



book and lyrics by
Elizabeth Hansen

music and lyrics by
C. Michael Perry

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Christmas On The Blue

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Christmas On The Blue

A New Christmas Musical

Book by Elizabeth Hansen

Music and Lyrics by C. Michael Perry

CHARACTER BREAKDOWN 5F, 3M

DORIS IRVING - late 30s — An EVE ARDEN type, a tough woman with a heart of gold. She's determined and smart, but at the end of her rope. She's vulnerable, and misses her husband who's been MIA for over a year.

"NICK" ANGELO - late 30s — A CARY GRANT type, handsome and talented, kind and generous. He's everyone's dream. He's the type that never loses hope, but also sees things with a realistic eye. (Also plays MORRIS IRVING, Doris' husband.)

SPARKY IRVING - 17 — A MICKEY ROONEY type, but taller. Full of more energy and ability than he has sense. This kid does everything, the SFX, the recording, the bathrooms. He really runs the station, but is a bit of a klutz. He wants to prove himself to his mother that he can take over the station and save it.

TEDDY BAYER - 27ish — A DONALD O'CONNOR type. Teddy is funny, a great singer, and hopelessly in love and envious of his wife, Betty, the other half of the Singing Singers. He's ambitious, but not ruthless; goofy, but not stupid; and a pushover.

BETTY BAYER- 24ish — A JUNE ALLYSON type. She's pretty much the female version of Teddy...but a little more ambitious. Equally as in love and envious of Teddy as he is of her. She, however, ain't no pushover.

The SULLIVAN SISTERS:

FLORA - 21 — Is man crazy.

NORA - 19 — Is just crazy.

CORA - 17 - Is crazy for Sparky.

CHRISTMAS ON THE BLUE Book by Elizabeth Hansen Music and Lyrics by C. Michael Perry ***PERFECT FOR PROFESSIONAL, COLLEGE/UNIVERSITY, AND COMMUNITY GROUPS TO PERFORM DURING THE HOLIDAYS.*** ONE interior setting -- a radio station, with control room and studio space visible. 1940s costumes. About 100 minutes. Christmas Eve in 1943. The war still rages in Europe and the Pacific, as, outside of Cleveland, Ohio, WCCR, a small radio station, struggles to survive not only the worst blizzard in 100 years, but with the fact that it's pretty near broke. "Christmas On The Blue" centers around Doris Irving, the woman who runs the station, who has not heard anything about her MIA husband, Morris, since July of 1943. Suspecting the worst, she may be forced to close the station as WCCR, a member of the "Blue Network", (which has struggled since its separation from NBC) has lost nearly all of its advertising to stations still affiliated with the larger networks.

All her prayers have gone unanswered and she's just about given up hope. Then, from out of the blizzard, a handsome stranger, NICK ANGELO, appears, who seems to be an "answer to their prayers." He can sing, act, dance...there doesn't seem to be anything he can't do. But there's something about this guy. Something Doris can't put her finger on, something familiar, something...wonderful. And everyone can feel it. There are also a few surprises for the staff of the radio station, as Sparky (Horace Irving), the son of the owner frequently plunges the station into darkness. The singing duo of Teddy and Betty vie on the air and off as their romance sours and sweetens -- repeatedly. The Sullivan Sisters, a trio of Flora, Nora and Cora sing the jingles and play in the sketches. We find that Sparky is kind of sweet on Cora. On the night of the big snowstorm a stranger shows up out of nowhere. "Nick" Garland seems to be just what the station director ordered -- someone who can fill in for the missing Morris Irving and help run the studio -- and make it successful. They look on him as an angel, and Doris, missing Morris, tests the waters. They work to get one big sponsor; someone to invest in the station and push them to solvency. Nick seems to be their ticket to finding that sponsor. It all hinges on one broadcast of the local hillbilly comedy "The Shenanigans". In a last-ditch effort, Doris and Nick have arranged for the last possible client that is big enough to dig them out of debt, to listen to the show that night. If he doesn't come through with a sponsorship, they're finished. But at the big broadcast -- everything goes wrong. However, the show twists and turns until all are happy -- even Doris.

The songs are classical musical theatre with a big band influence. The 'blue' in the title refers to NBC's "blue" network -- a very popular format through the 30s and 40s: local talent mixed with live broadcasts of major stars and songs. PART OF THE PREMIERE PLAY FILE. **Order# 1004**

MUSICAL NUMBERS FOR

CHRISTMAS ON THE BLUE

ACT ONE

- #1 -- OVERTURE/WCCR Jingle(full)
- #1a -- ANGELS WE HAVE HEARD ON HIGH -- Radio Choir
- #2 -- CHRISTMAS WITHOUT YOU -- Betty
- #3 -- I'LL DO IT -- Sparky
- #4 -- WCCR (STATION JINGLE) (full) -- the Sullivan Sisters
- #5 -- OOPS -- Company
- #6 -- MY THREE ORAS -- Sparky and the Sullivan Sisters
- #6a -- STATION JINGLE (short) -- Sullivan Sisters
- #7 -- THE SHORT LIST -- Teddy & Betty
- #8 -- NO ONE BUT YOU -- Nick
- #9 -- ON CHRISTMAS DAY -- Teddy & Betty
- #10 -- STATION JINGLE (entire) -- the Sullivan Sisters
- #11 -- MISTLETOE -- Cora & Sparky
- #12 -- DANCING ON AIR -- Sparky
- #12a -- DANCING ON AIR (reprise) -- Sparky & Nick
- #13 -- LIKE AN ANGEL -- Doris & Nick
- #13a -- STATION JINGLE (short)
- #14 -- AT DINKELHEIMER'S -- Company
- #14a -- STATION JINGLE (a cappella)
- #15 -- ACT ONE FINALE: THE BEST DARN JINGLE! -- Company

ACT TWO

- #16 -- ENTR'ACTE/WCCR Jingle(full) -- the Sullivan Sisters
- #16a -- TEDDY'S and BETTY'S Bad Murphy Jingle -- Teddy & Betty
- #17 -- LET ME TRY IT, MA! -- Sparky
- #17a -- SULLIVAN SISTERS BAD MURPHY'S JINGLE #1 -- Sullivans
- #18 -- MORRIS OR LESS -- Doris
- #19 -- MIRACLE IN TWELVE -- Company
- #19A -- STATION JINGLE (short) -- Sullivans
- #20 -- SHENANIGANS THEME SONG -- Company
- #20a -- MURPHY'S LAW JINGLE #1 (Sparky's rewrite) -- Sullivans
- #21 -- WAR BONDS -- All but Doris (march song)
- #22 -- DECK THE HALLS -- The Shenanigans Family
- #23 -- THE HOMEFRONT ON CHRISTMAS DAY -- The Shenanigans Women
- #23a -- MURPHY'S LAW JINGLE #2 (Sparky's Rewrite) -- Sullivans
- #23b -- STATION JINGLE (full)
- #23c -- HARK THE HERALD ANGELS SING
- #23d-- SHENANIGAN'S OUT THEME
- #23e -- MURPHY'S LAW #3 (Sparky's original) -- Sparky w/Sullivans
- #23f -- STATION JINGLE -- (full)
- #24 -- HE DID IT! -- Company
- #25 -- CHRISTMAS WITHOUT YOU /WE DID IT! (Reprise)(New positive Christmas lyric) -- Company
- #26 -- CURTAIN CALL

ACT I

SCENE 1

WCCR RADIO STATION,
CUYAHOGA COUNTY RADIO,
GREATER CLEVELAND.
CHRISTMAS EVE, 1943

#01 - OVERTURE AND STATION JINGLE

A small rural radio station on the outskirts of Cleveland. UPSTAGE is a glass-enclosed sound booth. Inside are sound consoles with dials, etc. Other office equipment including a phone, typewriter... everything you'd need to run a radio station. But note: it's not the most up-to-date equipment.

In front of booth is the SOUND STAGE with a SOUND EFFECTS (SFX) table UP RIGHT with a CONTROL BOARD, a STAND MIC on the table and various sound effect props. On the wall next to the table is a wall phone and a large red light next to it.

Above the SFX table is a large "ON AIR" light fixture and next to it, a large round clock that says 7:15. Around the studio are a couple of chairs, and stools and three mic stands and a coat rack.

At the end of the Overture, the radio station jingle is sung:

STATION JINGLE

WCCR CUYAHOGA COUNTY RADIO
CLEVELAND'S
MOUND...

MOUND...

MOUND...

OF SOUND.

(Over the tinny speaker on the wall comes the sound of a Christmas Eve Sermon being broadcast.)

PASTOR

...And on this Christmas Eve of 1943, we pray that the fighting in Europe and the Pacific will come to a speedy end. We hope that our boys in uniform will be able to return swiftly to their families, and we trust that until then, God will watch over them and their loved ones until that day comes.

(As the Pastor speaks, HORACE "SPARKY" IRVING, enters. He's a wiry teen of 17. He grabs a couple of mic stands and places them in the center of the stage and then moves off and brings down the third stand.)

PASTOR (CONT'D) (cont.)

And now, to end this service, our choir will sing one of our favorites, "Angels We Have Heard on High."

(As the song plays over the speaker, SPARKY whistles along.)

#1A - ANGELS WE HAVE HEARD ON HIGH

**ANGELS WE HAVE HEARD ON HIGH
SWEETLY SINGING O'ER THE PLAINS
AND THE MOUNTAINS IN REPLY
ECHOING THEIR JOYOUS STRAINS.
JOYOUS STRAINS! JOYOUS STRAINS!**

(The song's rhythm changes to a swinging boogie-woogie. He screws mics on the stands and sings the chorus with the choir.)

**GLORIA, IN EXCELSIS DEO
GLORIA, IN EXCELSIS DEO**

(SPARKY, tap dances to the singing, connecting one mic cord, then another.)

