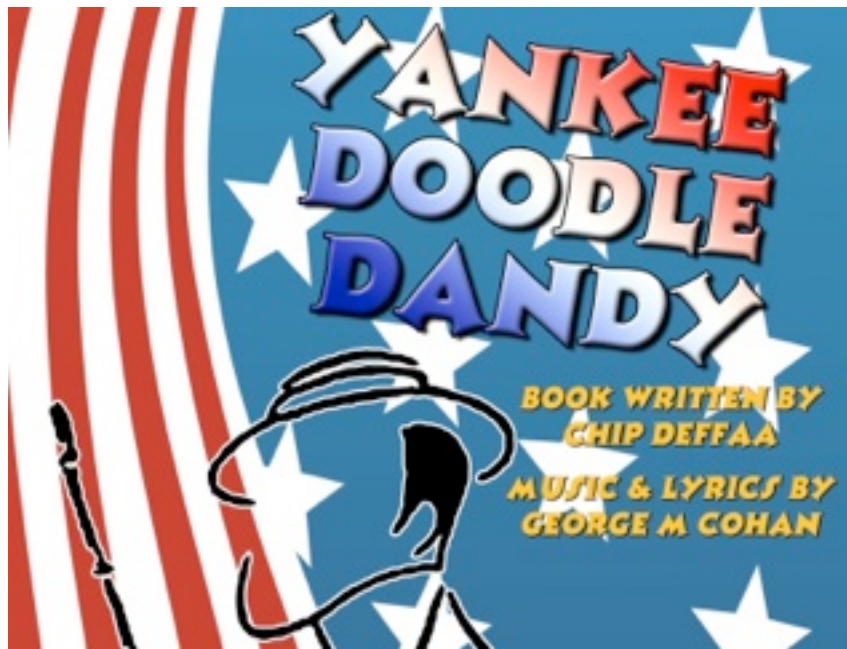


PERUSAL SCRIPT



A Rousing Musical Comedy in Two Acts
Based on the life of George M. Cohan

Written and Arranged by
CHIP DEFFAA

Lyrics and Music by
GEORGE M. COHAN (and others)



Salt Lake City

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YANKEE DOODLE DANDY

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**This script is for J. K. S.,
A Yankee Doodle Dandy in his Own Right...**

Musical Numbers

Act One:

1. **“I’m a Yankee Doodle Dandy”** (also known as “The Yankee Doodle Boy”) -- words and music by George M. Cohan
Sung by George M. Cohan and the entire company
2. **“When Johnny Comes Marching Home”** -- words and music by Louis Lambert
(a pen name for Patrick Gilmore)
Sung by the ensemble
3. **“The Dancing Master”** -- words and music by Jerry Cohan
Sung by Jerry Cohan, Nellie Cohan, Young George M. Cohan, and Young Josie Cohan
4. **“Nellie Kelley I Love You”** -- words and music by George M. Cohan
Sung by Jerry Cohan, Nellie Cohan, Young George M. Cohan, and Young Josie Cohan
5. **“While Strolling In the Park One Day”** (also known as “The Fountain in the Park”) -- words and music by Ed Haley
Sung by Young Josie Cohan
6. **“I’m Saving Up to Buy a Home for Mother”** -- words and music by George M. Cohan
Sung by Young George M. Cohan
7. **“The Belle of the Barber’s Ball”** -- words and music by George M. Cohan (with lyric revisions by Chip Deffaa)
Sung by Jerry Cohan, Nellie Cohan, Teenaged George M. Cohan, and Teenaged Josie Cohan
8. **Medley: “Josephine” / “Oh, You Wonderful Boy”** -- words and music by George M. Cohan
Sung by Teenaged George M. Cohan and Teenaged Josie Cohan
9. **“The Dance of the Wooden Dolls”** (“The Hinkey Dee”) -- music by George M. Cohan
Danced to by Teenaged George M. Cohan and Teenaged Josie Cohan
10. **“All in the Wearing”** -- words and music by George M. Cohan
Sung by Nellie Cohan and Teenaged Josie Cohan
11. **“Stars and Stripes Forever”** -- words and music by John Philip Sousa
Sung by the Townspeople of North Brookfield, Massachusetts (the ensemble)
12. **“The Brookfield Two Step”** (instrumental music) -- music by George M. Cohan
Members of ensemble perform a pantomime or dance to this number
13. **“The American Ragtime”** -- words and music by George M. Cohan
Sung by Teenaged George M. Cohan, Teenaged Josie Cohan, Jerry Cohan, Nellie Cohan, and the ensemble
14. **“You Won’t Do Any Business if You Haven’t Got a Band”** -- words and music by George M. Cohan
(with lyric revisions by Chip Deffaa)
Sung by Teenaged George M. Cohan, a Theater Manager, a Hotel Clerk, and the ensemble
15. **“After the Ball”** -- words and music by Charles K. Harris
Sung by Flo Holzman
16. **“The American Ragtime”-Reprise** -- words and music by George M. Cohan
Sung by Flo Holzman
17. **“Oh, You Wonderful Girl”** -- words and music by George M. Cohan
Sung by Teenaged George M. Cohan and Flo Holzman
18. **“A Bird in a Gilded Cage”** -- words by Arthur J. Lamb, music by Harry Von Tilzer
Sung by Miss Ross
19. **“The Fatal Wedding”** -- words by H. H. Windom, music by Gussie L. Davis
Sung by Miss Ross
20. **“Harrigan”** -- words and music by George M. Cohan
Sung by George M. Cohan, Mr. Ciaran, Mr. O’Reilly, Mr. Moore, and the entire ensemble
21. **Medley: “Under Any Old Flag at All” / “Money”** -- words and music by George M. Cohan
Sung by Mr. Ciaran, Mr. O’Reilly, Mr. Moore, Miss Ross, and the ensemble
22. **“All Aboard for Broadway”** -- words and music by George M. Cohan (with lyric revisions by Chip Deffaa).
Sung by George M. Cohan, Jerry Cohan, Nellie Cohan, Josie Cohan, and the ensemble
23. **“Hello Broadway”** -- words and music by George M. Cohan
Sung by George M. Cohan and the ensemble

