gordon Jenkins, and talks about the recent album, and tells briefly its content, ending with the words....."AND IT'S CALLED THE LETTER".

CHORUS:

THE LETTER IS FULL OF WORDS OF LOVE
FULL OF MEM'RIES YOU NEED TO BE REMINDED OF.
LIKE YOUR FAV'RITE SALOON, ON WASHINGTON SQUARE
DO YOU REMEMBER RICKY'S?
LET US TAKE YOU THERE.

JUDY:

RICKY'S ... WITH ITS SHADOWED BAR:
RICKY'S... WHERE THE WAITERS SMILED AT US
AS IF TO SAY, "WELCOME HOME,..."
WE WANT YOU HERE. STAY WITH US A WHILE."

CHORUS:

SOME PEOPLE SAY IT WAS JUST ANOTHER SALOON
SERVING FOOD....

JUDY:

BUT ANYONE WHO SAID THAT WOULD BE WRONG.
IT WAS MORE THAN THAT.
IT WAS MORE THAN A PLACE WHERE PEOPLE GO TO BE FED,
OR TO LINGER OVER A GLASS OF VILLAGE WINE.
IT WAS A PLACE WHERE A DREAM COULDN'T BE MISLED.
AND YOU WERE MINE!!!

CHORUS:

(Behind JUDY)

THOSE DAYS WERE THE GOLDEN DAYS.

JUDY:

I LOVED YOU THERE.

CHORUS:

(Behind JUDY)

IN SO MANY DIFFERENT WAYS.....

BOYS:

I LOVED YOU.... BUT I WAS JEA LOUS OF YOU,
WHEN YOU WENT SHOPPING, OR THE BEAUTY PARLOR,
WHEREVER THE HELL YOU WENT, I WAS JEALOUS!!
I WAS EVEN JEALOUS OF YOUR GIRL-FRIENDS.

(The CHORUS GIRLS start gossiping amongst themselves)

YAKKETY, YAKKETY, YAKKETY, YAKKETY,
YAK, YAK, YAK, YAK!!!

JUDY:

WHEN A BUNCH OF GIRLS GETS TOGETHER FOR A DAY IN TOWN,
IT ALWAYS STARTS WITH BRUNCH
(FORMERLY KNOWN AS LUNCH.)
AND WE TALK ABOUT CLOTHES AND MEN,
THE NEW BROADWAY SHOWS, AND MEN:
WE TALK ABOUT THE SCANDALOUS BOOKS WE'VE READ,
AND THE CUTE THING SOMEBODY'S BABY SAID,
BUT WE ALWAYS GO BACK TO MEN...
AGAIN, AND AGAIN, and AGAIN.

JUDY:
(continuing "THE LETTER")

THE WORST KIND OF MAN, SOME GIRLS WILL TELL YOU,
IS THE KIND THAT DRINKS TOO MUCH AT PARTIES,
DOES BORING IMITATIONS,
WEARS A LAMP SHADE FOR A HAT,
AND WHEN HE GETS TIRED OF THAT
HE TELLS DIRTY STORIES,
THEN PASSES OUT IN THE MORNING GLORIES,
I AGREE... HE WOULDN'T BE THE MAN FOR ME.

THE WORST KIND OF MAN, IN ONE GIRL'S OPINION
IS THE MAN WHO'S IN HIS EARLY FIFTIES,
BUT THINKS HE'S CASANOVA,
ALL HIS CLOTHES ARE IVY LEAGUE,
AND HE LOVES A GAY INTRIGUE,
HE HAS A LUSTY HUNGER
ONLY FOR GIRLS WHO ARE THIRTY YEARS YOUNGER.
I AGREE, HE WOULDN'T BE THE MAN FOR ME,
BUT STILL WHEN IT'S SATURDAY NIGHT,
AND THERE'S NO ONE TO TAKE YOU TO THE DANCE.

GIRLS:
YOU LOOK THRU YOUR LITTLE BLACK BOOK.