**SHEPHERDS, WHY THIS JUBILEE?
WHY YOUR JOYOUS STRAINS PROLONG?
WHAT THE GLADSOME TIDINGS BE
WHICH INSPIRE YOUR HEAVENLY SONG?**

(With the last mic cord, SPARKY starts "jumping rope" with the cord, singing with the verse and keeping time. At the end of "Song", the mic cord whips into a stack of sound-effects props which go crashing all around.)

GLORIA, IN EXCELSIS DEO
GLORIA, IN EXCELSIS DEO

(As the choir goes into the third verse, SPARKY dances and restacks the props, dancing along with the song, setting up stools, various items on the sound effects table, and such, all the while tapping like Gene Kelly.)

**KING OF ALL WHO FILL THE EARTH;
 KING OF POOR, YET NOBLE BIRTH.,
 KING OF LOVE, OUR SHEPHERD LIVES,
 KING TO US IN ALL, ALL HE GIVES.**

(As the choir sings the last chorus, SPARKY cuts loose with some fine footwork. Amazingly skillful.)

(SPARKY ends with a flair, the sound stage set with three mics and stools [or no stools]. He hurries into the SFX table, flips a switch.)

(In his best, deep announcer voice, which isn't very deep, nor "best" speaks:)

SPARKY

This is WCCR, Cuyahoga County Radio, an affiliate of NBC the National Broadcasting Company's Blue Network:

(He hits the three familiar NBC chimes.)

SPARKY (cont.)

Greater Cleveland's Mound...Mound...Mound...of Sound. And now we go to New York for the "News of the World." Take it away, New York.

(SPARKY flips a couple switches as the NBC news announcer starts.)

NEW ANNOUNCER

Good evening, America, here is the news. Tonight, President Roosevelt...

(SPARKY turns a knob on his console and the announcer fades. He moves onto the sound stage and sighs. Then moves through the door, RIGHT.)

(As he opens the door, the door to the BOOTH opens exactly at the same time. SPARKY exits as DORIS IRVING, an attractive, "Eve Arden" sort of no-nonsense woman in her late 30s, enters.)

(She looks around, and "mouths" "Horace!"
But we can't hear her because, it's a
sound booth and is sound proof. She
walks off, then back on and yells,
"Hor—" and opens the door to the sound
stage. We hear a loud:)

DORIS

—Ace!! Horace?! Now where is that—

(She closes the door. We can't hear the
end of her sentence. She moves into the
sound booth and sits on the table. She
inadvertently pushes a switch. The News
Announcer is heard.)

NEW ANNOUNCER

And that is the news of the world. Before we turn to the news of
the nation, here is a word from our sponsor.

(JINGLE BELLS are heard as a jingle for
soap is sung by a quartet of singers.)

DORIS

Soap...

(We can hear her talking to herself in
the booth.)

DORIS (cont.)

Who cares about soap?

(The SOAP JINGLE fades and segues into:)

#2 - CHRISTMAS WITHOUT YOU

DORIS:

**ON THIS CHRISTMAS EVE,
MY FIRST ONE ALL ALONE,
IT'S HARD IGNORING CHRISTMASSES I'VE KNOWN.
NO MISTLETOE, NO HOLLY HANGING ON THE DOOR;**

**IT DOESN'T MATTER ANYMORE,
WHEN I AM ON MY OWN.**

(Doris moves into the sound studio with
an armful of music leaving the door open.)

A TELEGRAM IS ALL I HAVE OF YOU TO HOLD.
 NO ONE KNOWS WHERE YOU ARE, OR SO I'M TOLD.
 I THINK OF YOU;
 I THINK OF HOW WE WERE BEFORE,
 AND EVERYDAY I LONG TO HEAR
 YOU COMING THROUGH OUR DOOR.

CHRISTMAS—

DOESN'T MATTER IF IT'S SNOWY OR BRIGHT;
 TINSEL AND LIGHT
 JUST DON'T SEEM RIGHT.

HOLLY?

MUCH TOO JOLLY AS I SPEND
 THIS EMPTY CHRISTMAS WITHOUT YOU.

(The side door opens in the sound booth
 and SPARKY enters, with an armload of
 something. His attention is grabbed by
 his mother. He listens.)

I THOUGHT IT WOULD BE THROUGH
 THIS WAR WAY OVER THERE.
 DEAR LORD, PLEASE HEAR ME,
 "HELP US" IS MY PRAYER.
 CAN'T DO IT ALL;
 CAN'T RUN THE STATION,
 CAN'T PAY BILLS.
 CAN'T SEE A WAY TO GET AHEAD
 WHEN ALL THE INK IS RED.

(She places the music on each stool.)

CHRISTMAS—

WITHOUT YOU IT'S NEITHER SNOWY NOR BRIGHT;
 TINSEL AND LIGHT
 JUST DON'T SEEM RIGHT.

MORRIS—

PLEASE RETURN SO I WON'T SPEND
 THIS EMPTY CHRISTMAS WITHOUT YOU.

(She ends DOWN LEFT in a pool of light.

Suddenly, sparks fly from the light
 fixture above. The lights go out.
 Everything is black.)

Horace!!

DORIS (cont.)

(MORE)

DORIS (Continued)

(Just as suddenly, the lights come back on. DORIS looks around and shakes her head.)

That boy!

(She turns back to the booth. SPARKY drops straight down hiding behind the console. DORIS walks toward the booth as the RIGHT DOOR in the booth opens and closes.)

(Then the RIGHT DOOR to the sound stage opens. SPARKY enters.)

SPARKY

Ma!?

DORIS

Horace!

SPARKY

Ah, Ma. I hate that name. I wish you would call me Sparky.

DORIS

Horace is a perfectly good name. It was my grandfather's name.

SPARKY

You hated your grandfather.

DORIS

That's beside the point. Where have you been? Didn't you hear me call you?

SPARKY

No, I was in the back...working on the generator.

DORIS

So that was you who blew the lights.

SPARKY

No, I didn't touch 'em. Honest! They did it themselves.

(She eyes him.)

DORIS

Look, your father couldn't fix that generator, and if he couldn't fix it, what makes you think you can?

SPARKY

(He shrugs.)

I'm good at fixing things.

(She eyes him.)

Usually.

(She starts away. He follows.)

SPARKY (cont.)

Besides we might need it...Or we could sell it...if we ever needed the money.

(She stops and looks at him.)

DORIS

What makes you say that?

SPARKY

I don't know...Hard times, maybe?

DORIS

We're fine.

(They look at each other, then at the clock. I moves to 7:30. Then SPARKY walks to the SFX table.)

Your father can look at it—

(SPARKY flips a switch, DORIS nonchalantly speaks into a mic putting on her best announcer voice. Her's is good.)

DORIS (cont.)

This is WCCR, Cuyahoga County Radio, an affiliate of NBC, the National Broadcasting Company's Blue Network.

(SPARKY hits the NBC chimes and puts the needle on the record.)

DORIS (cont.)

Greater Cleveland's mound...mound...mound...of sound. And now back to New York.

(SPARKY flips a switch.)

DORIS (cont.)

—When he gets back.

SPARKY

Yeah, but Ma, you don't know when that'll be...

(They look to one another, neither wanting to say: "...if ever." She walks to him and puts an arm around his shoulder.)

DORIS

I know, kiddo. In the meantime, we'll have to make due.

(She kisses his cheek, then moves into the booth and closes the door behind her.)

SPARKY

"Make do!" That's all we ever do do is "make do!" I'm sick of
 "make do" I want to "make big!" "Make great!" "Make radio!" Yeah!
 Make radio! We can! What am I talking! I can!

(Music chord.)

I will.

(Music chord.)

I must!

(Music starts.)

#3 - I'LL DO IT**SPARKY:**

**I'LL DO IT!
 WON'T SCREW IT UP THIS TIME!
 I'M GONNA MAKE THE RATINGS CLIMB!
 I'M TELLIN' YA:
 WE NEED NEW PROGRAMS WITHOUT SOAP ROMANCES!
 CHANCES ARE
 THAT DREAMIN', YEAH DREAMIN' WILL MAKE A DIME!**

**I'LL DO IT!
 PURSUE IT NINE TO NINE!
 SENSATION! MAKE THIS STATION SHINE!
 I'M TELLIN' YA:!
 CHANGES ARE COMIN'! LET THE WORLD GET READY!
 STEADY, NOW!
 WITH NO COMPLICATIONS WE'LL ALL BE FINE!**

**SINGERS BY THE SCORE;
 COMICS, BANDS AND MORE;
 THEY'LL BE AT THE DOOR!**

**MOVIN' BENNY AND CROSBY OUT! HEAR 'EM SHOUT!
 MOTHER DID IT ALL AND NOW IT'S
 FALLING TO, CALLING TO ME!
 AND SHE'LL SEE IT HAPPEN—THERE'S NOT DOUBT!**

(To end it, he does a dance riff, slips
 and slides, once again, into the sound
 effects props, sending them flying. He
 rights himself, sighs and stacks the
 props on the table.)

(Suddenly, the RIGHT sound booth door
 bursts open and DORIS runs into the sound
 booth, then into the studio.)

DORIS

Where the devil are those—

(Then the door to the sound booth flies)

(open. Three lovely girls rush in, FLORA SULLIVAN, blonde just 21, NORA SULLIVAN, blonde and 19, and CORA SULLIVAN, blonde and 17. They are the singing SULLIVAN SISTERS and they look like identical triplets.)

They throw open the door and stride into the mics. DORIS rushes into the SFX table. The girls move to their mics as DORIS flips a switch and puts the needle on a record. The STATION JINGLE begins as DORIS points at them. The SISTERS sing:)

#4 - STATION JINGLE - FULL

FLORA, NORA AND CORA:
WCCR CUYAHOGA COUNTY RADIO
CLEVELAND'S
MOUND...

(SPARKY takes FLORA'S coat.)

MOUND...

