

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?

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 DUM
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'!

Q123

(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 5

Main open

R.F.'s office- Arch, desk,
rolling chair

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

Q124

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)

Uhm.

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 graet, 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 - voila! - 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)

Q125

Spot 2 on Cosmo

Strike stage

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

Q126

THAT'S THE BROADWAY MELODY.

Spot 2 out

(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)

Q126.1-Door 1

Q126.2- Close

Q126.3- Door 2

Q126.4-Close

Q126.5-Door 3

Q126.7-Close

Q127-Scissor hands

Q127.5- Ryan

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

OUT ON THE GAY WHITE WAY

Q128

IN EACH MERRY CAFÉ

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

Q129

Q130

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 CAFÉ
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.....

Q131-Break

Q131.5- Don in chair

Q131.7- Restore (After Kit)

Q132-Gang

Q133- Kit again

Q134-Before table

Q135-Tables off

(Final dance break)

DANCE!

Q136-button

(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

Q136.5-Restore

(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 picks up Dora Bailey downleft)

DORA

Q137

(At microphone)

Spot 2 on Dora

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.

Spot 2 out

(BLACKOUT)

Q138

Scene 6

Main closes

Chinese theatre-
main closed

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

Q139

DEXTER

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