JUDY:
Let's see no, not him.....

GIRLS:
LOOK THRU YOUR LITTLE BLACK BOOK.....

JUDY:
Oh, those jokes ... I couldn't stand it!!

GIRLS:
ONCE MORE THRU YOUR LITTLE BLACK BOOK....

JUDY:
I guess he'll have to do.

WHAT'S THE USE OF TALKIN' ?
THE WORST KIND OF RIDIN' BEATS THE BEST KIND OF WALKIN'
SO TAKE IT FROM ME ... DON'T BE TOO CHOOSY
HE MAY BE DULLER THAN COTTON STOCKINGS,
AND DRIVES A FORTY ONE CHEVY,
AND THO HIS JOKES ARE STALE,
HE'S BREATHING, AND HE'S MALE!!!
WHAT THE HECK, IF HE'S AT YOUR BECK AND CALL
YOU'LL FIND THE WORST KIND OF MAN
IS MUCH BETTER THAN NO MAN,
NO MAN, NO MAN AT ALL.

CHORUS:
THE LETTER TELLS OF CENTRAL PARK,
AND THE LOVE SONGS WE SANG IN CENTRAL PARK.

BOYS:

COME FROM THE WEST SIDE....

GIRLS:

COME TO THE PARK.

BOYS:

COME FROM THE EAST SIDE.....

GIRLS:

COME TO THE PARK.

CHORUS:

WE SPREAD ALL OUR WORRIES ON THE GREEN, GREEN GRASS,
AND TOLD ALL OUR TROUBLES TO THE SKY.
AND WATCHED THE CRAZY WORLD FLY BY....
LIKE A RED BALLOON IN THE SKY.

JUDY:

WHEN I WAS YOUNG, I SET MY HEART UPON A RED BALLOON,
I KNEW OF NOTHING THAT WAS NICER THAN A RED BALLOON,
I TRIED TO HOLD TIGHTLY TO THE STRING,
BUT STILL I SAW IT FLY AWAY.

NOW I AM GROWN, AND FIND MY HEART IS IN ANOTHER'S HANDS,
AND ALL THE LOVE I HAVE TO GIVE IS IN HIS CARE.
CAN OUR LOVE STAY ALIVE UNTIL ANOTHER SPRING?
WILL HE HOLD THE STRING, OR LET IT GO...
TOO SOON, TOO SOON, LIKE THE RED BALLOON?

CHORUS:

TROUBLE! YOU'RE REALLY IN TROUBLE!!
WHEN YOU'RE IN LOVE, YOU'RE IN TROUBLE,
BETTER WATCH OUT,
YOU'RE IN AN AWFUL FIX!!!!

JUDY:

I'M IN TROUBLE, SUCH BEAUTIFUL TROUBLE,
AND IT'S THE MOST SERIOUS TROUBLE I'VE HAD, AND I'M GLAD.
I HAVE A MOST EXCITING HEART PALPITATION,
THIS SITUATION IS COMPLETELY OUT OF HAND, AND IT'S GRAND.

ONE DAY HE'S KNOWN ME, AND HE WANTS TO OWN ME,
I'M PUTTING UP A FIGHT, AND HOPING I LOSE.
MY DOCTOR MADE A WISE PREDICTION,
HE SAID THIS WONDERFUL AFFLICTION
WAS SIMPLY THAT BEAUTIFUL TROUBLE CALLED LOVE.

CHORUS:

I'M NOT SATISFIED WITH THE LETTER,
I CAN'T PUT MY ARMS AROUND A LETTER.
I LOVE YOU AND I NEED YOU.

COME AND GET ME. COME AND GET ME.
COME AND GET ME. COME AND GET ME.

JUDY:

COME BACK BEFORE THE SUMMER IS GONE.
COME BACK BEFORE THE AGING LEAVES START FALLING.
COME TAKE ME BACK TO NEW YORK
WHILE THERE STILL IS TIME,
TIME TO BEGIN AGAIN THAT WHICH WAS NEVER REALLY ENDED.