(SPARKY takes NORA'S coat.)

MOUND...

(SPARKY takes CORA'S coat and hangs the coats on the coat rack.)

OF SOUND.

(They end in beautiful harmony. DORIS lifts the needle off the record, hurries to the mic and speaks as she hands them all a piece of paper. SPARKY moves to his SFX table. They all read from their scripts.)

DORIS (cont.)

And stay tuned tonight for another episode of THE SHENANIGANS, your favorite hilarious hillbillies. It's Christmas time in the hills and everyone anticipates the arrival of Santa Claus.

FLORA AS SNOOKUMS

Oh, Ma, we ain't got no chim-bly fer Santa to come down. What are we gonna do?

DORIS AS MA

Now, don't you worry, Snookums, I'm sure if'n he don't find a chim-bly, he'll use the door.

NORA AS SUSIE

Ma, ever-one knows Santa don't come in no door. He don't know how.

SPARKY AS OSWALD

(Speaks with a lateral lisp.)

That's right, Ma. It's part of the Santa Clause.

(Everyone GROANS.)

DORIS

So tune in tonight when you'll hear Ma say:

(As MA.)

Oswald, you come over here and give yer Ma a kiss.

SPARKY AS OSWALD

Ah, Ma! Not again.

(SPARKY puckers up at his mic and make a kissing sound, then uses a plunger to make the smacking sound.)

DORIS AS MA

That's my boy.

(As announcer.)

So folks, tune in tonight at nine o'clock sharp for "The Shenanigans." And let the kiddies stay up late and listen. It's fun for the whole family.

(SPARKY puts the needle on a record THE SHENANIGANS THEME MUSIC swells, then he flips another switch.)

SPARKY

And we're out.

EVERYONE

The Santa Clause?

DORIS

I know, I know, it's terrible. Morris was the writer, not me, but I'm doing the best I can. Horace, you're doing the news.

(She shoves a paper in his hands.)

You're on in two.

SPARKY

But Ma the news is Teddy's job.

DORIS

Yeah, and if Teddy were here, he could do it. Where is everyone?

FLORA

It's the snow, Mrs. Irving. It's just nuts out there.

NORA

Yeah, it's snowing like cats and dogs.

(Everyone looks at NORA then looks away.)

I don't know why anyone says that. Snow doesn't look anything like cats and dogs.

(Everyone looks at NORA then look away.)

DORIS

You're on in one.

(She exits into the booth and sits at a typewriter and starts pounding.)

CORA

Don't worry, Sparky. You'll be great.

(SPARKY beams at the beautiful smiling girl.)

SPARKY

Thanks, Flora.

CORA

(The smile disappears.)

I'm Cora.

(She walks away, dejected.)

SPARKY

I mean, Cora.

(He starts after her as the "ON AIR" sign lights. But he doesn't notice it. DORIS pounds on the window. SPARKY zips back to the mic on his SFX table.)

SPARKY (cont.)

And now the news of Cuyahoga County and the greater Cleveland Area. Ben Flander's hen house went missing on Tuesday with the hens still in it. Police have no clue who the culprits may be, other than they're chicken.

(SPARKY looks to DORIS who shrugs. In the middle of the next report, BETTY BAYER, a beautiful woman in her mid-twenties, enters, furious and heads for the studio door. DORIS grabs her and yanks her back. BETTY is animated with rage as DORIS tries to calm her.)

SPARKY (cont.)

The Last A.M.E Baptist Church is having a Christmas bake sale on Tuesday. They're raising money for a new church bell to replace the one that blew down during the twister and hit Fred Willy's truck.

(MORE)

SPARKY (Continued)

Everyone's invited, unless you're not.

(SPARKY deflates. Seriously?)

And finally, the finalists for the "Santa's Helper" beauty pageant will be on Tuesday. Come and lend a "helper" hand.

(That's it. He let's the paper drop.)

And that's the news, folks. Please stay tuned for Joe E. Brown and "Stop and Go!"

(Chagrined, he flips a switch. The "On Air" light goes out. BETTY flies in
DORIS follows her.)

BETTY

I quit, Doris, I tell you, if that man stays, I quit.

(Just then TEDDY BAYER, a handsome man also in his mid-twenties, storms in.)

TEDDY

Where is she!? You snake in the grass! How could you do this to me?

BETTY

You see that?! You see that? It's always about him.

(Faces him.)

I didn't do this TO you! I did this FOR you!

(He steps to her.)

TEDDY

Oh, really?

(She steps to him. They are nearly nose to nose.)

BETTY

Yeah, really?

(They KISS passionately. SPARKY taps TEDDY on the shoulder.)

SPARKY

What did she do?

(TEDDY pushes BETTY back.)

TEDDY

This...This...traitor, sent a demo record of herself to the National Broadcasting Company in New York! And do you know what they had the NERVE to do? They gave her a job!

DORIS

What?!

SPARKY
Hey! What's everyone looking at me for?

BETTY
Are you kidding?

TEDDY
Have you ever had a perfect show, kid?

SPARKY
Well...

FLORA AND NORA
Have you?

SPARKY
Sure, plenty of times!

(He turns and KNOCKS a bunch of cowbells
off the SFX table.)

SPARKY (cont.)
Oops.

(MUSIC STARTS.)

(As everyone sings, SPARKY messes up
nearly every SFX. NOTE: SEE VOCAL SCORE.)

#5 - OOPS

BETTY:
WITH A ROOM OF EMPTY SPACE

TEDDY:
SPARKY'S SURE TO FIND A PLACE WHERE HE...

(SPARKY shocks himself.)

SPARKY (cont.)
Oops.

DORIS:
**HE CAN'T HELP IT, 'CAUSE HE'S YOUNG,
CAN'T GET OFF THAT BOTTOM RUNG WHERE HE...**

SPARKY (cont.)
Oops.

TEDDY:
WHEN I NEED TO HEAR A FOOTSTEP COMING CLOSER...

SPARKY (cont.)
Oops.

DORIS:
IF I NEED TO GET A CABBAGE FROM THE GROCER...

SPARKY (cont.)

Sorry!

(Cabbage crunch.)

Oops!

EVERYONE:
NO, SIR, IT'S INEVITABLE.

SPARKY (cont.)

Oops.

EVERYONE:
THAT HE SPILLS OR DROPS OR STOOPS!

SPARKY (cont.)

Sorry!

EVERYONE:
WATER SPLASHING.

(A JUG of water slides on the table.
 SPARKY grabs it in the nick of time.)

SPARKY (cont.)

Oops.

EVERYONE:
SENDS OL' SPARKY CRASHING DOWN!

SPARKY (cont.)

Sorry! Sorry!

(MUSICAL INTERLUDE.)

DORIS

It's not his fault. "Oops" happens.

FLORA, NORA AND CORA:
SOMETIMES WITH A SMILE, PERHAPS A FROWN...

SPARKY:
SOMETIMES WHEN MY PANTS ARE FALLING DOWN...

SPARKY

I CAN'T STOP IT. I
 FLIP-FLOP IT!
 THO' I TRY WITH ALL MY
 MIGHT!

EVERYONE

THINGS ARE GOING RIGHT!
 MIGHT BE NO MISTAKES
 TONIGHT,
 THAT'S WHEN SPARKY GETS UP
 TIGHT!

TEDDY

And remember last Halloween when we did "Murder in Cuyahoga County?"

EVERYONE:
WHEN THE GUESTS ARE SET TO DINE
AND THE BUTLER'S BROUGHT THE WINE,
THEN IT'S...

SPARKY

Oops!

EVERYONE:
SOME ONE'S SPEAKING OF THEIR WIFE
AND SOMEBODY GRABS A KNIFE
THEN IT'S...

SPARKY (cont.)

Oops!

EVERYONE:
IN THE DARK YOU HEAR THE FOOTSTEPS AND THE SCUFFLES.

SPARKY (cont.)

Oops! Oof-erg-unh!

EVERYONE:
THEN A VOICE THAT SCREAMS THAT SOMEBODY THEN MUFFLES!

SPARKY:
SORRY!

(SPARKY screams!)

EVERYONE:
SHUFFLES IN THE NIGHT COME AT YOU...

SPARKY (cont.)

Oops!

EVERYONE:
IS THERE SOMETHING THERE THAT SWOOPS!

SPARKY:
SORRY!

EVERYONE:
LIGHT'NING FLASHING

SPARKY (cont.)

Oops!

EVERYONE:
AS THE CLUB IS SMASHING DOWN

SPARKY:
SORRY! SORRY!

EVERYONE:
OOPS!

(At the end, SPARKY slips and falls right on his fanny. Everyone laughs. SPARKY is horribly embarrassed. Then DORIS, TEDDY and BETTY move into the booth and FLORA and NORA move LEFT. CORA comes and stretches her hand to him.)

CORA
 Oh, Sparky. I don't think you're an "Oops."

(She helps him up. He looks in her eyes and melts, just a little.)

SPARKY
 Gosh, thanks, Nora.

(Her head drops.)

CORA
 I'm Cora.

(She takes a step back, they both sigh. She walks away.)

SPARKY
 Wait...Cora?

(She looks back to him, hopefully.)

SPARKY (cont.)
 It's just that...

CORA
 What?

SPARKY
 Well.

CORA
 (She takes a step to him.)
 What, Sparky?

(She takes another step.)
 What...?

(He yanks on his collar.)

SPARKY

Well, it's just that...I can't tell which one of you is which.

(She deflates and moves to her sisters.
They stand with their backs to him. From
the back they all look the same.)

SPARKY (cont.)

See! I'm telling you girls, you all look exactly the same.

(FLORA turns.)

FLORA

Sparky.

NORA

(Turns)

You're wrong. We're not a thing—

CORA

(Turns.)

Alike!

(They start away from him. The MUSIC
starts.)

SPARKY

Wait...Cora?

(CORA turns.)

Nora...?

(NORA turns.)