Act Two:

24. **“I Want to Hear a Yankee Doodle Tune”** -- words and music by George M. Cohan
Sung by George M. Cohan, Josie Cohan, Jerry Cohan, and Nellie Cohan
25. **“Columbia the Gem of the Ocean”** -- words and music by David T. Shaw
Sung by the Chorus, plus George M. Cohan, Josie Cohan, Jerry Cohan, and Nellie Cohan
26. **“I Want to Hear a Yankee Doodle Tune”–Reprise** -- words and music by George M. Cohan
Sung by George M. Cohan, Josie Cohan, Jerry Cohan, and Nellie Cohan, and the ensemble
27. **“You’re a Grand Old Flag”** -- words and music by George M. Cohan
Sung by George M. Cohan and the ensemble
28. **“Give My Regards to Broadway”** -- words and music by George M. Cohan
Sung by George M. Cohan
29. **“The Warmest Baby in the Bunch”** -- words and music by George M. Cohan
(with lyric revisions by Chip Deffaa)
Sung by Mae Irwin
30. **“You Can Tell that I’m Irish”** -- words and music by George M. Cohan *(with an introduction featuring words and music by Chip Deffaa)*
Sung by Eddie Foy & the Seven Little Foys
31. **“Push Me Along in My Pushcart”** -- words and music by George M. Cohan
Sung by Nora Bayes and Jack Norworth
32. **“An Ode to Popularity”** -- words by Chip Deffaa, music by George M. Cohan
Sung by George M. Cohan
33. **“Yankee Love”** -- words and music by E. Ray Goetz and Irving Berlin
Sung by Irving Berlin
34. **“Down by the Erie Canal”** -- words and music by George M. Cohan
Sung by George M. Cohan, Sam Harris, and Tate
35. **“Blow Your Horn”** -- words and music by Irving Berlin
Sung by George M. Cohan, Sam Harris, Tate, Jerry Cohan, Nellie Cohan, Josie Cohan, and the ensemble
36. **“I’m a Yankee Doodle Dandy”–Reprise** -- words and music by George M. Cohan.
Sung by Agnes Mary Nolan
37. **“I Want You”** -- words and music by George M. Cohan.
Sung by Alice Nolan
38. **“45 Minutes from Broadway”** -- words and music by George M. Cohan.
Sung by Eddie Foy & the Seven Little Foys, and George M/ Cohan
32. **“Mary’s a Grand Old Name”** -- words and music by George M. Cohan.
Sung by Mary Cohan
40. **“Bring on the Pepper”** -- words and music by Irving Berlin.
Sung by Irving Berlin and the ensemble
41. **“Over There”** -- words and music by George M. Cohan. Sung by George M. Cohan, Nora Bayes, Tate, and the ensemble....
42. **Finale Medley: “All Aboard for Broadway” / “Give My Regards to Broadway”** -- words and music by George M. Cohan *(with lyric revisions by Chip Deffaa)*.
Sung by George M. Cohan and the ensemble
43. **Bows: “I’m a Yankee Doodle Dandy”** *(instrumental music for curtain call)* -- music by George M. Cohan
44. **Exit Music: “Down by the Erie Canal”** -- music by George M. Cohan