I DON'T WANT WRITTEN WORDS.
I WANT YOUR ARMS AROUND ME.
I WANT TO HEAR YOUR VOICE,
YOUR REASSURING WORDS ONCE MORE.

TELL ME HOW BEAUTIFUL I AM
THE WAY YOU ALWAYS USED TO DO.
THE PAST IS A DARK STREET
I WAS NEVER SURE OF,
BUT IT'S BEHIND US NOW.
THE FUTURE WILL FIND US NOW
TOGETHER WALKING IN THE SUN.
THAT'S HOW IT MUST BE, MY DEAREST ONE,
HERE IS MY ANSWER TO YOUR LETTER.

CHORUS:

HERE'S MY ANSWER TO YOUR LETTER.

JUDY:

I WANT TO BE WHERE YOU ARE,

11. ALAN KING DRESSES FOR THE TRAMP NUMBER ON STAGE.....

(On finishing "THE LETTER", JUDY brings ALAN KING back on stage, and while she leaves to change into her tramp costume, ALAN does the change on stage with valet. Dressed, ALAN exits Left Stage, The Olio Drop is lowered, and JUDY and ALAN enter to do the Tramp Number.)

12. THE TRAMP NUMBER (JUDY and ALAN): "WE'RE A COUPLE OF SWELLS".

13. JUDY'S OLIO (on Stage)

(After the bows for The Tramp Number, JUDY stays on stage in front of the Olio Drop to work her Olio.)

JUDY:

Medley of:
"YOU MADE ME LOVE YOU"
"FOR ME AND MY GAL"
"THE TROLLEY SONG"

JUDY:

"THE MAN THAT GOT AWAY"

11. "QUICK CHANGE", The Singers and Dancers enter in front of the olio drop to sing "QUICK CHANGE". After the third verse, the group does a dance interlude. On finish of song, all singers and dancers exit Right. Direct segue into pick-up for TRAMP NUMBER.

"QUICK CHANGE"

KIDS:

HASN'T IT BEEN A LOVELY SHOW?
 WE HOPE IT'S PLEASED YOU ALL A BIT.
 AN', IF YOU'LL GIVE US HALF A MO'
 WE'D LIKE TO KICK THE BALL A BIT.
 MATTER OF FACT, YOU OUGHT TO KNOW
 WE'RE ONLY HERE TO STALL A BIT.
 WE GOTTA FAKE
 SO JUDY CAN MAKE
 A QUICK CHANGE.

THIS IS THE ONLY TIME THAT WE
 CAN SHOW OUR PERSONALITY.
 THIS IS THE TIME TO LET YOU SEE
 OUR EASY INFORMALITY.
 PULL UP A CHAIR AND HAVE SOME TEA.
 ENJOY OUR HOSPITALITY.
 JUST KEEP AWAKE
 TILL JUDY CAN MAKE
 HER QUICK CHANGE.

WASN'T IT DELIGHTFUL TO SEE BUBBLES
 DANCE AWAY YOUR TROUBLES.
 TROUBADOUR OF TERPSICHORE.
 AND
 DID YOU NOT THINK ALAN KING WAS FUNNY?
 WAS HE WORTH THE MONEY?
 AS A COMIC HE'S ATOMIC.
 WHAT ABOUT THAT MIGHTY HUNK OF TALENT?
 WE'RE NOT BEING GALLANT
 WHEN WE SAY THAT WE ADORE HER.
 'NEATH THE SUN,
 SHE'S THE ONE.
 WE'RE IN LOVE
 SO IN LOVE,
 WITH JUDY.

(Interlude - Whistle Bit)

THAT IS THE CUE THAT SHE IS THROUGH,
 AND THERE'S A POSSIBILITY
 THAT SHE WILL SOON APPEAR IN VIEW
 AND SHOW HER VERSATILITY.
 SO MAY WE SAY GOODBYE TO YOU
 AND WITH A DEEP HUMILITY
 VANISH AND FADE,
 FOR JUDY HAS MADE,
 HER QUICK CHANGE.