Flora...?

(FLORA turns.)

#6 - MY THREE "-ORAS"

SPARKY:

**I HAVE THREE ORAS.
YOU COULD TELL ME IT'S QUAIN'T.
BUT I HAVE ONE COMPLAINT:
SOMETIMES THEY GET SO CLOSE I COULD FAINT!**

**BUT MY THREE ORAS;
THEY CONFUSE ME A LOT.
I DON'T KNOW WHAT I'VE GOT
BECAUSE THERE'S TOO MUCH SOUP IN THE POT!**

(He leads each one to their mic.)

**ONE IS "MOREABLE."
TWO "ENCOREABLE,"
THREE "ADORABLE," TOO!
TO MY THREE ORAS I'LL NEVER SAY ADIEU.**

(They dance him around, turning him, weaving in and out with him and the mics. He gets so confused as to who is who, and trips and stumbles. Each time CORA helps him up, but then FLORA or NORA swipe him away and dance.)

**MY ORA'S AURAS HANG AROUND LIKE A CLOUD,
ONCE GIRLS WEREN'T ALLOWED,
AND NOW WE MAKE A PRETTY GOOD CROWD!**

**BUT, MY THREE ORAS:
WITH THE FIRST I WANT MORE,
SEE THERE'S ORAS GALORE!
I HAVE MORE ORA'S HERE BY THE SCORE!**

(Behind them in the sound booth, TEDDY and BETTY enter screaming at each other...but, of course, we can't hear anything, we just see them "beating" up each other. DORIS splits them apart.)

**FIRST, DEPLORABLE!!
THEN IT'S HORRIBLE
WHAT ADORABLE ORAS CAN DO!**

**IT'S "ABHORABLE" IN AN ORABLE STEW!
BUT I LOVE YOU!**

(He dances with them, a big flourish and they end in a great pose. DORIS yells out the booth door into the studio.)

DORIS

Horace!

(SPARKY and the GIRLS look at the clock. It moves to 7:45. SPARKY dashes for the SFX table, taps the NBC Chimes and puts the needle on the record. The Sisters dash for their mics.)

FLORA, NORA, CORA

This is WCCR, Cuyahoga County Radio, an affiliate of NBC, the National Broadcasting Company's Blue Network.

#6A - STATION JINGLE - SHORT

**FLORA, NORA AND CORA:
CLEVELAND'S MOUND...**

MOUND...

MOUND...

OF SOUND.

FLORA

And now, WCCR features Miss Dorothy Thompson.

(SPARKY is at the SFX table and turns a dial, but instead of Miss DOROTHY THOMPSON on the air, TEDDY and BETTY screaming at each other from the booth bellows out of the speaker and into the homes of Cleveland.)

TEDDY

You little back-stabber!

BETTY

How am I a back-stabber? Because I got the job and you didn't?

TEDDY

No! What sort of a man do you think I am?!

SPARKY

Oops!

(SPARKY switches it over. Dorothy Thompson's voice in the middle of a political essay comes on. SPARKY fades it out as BETTY and TEDDY burst into the studio. DORIS, in the booth, throws up her hands and sits at the typewriter.)

TEDDY

Look. I'm the man of this family and I intend to provide for this family.

BETTY

What family! What'a we got, six kids? It's you and me! Who cares who provides as long as someone does?!

TEDDY

I ain't livin' off no woman?

BETTY

Well, that's news since you lived off your mother till you were twenty-six!

TEDDY

I was livin' there!

BETTY
That's what I said, you were spongin' there!

TEDDY
Ugh! You know what's wrong with you?

BETTY
Yeah!

#7 THE SHORT LIST

BETTY:
YOU'RE WHAT'S WRONG WITH ME
IF I DIDN'T HAVE YOU NOTHIN'D BE
HALF SO RIGHT WITH ME
AS EVERYTHING THAT'S WRONG ABOUT YOU!

THE SHORT LIST!

TEDDY
Me?!

BETTY
Yeah, you!

COUGHIN' AND A-HACKIN'
PHLEM AS IT DRIPS!
GARGL'IN' AN A SMACKIN'
PASTE ON YOUR LIPS!
YOUR EYES ARE ALWAYS HAZY!
YOUR BUTT IS ALWAYS LAZY!
YOUR MANNERISM'S: CRAZY!
TWISTIN' YOUR WRIST?!

(She twists her wrist.)

AND THAT IS MY VERY SHORT LIST!

TEDDY
Oh, and you're so perfect?

BETTY
I never said I was perfect.

TEDDY
Good, cuz you ain't!

TEDDY:
YOU CAN'T BE QUIET FOR A MINUTE!
FIND SOMEONE'S BUSINESS, YOU'LL BE IN IT!
CAN'T SING MY SONG TILL YOU BEGIN IT!
PLUNKIN' ON A SPINET;
YOU'RE AN EVIL TWIN, IT
JUST CAN'T BE A VERY SHORT LIST!

TEDDY (cont.)
 And stop shaving your legs with my razor!

BETTY
 Fine! Then buy me one!

TEDDY
 Why do I need to buy you one? You use mine!

(She screams, frustrated!)

BETTY AND TEDDY REFRAIN IN HARMONY:
YOU'RE WHAT'S WRONG WITH ME
IF I DIDN'T HAVE YOU NOTHIN'D BE
HALF SO RIGHT WITH ME
AS EVERYTHING—

(TEDDY puts his hand over BETTY'S mouth.)

TEDDY:
THAT'S WRONG ABOUT YOU!

(BETTY shoves his hand away.)

BETTY
 You always have to have the last word.

BETTY AND TEDDY:
THE SHORT LIST!

TEDDY
 This ain't a word, sweetheart, it's a lyric.

BETTY
 COUGHIN' AND A-HACKIN'
 PHELM AS IT DRIPS!
 GARGL'IN' AN A SMACKIN'
 PASTE ON YOUR LIPS!
 YOUR EYES ARE ALWAYS HAZY!
 YOUR BUTT IS ALWAYS LAZY!
 YOUR MANNERISM'S CRAZY!
 TWISTIN' YOUR WRIST!
 (She twists her
 wrist.)
 AND THAT IS MY VERY SHORT
 LIST!
 A VERY SHORT LIST! A VERY
 SHORT
 TEENSY!
 EEENSY!
 VERY SHORT LIST!

TEDDY
 YOU CAN'T BE QUIET FOR A
 MINUTE!
 FIND SOMEONE'S BUSINESS, YOU'LL
 BE IN IT!
 CAN'T SING MY SONG TILL
 YOU BEGIN IT!
 YOU'RE AN EVIL TWIN, IT
 JUST CAN'T BE A VERY SHORT
 LIST.
 A VERY SHORT LIST!
 A VERY SHORT
 TINY!
 WHINEY!
 VERY SHORT LIST!

(They end in amazing, belting harmony but
 ready to punch each other.)

(Then they grab each other and KISS
 passionately.)

(Suddenly, SPARKS fly from the ceiling
 and the lights go out.)

EVERYONE ON STAGE
 Sparky!

SPARKY
 Oops. Give me a second.

(DORIS opens the door.)

DORIS
 Everyone stand still.

BETTY
 Get your hand off me.

TEDDY
 That is not my hand.

BETTY
 Well, whatever it is, get it off me.

TEDDY
 I said it's not MY hand.

FLORA
 I think it's my hand.

BETTY
Well, it's on my shoulder.

DORIS
Sparky!

SPARKY
I can't find anything wrong with—

(Suddenly, another burst of SPARKS from the ceiling and the LIGHTS come on. In the middle of all of them stands NICK, a devastatingly handsome man just this side of 40, and I mean this guy is a dream boat. Everyone gasps and jumps back, leaving NICK center.)

NICK
Hi.

(BETTY takes a step toward him, giving him the once over.)

BETTY
Well, hel-lo.

(TEDDY yanks her back.)

TEDDY
Get over here.

(DORIS walks to him. He turns to her. A little SPARK from the ceiling. DORIS freezes. NICK smiles...and every woman in the room melts.)

NICK
Hello.

DORIS
Hello. Have we met?

NICK
'Fraid not.

DORIS
Are you sure, cuz, you sure look...familiar.

(He takes off his hat, smiles and extends his hand to her.)

NICK
The name's Nick.

TEDDY
How'd you get in here?

NICK
I got in here the way you all did.

BETTY
You couldn't get a job either?

DORIS
Is there something I can do for you, Mister...ah?

NICK
Just call me Nick, Mrs. Irving.

DORIS
How'd you know my name?

NICK
I did my homework.

(DORIS looks at him, queerly. TEDDY
moves in.)

TEDDY
Say, whadda you want?

NICK
A job. I'm a singer.

DORIS
Then I'm sorry you made the trip all the way out here for nothing,
but, see, we're full up. As a matter of fact, we're too full up.
We got all the singers we need.

NICK
Really. Even a crooner?

(BETTY steps into him, mesmerized.)

BETTY
You croon?

(TEDDY pulls her back again.)

TEDDY
Yeah, he croons and spoons in "Junes". What's wrong with you?

DORIS
(To NICK.)
Sorry, kid. We got Bob Andrews, the best, and most expensive,
crooner in Cuyahoga County...if he can get through the snow, and
that's a big if.

BETTY

Too bad, too.

(She steps into NICK.)

Cuz you're a looker.

(TEDDY pulls her back again.)

TEDDY

A looker? Who cares?! It's radio!

NICK

That is a pity. My boss'll be disappointed if I don't make this work.

(SPARKS from the ceiling.)

DORIS

What the devil...?

NICK

No, the other one.

(Then the PHONE RINGS.)

DORIS

Now who could that be? Bad news I'm sure.

(DORIS grabs the wall phone.)

DORIS (cont.)

WCCR? Well, speak of the Devil...

NICK

No, the other one.

DORIS

Look, Mr. Big Shot Andrews, you better get your keister over here pronto...What!?!...You can't do that, we have a contract!... Well, I'll sue you, you Brylcreemed Baritone! You listen to me—

(She stands stunned, then hangs up.)

SPARKY

Ma, what happened?

DORIS

That was Bob. He quit! He's gonna become a priest.

FLORA, NORA, CORA

Well, his voice was heavenly.

(NICK smiles and takes off his coat.)

NICK
Looks like you could use a crooner.

TEDDY
Not so fast...Not so fast...
(Moves to DORIS.)
You don't need him, Doris. You got me!

DORIS
And since when can you croon?

TEDDY
Don't I listen to Crosby? Don't I listen to Sinatra?

BETTY
So that's who you listen to, cuz you never listen to me!

(TEDDY turns and strides to her. They
are nose to nose.)

TEDDY
What are ya talkin'? I listen to you all day!

(He pulls BETTY aside as DORIS walks up
to NICK.)

DORIS
So...dreamboat. You got a last name?

NICK
Yes.

(He just looks at her and smiles.)

DORIS
And it is....?

NICK
(He looks around the room.)
Mike...el...stand. Michaelstand.

DORIS
Michaelstand? Your name is Nick Michaelstand?

NICK
(Laughs.)
No, that would be silly. Wouldn't it?

DORIS
Hysterical.

NICK
Smith.

Smith? DORIS

Jones. NICK

Jones? DORIS

(He thinks for a minute.)

Angelo. NICK

Angelo? DORIS

You don't like that one, either? NICK

No, no...It...It actually works. So you're Italian? DORIS

When I need to be. NICK

Well, that's oddly obtuse, but... DORIS
 (DORIS pulls NICK aside.)
 Listen, dreamboat, Betty's right...
 (Eyes him from head to toe.)
 You are a looker, but I don't need lookers. This is radio.

What'd I tell ya? TEDDY

The question is: can you sing? DORIS

I've been told "like an angel." NICK

Do you know "No One But You?" DORIS

I think I can "wing" it. NICK

(DORIS pulls the right mic center stage
 as FLORA and CORA pull the other two UP
 LEFT and close together.)

Okay, dreamboat, show me what you got. DORIS

(She nods to SPARKY who puts the needle on a record.)

#8 - NO ONE BUT YOU

NICK:

**A SIMPLE PICTURE WITHOUT A FRAME;
A CARDBOARD CUTOUT IS NOT THE SAME!**

(At the beginning, he struggles with the first couple of lines, then settles in and really sells it.)

**SOME LOVE HER,
THAT COVER GIRL ON MAGAZINES.
YOU BEST THEM ALL, THOSE MOVIE QUEENS!**

(The lights slowly change as the ON AIR sign flashes and he is singing on air.)

**A PORTRAIT PAINTED WITH RICHEST TONE.
A STATUE CHISELED FROM PRICELESS STONE.
SOME LOVE THEM,
ABOVE THEM YOU STILL STAND SUPREME!
YOU PUT TO SHAME MAN'S FONDEST DREAM.**

(FLORA, NORA and CORA step to the two mics UP LEFT and sing. DORIS takes a step toward NICK, mesmerized. He looks to her and smiles.)

**YOUR EYES ARE ABLAZE.
YOUR PASSIONATE GAZE
HAUNTS ME TO SAY IT WANTS ME.
AWAKE OR ASLEEP
I'M STILL COUNTING SHEEP.
WHO IS IT? I'LL GIVE YOU A CLUE:
I'M DREAMING OF NO ONE BUT YOU.**

(All the girls audibly SIGH.)

NICK

(His voice is dreamy.)

You've been listening to "The Cuyahoga Music Moment." I'm Nick Angelo with the beautiful...

(He looks to SPARKY.)

SPARKY

(Whispering.)

Sullivan Sisters.

NICK

Sullivan Sisters. The most beautiful sisters named Sullivan I've
(MORE)

NICK (Continued)

ever met.

(The girls giggle.)

And now we pause this beautiful music moment for a word from our sponsor.

(Over the speaker a KRAFT commercial is heard. DORIS hurries to him.)

DORIS

That was just...well, Mr. Nick "Michaelstand Smith Jones" Angelo, you're an answer to a prayer!

NICK

I usually am.

(She shoves some music at him.)

DORIS

Okay, here's your next song and a promo for "The Shenanigans." You're Pa.

NICK

Who's Ma?

DORIS

...I am.

(She starts away, then looks back. A little SPARK from the ceiling)

DORIS (cont.)

You sure we've never met?

(NICK shakes his head, and smiles. The man is like...every woman's dream.)

NICK

I'd've remembered.

(She shakes it off.)

DORIS

Okay, we're almost back. Everyone ready in—

(She looks a SPARKY.)

SPARKY

Fifteen seconds.

(SPARKY pulls two mics DOWN STAGE and leaves one UP STAGE. TEDDY moves to his DOWN STAGE mic but BETTY sidles up to NICK.)

BETTY

Hi. I'm Betty. Maybe you and I could sing a duet. D'you know any?

(TEDDY yanks her back.)

TEDDY

Whadaya think you're doin'! When you duet, you do et with me.

BETTY

Oh, groan.

(She moves to her mic.)

SPARKY

Ten seconds. Nick will you lead us in on this?

NICK

Yeah, sure.

(He crosses the line of cast members who
who all take a whiff of him as he passes.)

BETTY

You smell like...cookies...

FLORA

Barbasol...

NORA

Puppies...

CORA

Lilacs...

TEDDY

Bourbon...

DORIS

...Morris...

(Everyone stares at NICK. SPARKY counts
down 3-2-1 on his fingers and points to
NICK as SPARKY starts a record.)

NICK

And welcome back to The Cuyahoga Music Moment. I'm Nick Angelo,
your new host for the evening, and now, for your listening pleasure,
I give you the toast of Cuyahoga County, Teddy and Betty Bayer!

(DORIS exits into the booth and off.)

#9 - ON CHRISTMAS DAY**TEDDY AND BETTY:**

WITH A KEEN ANTICIPATION
 EV'RY PERSON IN THE NATION
 WAITS FOR ONE GREAT TIME OF YEAR.
 GET YOUR COAT AND MITTENS OUT.
 IT'S TIME TO SHOUT, "CHRISTMAS CHEER!"

WITH THE SLEIGH BELLS RINGIN',
 AND THE CAROLERS SINGING'
 THE SONGS OF CHRISTMAS TIME.
 ALL THE CHILDREN KNOW
 THAT THERE'LL BE SNOW
 AND THE SLEDDING WILL BE SUBLIME!

WITH THE SHOPPERS SHOPPIN'
 AND THE POPCORN POPPIN',
 THE TREE WILL BE JUST RIGHT.
 EV'RY PRESENT BRIGHT,
 A TREE OF LIGHT!
 FOR IT'S CHRISTMAS THAT COMES TONIGHT!

CHILDREN ARE TRUNDLED OFF TO THEIR BEDS,
 VISIONS OF CANDY DANCE IN THEIR HEADS.
 SOON, YOU'LL HEAR SANTA CLAUS SWOOPIN' ON DOWN
 TO EV'RY CHILD IN EV'RY TOWN!

SOON THE CHURCH BELLS RINGIN'
 AND PARISHONERS SINGIN'
 THEIR SONGS TO GOD ON HIGH!
 THEN A CHRISTMAS FEAST,
 WITH A BIRD, AT LEAST!
 HERE'S HOPIN' WE SPY OUR FAVORITE PIE!
 DINNER IS DONE, IT'S TIME FOR SOME FUN!
 SKATING OR SLEIGH,
 YOU KNOW WE ALL PRAY
 FOR SNOW ON CHRISTMAS DAY!

(SPARKY leans on the end of the SFX
 table. It tips over. The CRASH is
 deafening. Everyone GLARES at SPARKY,
 who scrambles to quiet a cymbal.)

SPARKY

Oops.

(Everyone looks to the clock. It moves
 to 8:00.)

TEDDY

You're listening to WCCR, Cuyahoga County Radio, an affiliate of
 NBC, the National Broadcasting Company's Blue Network.

(MORE)

TEDDY (Continued)
(He "spits" to SPARKY.)

Sparky!

(SPARKY vaults to the chimes and plays
the NBC CHIMES in the wrong order.
Everyone stares at him. He hits them
again in the right order.)

#10 STATION JINGLE - MID

FLORA, NORA AND CORA:

**WCCR...
CLEVELAND'S
MOUND...**

MOUND...

MOUND...

OF SOUND.

TEDDY (cont.)

And now we take you back to New York and the infamous, Walter Winchell.

(SPARKY turns a dial and the famous sound
of a TELEGRAPH KEY is heard and WALTER
WINCHELL'S voice.)

WALTER WINCHELL (V.O.)

Good evening, Mr. and Mrs. North and South America and all the ships and clippers at sea. Let's go to press, FLASH, London...

(SPARKY turns a knob and WINCHELL fades.
Immediately TEDDY, BETTY, FLORA and NORA
are "on" SPARKY.)

TEDDY

You're an imbecile!

BETTY

You ruined the whole number!

(TEDDY and BETTY storm out the RIGHT
door. CORA just watches SPARKY get
lambasted.)

FLORA

Can't you do anything right?!

NORA

Next time, sit in a chair and don't move.

FLORA

Next time, sit in the booth and don't move.

NORA

Next time!

FLORA AND NORA

Just get out!

(They storm out the stage RIGHT door.
SPARKY hangs his head, discouraged. He
SIGHS, loudly.)

CORA

Oh, Sparky. They don't mean it.

SPARKY

Yeah, they do, and they're right. I'm nothing but a big
ol'...Klutz!

(She hurries to him.)

CORA

You're not a klutz, Sparky. You're just...uncoordinated.

(He looks at her. Isn't that the same
thing?)

SPARKY

Oh—

(He has no idea which one she is.)