THANK YOU A LOT,
 FOR BEING A DREAM -
 YOU'RE LIKE A BREATH OF SPRING.
 NOW WE PRESENT
 OUR VAUDEVILLE TEAM -- OUR VAUDEVILLE TEAM.
 GARLAND,
 BUBBLES,
 AND KING.

14. JUDY ON THE RAMP IN FRONT OF THE ORCHESTRA....
 (After the applause for "THE MAN THAT GOT AWAY", JUDY leaves the stage to come out on the ramp that is built in front of the orchestra.)

JUDY:

JOLSON TRIBUTE

I'D LIKE TO TAKE THIS OPPORTUNITY
 TO PAY A TRIBUTE,
 TO BOW IN HOMAGE,
 TO A MAN WHOSE MEMORY STILL BLAZES.
 I'D LIKE TO SING HIS PRAISES,
 A MAN WHO FILLED OUR HEARTS WITH JOY:
 AMERICA'S FAV'RITE MINSTREL BOY.

JOLSON MEDLEY

MAMMY! MAMMY!
 THE SUN SHINES EAST, THE SUN SHINES WEST,
 BUT I KNOW WHERE THE SUN SHINES BEST.
 MAMMY! MY LITTLE MAMMY!
 MY HEART STRINGS ARE TANGLED AROUND ALABAMMY!
 I'M COMIN'.....
 SORRY THAT I MADE YOU WAIT,
 I'M COMIN'....
 HOPE AND PRAY I'M NOT TOO LATE,
 MY LITTLE MAMMY! MAMMY!
 I'D WALK A MILLION MILES FOR ONE OF YOUR SMILES,
 MY MAMMY!

TOOT TOOT, TOOTSIE! GOODBYE!
 TOOT TOOT, TOOTSIE! DON'T CRY!
 THE CHOO-CHOO TRAIN THAT TAKES ME
 AWAY FROM YOU, NO WORDS CAN TELL HOW SAD IT MAKES ME.
 KISS ME, TOOTSIE, AND THEN,
 DO IT OVER AGAIN.
 AND WATCH FOR THE MAIL -- I'LL NEVER FAIL --
 IF YOU DON'T GET A LETTER THEN YOU'LL KNOW I'M IN JAIL,
 TOOT TOOT! TOOTSIE! DON'T CRY!
 TOOT TOOT! TOOTSIE! GOODBYE!
 THOUGH APRIL SHOWERS MAY COME YOUR WAY,
 THEY BRING THE FLOWERS THAT COME IN MAY.
 SO, IF IT'S RAINING, HAVE NO REGRETS.
 BECAUSE IT ISN'T RAINING RAIN, YOU KNOW, IT'S RAINING
 VIOLETS....

SO....
 CALIFORNIA, HERE I COME!
 RIGHT BACK WHERE I STARTED FROM.
 WHERE BOWERS OF FLOWERS BLOOM IN THE SPRING.
 EACH MORNING, AT DAWNING,
 BIRDIES SING AND EV'RYTHING,
 A SUN-KIST MISS SAYS DON'T BE LATE
 THAT'S WHY I CAN HARDLY WAIT.
 SO OPEN UP THAT GOLDEN GATE,
 CALIFORNIA

HERE.....I.....COME!!!

ROCKABYE YOUR BABY WITH A DIXIE MELODY, etc., etc.

14. JUDY ON THE RAMP IN FRONT OF THE ORCHESTRA (continued)

JUDY:

"OVER THE RAINBOW"

"AFTER YOU'VE GONE"

(At the end of JUDY'S LAST SONG, she starts back onto the main stage. As she goes to it, the Olio drop is raised to show the Met stage completely bare except for the searchlight at Left Stage as it was in the opening. The ELECTRICIAN follows JUDY with the light as she walks upstage waving good-bye to the audience.)

..CURTAIN..