CORA

Cora.

SPARKY

Cora. You're just sayin' that to be nice.

CORA

No, I'm not.

(He looks at her, skeptically.)

Well, maybe a little. But it's true. I know, cuz I'm
uncoordinated, too!

#11 - MISTLETOE

CORA SINGS:

I DON'T ALWAYS GET IT RIGHT.

CORA (cont.)

No one does.

BUT PERHAPS SOMEDAY I MIGHT...
 MIGHT JUST SURPRISE THEM ALL.
 I MAY NOT BE CUTE AND TALL,
 BUT I DON'T BELIEVE IN FEELING SMALL.

(CORA points to the mistletoe hanging over the door to the sound booth, grabs SPARKY'S hand and drags him to it. He stops abruptly when he sees it, and tugs, again, at his collar, nervously.)

MISTLETOE IT'S ONLY A WEED.
 BUT MISTLETOE IS WHAT YOU NEED.
 SEE IT HANGING IN A ROOM
 OR FROM A WINDOWSILL,
 SYMBOL OF GOOD WILL,
 IT CUTS THE GLOOM.

CAN'T YOU SEE YOU'RE SO MUCH THE SAME
 LIKE MISTLETOE THERE IS ACCLAIM.
 IT IS THERE TO WELCOME YOU,
 TO PUT YOUR MIND AT EASE;
 HELPING TO APPEASE
 FOR WHAT WE DO.

(CORA takes SPARKY'S hand and puts it around her waist, and takes his right hand in her left. They slow dance.)

IT DOESN'T MATTER WHAT YOU SAY OR DO;
 WE'VE EACH A PLACE TO START.
 SO LET YOUR DOUBTS DEPART.

(SPARKY steps on her toes. She yips. He tries to leave but she pulls him back.)

IT'S UP TO EACH
 WHAT WE CAN REACH
 AND YOU DON'T NEED TO MUDDLE THROUGH.

(NICK appears in a shadow and watches the two dance together.)

MISTLETOE CAN BRING YOU A SMILE.
 LIKE MISTLETOE YOU ARE WORTHWHILE.
 SOMEONE'S MAKING FUN OF YOU?
 IGNORE THEM, THEY DON'T KNOW
 YOU WILL ALWAYS GROW
 FROM WHO YOU KNEW
 TO WHO YOU'LL KNOW,

**JUST THINK OF MISTLETOE,
WITH MISTLETOE, YOU'RE FRESH AND NEW.**

**CORA AND SPARKY SING IN HARMONY:
THINK MISTLETOE, YOU'RE FRESH AND NEW!**

(CORA has maneuvered him under the mistletoe and leans in to kiss SPARKY. Their lips just touch when:)

FLORA AND NORA

Cora!?

(FLORA and NORA burst in from the stage RIGHT door. SPARKY and CORA jump back.)

FLORA AND NORA (cont.)

Come on! We're rehearsing!

CORA

I'm coming.

(FLORA and NORA leave. CORA turns to SPARKY.)

CORA (cont.)

Don't forget what I said...ah...sang. To me, you're just like mistletoe.

(She pulls him under the mistletoe and kisses him sweetly on the cheek. He melts. She hurries out through the booth.)

SPARKY

(Dreamily.)

I'm a weed...

(MUSIC CONTINUES UNDERNEATH.)

(SPARKY is walking "on air" as he strolls back to the SFX table in time with the music. NICK steps into the light. SPARKY holds up a pair of tap shoes and slips them onto his hands.)

(SPARKY "tap dances" with his hands on the table as he sings.)

#12 - DANCING "ON AIR"**SPARKY:**

WHAT CAN COMPARE
 TO THE FEELING THAT YOU'RE DANCING ON AIR?
 WITH THE CEILING AND THE FLOOR TRADING PLACES
 IT KIND OF ERASES
 THE GLOOM IN THE ROOM,
 WATCHING ME ZOOM?

I HAVEN'T A CARE!
 CORA MAKES ME FEEL I'M DANCING ON AIR!
 SO APPEALING WITH THE RIFFS AND THE TAPS
 AND THE SHUFFLES AND FLAPS:
 FEELS LIKE I'M FRED ASTAIRE!

(SPARKS fly from the ceiling. SPARKY
 does a fast tap step into the middle of
 the studio, tap shoes miraculously on his
 feet. NICK steps back into the shadow,
 unseen by SPARKY.)

THERE IS NOTHING SO HAPPY
 WHEN YOUR TOES GET TIP-TAPPY!
 FEEL SO LIGHT THAT YOU BEGIN TO FLY?
 THE CLOUDS ARE FAR BELOW YOU!
 AND IT JUST GOES TO SHOW YOU
 I CONCEDE, THERE'S NO NEED TO BE SHY!

I WANT TO KNOW:
 WHAT CAN COMPARE
 TO THE FEELING THAT YOU'RE DANCING ON AIR!
 SO APPEALING WITH THE RIFFS AND THE TAPS
 AND THE SHUFFLES AND FLAPS;
 I'M SO GLAD CORA'S THERE!

(DANCE BREAK.)

I WANT TO KNOW!

(DANCE BREAK. SPARKY does an amazing tap
 solo.)

I'M DANCING ON AIR!

(SPARKY ends with turns and nearly
 smashes right into NICK, who grabs and
 steadies him.)

NICK

Hey, there, slugger!

SPARKY

(Embarrassed.)
Oh, sorry Mr. Angelo.

NICK

That's some "solid" tap dancing you got there.

SPARKY

Naw, I'm just foolin' around.

NICK

That ain't foolin' around, son, that is bona fide and solid.
Dancing's in your blood.

SPARKY

Yeah, there ain't nothing like it.

NICK

What was that step where you...sort of...

(NICK does a step...rather well.)

SPARKY

Oh, you mean the "scissor."

(SPARKY does the "scissor." NICK does it expertly.)

SPARKY (cont.)

Hey, Mr. Angelo, that's pretty good.

NICK

Naw, I'm just foolin' around.

(SPARKY laughs.)

SPARKY

But can you do this?

(SPARKY does a "shuffle slap up." NICK
FOLLOWS.)

SPARKY (cont.)

Wow, how long you been dancin'?

(NICK looks at his watch.)

NICK

About two minutes.

(SPARKY laughs.)

SPARKY

Then follow me, old timer!

(SPARKY starts a "paddle and roll" combination. NICK follows. Then they just take off and dance like Fred Astaire and Gene Kelly.)

#12A - DANCING ON AIR - REPRISE

SPARKY AND NICK:

I WANT TO KNOW:

WHAT CAN COMPARE

TO THE FEELING THAT YOU'RE DANCING ON AIR!

SO APPEALING WITH THE RIFFS AND THE TAPS

AND THE SHUFFLES AND FLAPS;

FEELS LIKE I'M FRED ASTAIRE!

(AMAZING DANCE BREAK.)

I WANT TO KNOW!

(CONTINUING AMAZING DANCE BREAK.)

I'M DANCING ON AIR!

(They hold out the last note and as they cut off, their feet fly as they end on the button note.)

(NICK pats SPARKY'S back.)

NICK

You have a heaven full of talent, son.

SPARKY

Naw...

SPARKY AND NICK

I'm just foolin' around.

NICK

Yeah, I heard. You know, you should be the star of this show.

SPARKY

Who, me? Come on, Mr. Angelo! Who ever heard of tap dancin' on the radio. Geez.

NICK

Then go to New York...or Hollywood. You could be like that new guy, what's his name, Gene something-or-other.

SPARKY

Gene Kelly?

NICK

Yeah, him.

SPARKY

Ah, shucks, Mr. Angelo. Could you see me in Hollywood? Naw, I'm happy here with Ma and the station.

NICK

Well, it's good for a man to know where he's happy. Still, I think you should—

(DORIS walks in through the booth.)

NICK (cont.)

Tell Doris.

DORIS

Tell Doris, what?

(SPARKY is on the spot.)

SPARKY

Ah...Ma!...Just that...Well, me and Mr. Angelo were...

(He summons up all his courage.)

I was just thinking...

(He summons up a little more.)

I mean, I think you should...

DORIS

You think I should, what?

SPARKY

(He chickens out.)

He'll tell ya!

(SPARKY zooms out right. But before he's out the door, he turns to NICK and does a quick RIFF. NICK laughs and returns the RIFF. SPARKY smiles and is out.)

DORIS

You'll tell me what?

NICK

(Shrugs.)

It's for him to say.

DORIS

What's going on in here?

NICK

Just some foolin' around. That's quite a boy you got there.

DORIS

Yeah, he's a good kid.

NICK

Very talented.

DORIS

Talented? Horace? Are we talking about the same kid?

NICK

You should see him dance.

(She laughs.)

DORIS

He has two left feet! He's the only kid I know that can trip standing still.

NICK

You know, Doris—May I call you "Doris?"

DORIS

Of course. May I call you "Nick?"

NICK

Please do. You know, "Doris," oftentimes parents don't see the potential in their own kids.

DORIS

We don't, eh? But you see potential in yours? I assume you have children?

NICK

Sort of.

DORIS

Sort of? You "sort of" have children? How do you "sort of" have children?

NICK

It's a long story.

DORIS

Isn't everything?

(She sighs.)

Look, Mr. Angelo—

NICK

Nick.

DORIS

Look, Nick, I gotta be straight with you. There's no reason for you to stick around. And it's not cuz you're not a looker and it's not cuz you're not talented. On the contrary, you're both. Frankly, I don't know why you'd even want to sing at this hick station. But...the station's not doin' well. Since Morris left, we've lost sponsors right and left. In fact, tomorrow, Christmas Day, we'll be
(MORE)

DORIS (Continued)

going off the air...for good.

(She turns from him.)

This station was my husband's life blood, but...I just can't do it without him.

(He moves to her and takes her shoulders.)

NICK

No. Not on Christmas Day. Not if I have anything to say about it.

(She turns to him. SPARKS fly from the ceiling. She's mesmerized. Then the phone light on the wall BLINKS. NICK sees it.)

NICK (cont.)

The phone's ringing.

DORIS

What?

(NICK nods to the light on the wall.)

NICK

The phone.

DORIS

Oh!

(She snaps to and rushes to it.)

DORIS (cont.)

WCCR...This is Mrs. Irving...Yes...Yes, I did, last October...Yes!

(She looks at NICK and beams.)

Yes, "The Shenanigan's" Christmas special: "A Christmas Full of Shenanigans" is on tonight at nine...You would?! You will?! You won't?! Oh, thank you, Mr. Murphy, thank you very much...Yes, we'll work something up and you'll be the sponsor of the show tonight...Thank you again, so very much!

(She hangs up the phone, not knowing whether to laugh or cry. She looks to NICK.)

DORIS (cont.)

That was Papa Murphy of Murphy's Law in Cleveland. They've pulled their sponsorship at WYNT and want to sponsor "The Shenanigans." We've just got to write a jingle, and if he likes it, he'll make the deal!

(It dawns on her.)

Oh, my gosh, we have to write a jingle about Murphy's Law. In...

(DORIS and NICK look at the clock. It moves to 8:30.)

DORIS (cont.)

Thirty minutes!

(She starts pacing back and forth,
stressed and almost incoherent.)

DORIS (cont.)

Thirty minutes, how are we going to write anything decent in thirty minutes. Forty-five, maybe, but thirty!?

NICK

Okay, now hold on.

(He takes her shoulders again. She looks
into his eyes and immediately calms.)

NICK (cont.)

Take a deep breath.

(She takes a deep breath.)

NICK (cont.)

Everything will work out.

DORIS

It will?

(He nods.)

It will.

(She gazes into his eyes.)

DORIS (cont.)

Are you sure we've never met?

#13 - LIKE AN ANGEL

DORIS:

**YOU CAME ALONG JUST LIKE A SONG FROM LONG AGO;
SOMEHOW FAMILIAR LIKE A FAV'RITE SWEATER.
YOU MAKE IT BETTER,
LIKE AN ANGEL SENT FROM HEAVEN, THAT I KNOW.**

(She pulls away from him.)

**NOW THAT YOU'RE HERE, COME FROM SOME OTHER-WORLDDLY SPHERE
I SEE AN ANGEL I REMEMBER KNOWING.
SOMEHOW YOU'RE GLOWING
LIKE AN ANGEL. NO! THE THINGS I SEE AREN'T CLEAR.**

(She turns back to him.)

**YOU APPEARED AND BROUGHT ME BACK MY FIRE
WHOSE FLAME GROWS HIGHER WHEN YOU ARE NEAR!
AN AS YOU LINGER, THE GLOW IS SOFT AND WARM.
DROPPED FROM A STAR, ANGEL YOU ARE A LUCKY CHARM.**

(NICK then starts to sing with her and
the song continues.)

DORIS AND NICK:

**NOW THAT YOU'RE/I'M HERE ANSWERS ARE CLEAR AND I NEED MORE.
I MUST HAVE KNOWN THE ANGEL I WAS WANTING,
HAUNTING ME NOW, THERE IS THE STRANGEST FEELING
WE HAVE MET BEFORE.**

(As the song ends, they are close. Very
close. Too close. They lean in to each
other when SPARKS fly from the ceiling
and TEDDY, BETTY, FLORA, NORA, CORA and
SPARKY rush in.)

SPARKY

Ma!

(DORIS and NICK bolt from each other and
go to opposite sides of the studio.)

SPARKY (cont.)

We've got a commercial break!

(Everyone looks to the clock. It moves
to 8:35.)

(TEDDY and BETTY come to the center mic
and the girls take the back two mics.)

DORIS

Everyone, I just got a call—!

SPARKY

Ma, quiet or we'll have dead air!

(SPARKY bolts to the SFX table and flips
a switch. The ON AIR sign lights.)

TEDDY

You're listening to WCCR, Cuyahoga County Radio.

(SPARKY plays the NBC CHIMES.)

TEDDY (cont.)

An affiliate of NBC, the National Broadcasting Company's Blue
Network.

#13A - STATION JINGLE - SHORT**FLORA, NORA AND CORA:
CLEVELAND'S MOUND...****MOUND...****MOUND...****OF SOUND.**

TEDDY (cont.)

And now it's time for a word from Dinkelheimer's Deli, Drug and Dime. Folks, are you feeling sick?

(SPARKY sneezes and coughs.)

TEDDY (cont.)

Are you tired and irritable?

(SPARKY moans and groans.)

TEDDY (cont.)

Has your pep simply pooped?

BETTY

I know mine has, Teddy.

TEDDY

I know, Betty. You've been dragging all day. Sort of like you were going to leave your husband and go off to New York by yourself!

(DORIS looks up. What?)

BETTY

No, Teddy, that's not how it is at all. My pep has pooped because my husband is jealous of my new job.

(DORIS strides to TEDDY.)

TEDDY

Jealous!? Me jealous—

(DORIS smacks him upside the head.)

TEDDY (cont.)

Well, folks, if you're jealous...

(Catches himself.)

I mean, if you're feeling punk, pooped and peek-ed, come on down to Dinkelheimer's Deli, Dime and Drug. They've got all you need to restore vim, vigor and vitality. Betty, why don't you and the girls tell us all about it?

(DORIS hurries back to SPARKY and)

(whispers in his ear. Just before the girls start singing:)

SPARKY

(Gleefully.)

What?!

(DORIS clamps her hand over his mouth as everyone glares at him.)

#14 - AT DINKELHEIMER'S

FLORA, NORA AND CORA:

**AT DINKELHEIMERS DELI, DRUG AND DIME,
THEY SAVE YOU MONEY CAUSE THEY SAVE YOU TIME.
IT DOESN'T MATTER WHAT YOUR LICENSE PLATES,
THEY ACCEPT MONEY FROM ALL FORTY-EIGHT STATES!
AT DINKELHEIMERS.**

(DORIS whispers in BETTY'S ear.)

BETTY

What?!

(DORIS clamps her hand over BETTY'S mouth as TEDDY and the GIRLS glare at them.)

TEDDY:

IS THAT TWINKLEHEIMERS?

FLORA, NORA AND CORA:

NO, DINKELHEIMERS!

TEDDY:

OH, SCHMINKLEHEIMERS.

FLORA, NORA AND CORA:

NO, DINKELHEIMERS!

DELI, DRUG AND

DIME STORE—

AND A WHOLE LOT MORE!

(As the girls sing, DORIS pulls TEDDY aside and whispers in his ear. At a perfect time in the music for a punctuation mark:)

TEDDY

What?!

(DORIS clamps her hand over his mouth as everyone glares at him.)

FLORA, NORA AND CORA:

THE FINEST OF THINGS, NEXT TO DIAMOND RINGS,
ARE NOT THE PARCELS THAT THE POSTMAN BRINGS!
WE LOVE TO SHOP, WE JUST CAN'T STOP,
THIS REALLY SWELL EMPORIUM, LIKE SODOM AND GOMMORIUM,
TEASES US AND SEIZES US WITH ENDLESS POSSIBILITIES!

BETTY:

DON'T FORGET THERE'S WESTINGHOUSE,
G.E.'S QUIETER THAN ANY MOUSE.

FLORA:

HOT POINT STOVES

NORA:

AND MAGIC CHEF

FLORA AND NORA:

GET YOU TRAINING UP THE TREBLE CLEF!

NORA:

THERE'S FRIGIDAIRE, THAT'S REALLY GREAT,

BETTY:

AND IF YOU'RE LUCKY YOU CAN KELVINATE.

CORA:

A HOPE CHEST BY LANE!
HOW CAN I EXPLAIN?!
WHEN HAMILTON BEACH
IS THE ONLY THING WITHIN MY REACH!

BETTY:

AN EVENING IN PARIS WOULD SMELL DIVINE,

FLORA:

IPANA TOOTHPASTE GIVES YOUR SMILE A SHINE.

NORA:

IVORY SOAP

CORA:

AND PRELL SHAMPOO

FLORA, NORA AND CORA:

DON'T BE A DOPE, THEY SPELL "NEW YOU!"

BETTY:

THAT NEW MAX FACTOR ON EVERY ACTOR.

BETTY, FLORA, NORA AND CORA:

I WISH IT ALL WERE MINE!
ON THE TOWN I WOULD BE FEELING FINE.

EVERYTHING FROM A TO Z
 BETTY CROCKER AND THERE'S PILLSBURY.
 CHASE AND SANBORN, MANOR HOUSE,
 BREW A CUP AND THEN HOW CAN YOU GROUSE?

THERE'S LUCKY STRIKES AND BURMA SHAVE
 THEY LOOK GOOD ON

FLORA:
 BILLY,

NORA:
 BOB

CORA:
 OR DAVE.

BETTY:
 CELLOPHANE TAPE,
 AND JELLO THATS GRAPE?

FLORA, NORA AND CORA:
 THE VELVEETA CHEESE,
 AND OUR CHEERIOATS CAN'T HELP BUT PLEASE!

BETTY, FLORA, NORA AND CORA:
 AT DINKELHEIMERS.

TEDDY:
 IS THAT TWINKLEHEIMERS?

BETTY, FLORA, NORA AND CORA:
 NO, DINKELHEIMERS!

TEDDY:
 OH, SCHMINKLEHEIMERS.

BETTY, FLORA, NORA AND CORA:
 NO, DINKELHEIMERS!
 DELI, DRUG AND

DIME STORE—
 AND A WHOLE LOT MORE!

(As TEDDY finishes the spot, DORIS
 whispers in FLORA, NORA and CORA'S ears.)

TEDDY (cont.)

That's right, folks. Come on down to Dinkleheimer's Deli, Drug and Dime on Dinkleheiner's Street just across from Dinkleheimer's Diner. Open until six p.m. for all you night owls. Dinkleheimer's Deli, Drug and Dime: If they don't have it, you shouldn't need it.

FLORA, NORA, CORA

What!

(MUSIC OUT. TEDDY glares at them.)

TEDDY

You're listening to WCCR, Cuyahoga County Radio.

(SPARKY plays the NBC CHIMES and puts the needle on the record.)

TEDDY (cont.)

An affiliate of NBC, the National Broadcasting Company's Blue Network, greater Cleveland's—

#14A - STATION JINGLE - SHORT

FLORA, NORA AND CORA:

MOUND...

MOUND...

MOUND...

OF SOUND.

TEDDY (cont.)

Remember, tonight at nine, WCCR presents our very special Christmas episode of The Shenanigan's, "A Christmas Full of Shenanigans," starring Teddy Bayer as Maynerd Tibbs, Cuyahoga County's handsome Sheriff—

BETTY

Who's too stupid to find Pa's still.

(TEDDY shoves her out of the way.)

TEDDY

Maynerd is thinking of going to New York to sing in a big band because he's better than Tex Beneke, Ray Eberle and Mel Tormé put together. Tune in to hear him say—

(BETTY pushes him away from the mic.)

BETTY

If you aren't the most conceited, big headed—

(TEDDY muscles in front of her.)

TEDDY

That's not quite what he says, folks...

(He glares back at her.)

But tune in tonight to hear Maynerd give Eula a piece his mind.

BETTY

It'll be a small piece, cuz that's all he's got.

(SPARKY hits the LAUGH track. DORIS pushes between them.)

DORIS

And now, stay tuned for "The Life Of Riley."

SPARKY

And we're out.

BETTY

You big ham, what are you trying to pull? No, you listen—

TEDDY

Listen, you, if you interrupt me on air one more time—

(DORIS holds up her hands.)

DORIS

Stop it! Both of you.

BETTY

But he—

TEDDY

But she—

DORIS

I said stop! Listen, if we don't get this jingle done for Mr. Murphy, we'll all be out in the cold, and I'm not talking in metaphors, I mean we'll be out of time, out of luck, and out of here.

SPARKY

Ma...what are you tryin' to say?

DORIS

I'm trying to say that...if we don't land this account with Murphy's Law, if Papa Murphy doesn't just jive for joy at this jingle, then we'll be off the air tomorrow...for good.

(Everyone gasps.)

DORIS (cont.)

This is our last hope. I've tried everyone in the city, and...well...this is it.

(Silence.)

SPARKY

Then I say we better write the best darn jingle ever!

(MUSIC STARTS.)

#15 - THE BEST DARN JINGLE**SPARKY:**

**TO SAY SOMETHING
 IT'S GOTTA SING! (SWING)
 SO HOLD YOUR HATS AND LET YOUR THOUGHTS TAKE WING!
 A COMMON JINGLE
 WON'T LAND A SINGLE SALE!
 SO HERE'S THE TEST,
 TO BEAT THE REST
 IT'S GOTTA BE THE BESTEST OF THE
 BEST DARN JINGLE WITHOUT FAIL.
 NEXT TO OTHERS—THEY ALL PALE.
 WITH MUSIC THAT'S SLICK,
 A LYRIC WITH TRICK-Y
 RHYMES, AT TIMES,
 THOUGH NEVER ICKY!**

(Music continues under dialogue.)

SPARKY (cont.)

Ma, what does Murphy's Law do?

DORIS

What do you mean, what do they do?

SPARKY

I mean, what do they do?

DORIS

They're accident attorneys.

SPARKY

Oh...so they fix "boobos." How about—

(TEDDY pushes SPARKY out of the way.)

TEDDY

Get lost kid. This ain't about scraped knees.

TEDDY:

**WHEN YOUR WIFE PICKS UP THE KNIFE,
 IS CRABBIN' YOU, BACK-STABBIN' YOU,
 WITH EV'RY WORD SHE'S JABBIN' YOU;
 THAT'S WHEN YOU CALL MURPHY'S LAW
 AND STOP THE LADY GABBIN'!**

(BETTY slugs him in the arm. DORIS just shakes her head.)

SPARKY

Ma, I got an idea—

(BETTY shoves SPARKY aside and zeroes in)

(on TEDDY.)

BETTY

You big lug!

(To DORIS.)

How about this, Doris?

BETTY:

**THERE'S NOT A THOUGHT YOUR BABY'S GOT
THAT DOESN'T START WITH EGOS.
WHEN HE GOES CRAZY, THEN THE LAZY
BOASTFUL S.O.B. GOES.
SO CALL MURPHY RIGHT AWAY,
AND SAY BYE-BYE TO BABY TODAY!**

DORIS

(Loses her patience.)

You can't say that! This is a family show! Any body else?

SPARKY

Ma, what about—

(FLORA pushes him aside.)

FLORA

—Something like this, Mrs. Irving?

FLORA, NORA AND CORA:

**IS YOUR WATER LEAKING? ARE YOUR FLOORBOARDS CREAKING?
AND THEN YOU CALL YOUR LANDLORD, AND HE SAYS, "OKAY."
THEN YOU CALL UP MISTER FIXIT.
HE COMES IN AND HE TRICKS IT!
AND THEN THE LANDLORD TELLS YOU THAT HE JUST WON'T PAY!
CALL MURPHY'S INC, HE'LL FIX YOUR STINK TODAY!**

DORIS

It's like if you get in a car accident they fix it.

NORA

Oh, they'll fix your car?!

DORIS

No they—

FLORA, NORA AND CORA:

**IF YOUR ENGINE'S RUNNING BUT IT'S NOT IN THE CAR
YOU CAN MAKE IT BETTER YOU DON'T HAVE TO GO FAR**

(DORIS is beside herself.)

DORIS (cont.)

They don't fix your car!

But you said—

FLORA

Ma, I think I got it.

SPARKY

(DORIS walks past him.)

This is hopeless.

DORIS

(NICK moves to her and takes her hand.)

Nothing is ever hopeless.

NICK

NICK:
HAVE A LITTLE FAITH.

SPARKY:
FAITH IS ALL WE ASK FOR!

NICK
HAVE A LITTLE HOPE!

SPARKY:
HOPE CAN LEAD TO MIRACLES.

DORIS:
IT'S ALL TOO HOPELESS.

NICK:
NOTHING IS EVER HOPELESS
THAT IS WHAT I'VE FOUND.

SPARKY:
THERE'S ALWAYS HOPE
WITH MURPHY'S LAW AROUND!

Horace, stop!

DORIS

(To NICK.)

Well, this is.

This is what?

NICK

Hopeless!

DORIS

NICK:
HAVE A LITTLE FAITH.

SPARKY:
FAITH IS ALL WE ASK FOR!

NICK:
HAVE A LITTLE HOPE!

SPARKY:
HOPE CAN LEAD TO MIRACLES.

DORIS:
IT'S ALL TOO HOPELESS!

NICK:
HAVE A
LITTLE FAITH.

BETTY:
THERE'S NOT A

TEDDY:
WHEN YOUR WIFE

SISTERS:
IS YOUR WATER

SPARKY:
FAITH IS ALL
WE ASK FOR!

THOUGHT MY BABY'S
GOT THAT DOESN'T

PICKS UP THE
KNIFE IS

LEAKING? ARE
YOUR FLOOR-

NICK:
HAVE A LITTLE
HOPE!

START WITH EGOS.

CRABBIN' YOU,

BOARDS CREAKING?
AND WHEN

SPARKY:
HOPE CAN LEAD
TO MIRACLES.

DORIS (cont.)

(over SPARKY'S "miracles")

Horace, stop it!

DORIS:
IT'S ALL TOO
HOPELESS.

BETTY:
WHEN HE GOES
CRAZY, THEN THE

TEDDY:
BACK-STABBIN'
YOU, WITH EV'RY

SISTERS:
YOU CALL YOUR
LANDLORD AND HE

NICK:
NOTHING IS
HOPELESS!
THAT'S WHAT
I'VE FOUND.

LAZY, BOASTFUL
S.O.B. GOES.
CALL MURPHY
RIGHT AWAY AND

WORD SHE'S
JABBIN' YOU;
THAT'S WHEN YOU
CALL MURPHY'S

SAYS OKAY! YOU
CALL UP MR.
FIXIT. HE
COMES IN AND HE

SPARKY:
THERE'S ALWAYS
HOPE NO NEED
TO MOPE WHEN
MURPHY'S LAW'S
AROUND. BYE!

BETTY:
SAY BYE-BYE TO
BABY, TODAY!

TEDDY:
LAW STOP THE
STOP THE LADY
GABBIN'! BYE-
BYE, LADY, BYE-

SISTERS:
TRICKS IT!
MURPHY'S LAW
WILL FIX YOUR
SINK TODAY!

DORIS:
 MIRACLES CAN'T
 HAPPEN ANY
 MORE! NOT
 SINCE THEY
 WENT OFF
 FIGHTING THIS
 AWFUL WAR!

NICK, SPARKY, TEDDY:
 MIRACLES CAN HAPPEN
 IF YOU DARE!

BETTY:
 MIRACLES CAN
 HAPPEN IF
 YOU CARE!

SISTERS:
 MIRACLES
 CAN HAPPEN
 IF YOU

SAY A PRAYER!

SAY A PRAYER!

SAY A
 PRAYER!

IF!

WAIT!

WHY...

NO!

BUT...

STOP!

SPARKY:
 COULD WE...

DON'T!

ALL BUT NICK:
 DAMN!

(Everyone ends singing full out, DORIS
 and NICK on opposite sides of the stage,
 TEDDY and BETTY CENTER RIGHT and the
 SISTERS CENTER LEFT and SPARKY dead
 CENTER.)

(BLACKOUT.)

END ACT I