* * *

The music for this show has been prepared and edited primarily by **Don Brown** and **Richard Danley**; Additional music copywork was done by **Chase Baird**, **Evan Barker**, **Peter Ecklund**, **Shawn Stanley**, **Brett Kristofferson**, **Ron Drotos**, and **D. Jay Bradley**. All music preparation and editing on this project has been done as work-for-hire for Chip Deffaa Productions. **Libretto, all musical arrangements and new lyrics copyright © 2010 by Chip Deffaa**

A FEW NOTES ON THE PLAY...

“YANKEE DOODLE DANDY” is a full-length, two-act musical comedy with more than 30 speaking parts, based on the life of master showman George M. Cohan (1878-1942). The show may also be performed, if desired, under the alternate title: “COHAN! A Yankee Doodle Dandy.”

In terms of cast size and overall “feel,” there’s no bigger Cohan show to be found anywhere. It will work well for a high school or college production, a community or regional-theater production, or a Broadway/West End type of production.

Sets can be as minimalistic or as realistic as you prefer. The show will work fine even if you use just a few pieces—such as simple chairs, crates, steamer trunks—on a bare stage to suggest scenes. The show is written so that it can be performed very simply, if desired; spirited performances of the musical numbers are far more important than elaborate scenery.

If you wish to make any trims or edits to shorten the running time of your production, you may do so. (Certain numbers can be dropped or shortened, if desired, without affecting the basic storyline.) If you wish to extend some musical numbers, adding extra choruses or dance breaks to provide greater opportunities for singing or dancing, you may do so. If you wish to transpose songs into different keys for the convenience of actors in your production, of course you may do so. You also may add as many members of the chorus (the ensemble) as you like. You may not, however, add new lines or songs to the show. This is a copyrighted work. If you are contemplating possible modifications and are unsure if they would be permissible, please write to the publishers of this play for guidance.

* * *

If you would like more information on Cohan, for historic background, you might enjoy reading Cohan’s own autobiography, *Twenty Years on Broadway, And the Years It Took to Get There* (New York, Harper & Brothers, 1925); and the biographies *George M. Cohan, Prince of the American Theater* (by Ward Morehouse; New York, J. B. Lippincott Company, 1943) and *George M. Cohan: The Man Who Owned Broadway* (by John McCabe; New York, Doubleday & Co., 1973). And there is an incisive chapter on Cohan’s songwriting in *Word Crazy: Broadway Lyricists from Cohan to Sondheim* (by Thomas S. Hischak; New York, Praeger Publishers, 1991). For additional background information on Cohan’s era, you might also want to check out *The Vaudevillians* (by Anthony Slide; Westport, Connecticut: Arlington House, 1981); *Show Biz: From Vaude to Video* (by Abel Green and Joe Laurie, Jr.; New York: Henry Holt & Co., 1951); and *American Vaudeville: Its Life and Times* (by Douglas Gilbert; New York: Dover Publications Inc., 1963).

* * *

The songs performed in this show by the character George M. Cohan will work well whether sung by the actor in tempo or talk/sung more freely. Cohan himself often liked to talk/sing his songs. If the actor you have playing Cohan prefers to talk/sing numbers (or parts of numbers), the musical director may sometimes choose to play simple chords beneath the vocals, rather than the full accompaniment as written in the score. It is perfectly fine (and appropriate) for musical directors to take such liberties, if they like, finding what they feel works best for the singer and the musical director.

THE CHARACTERS IN THE PLAY

There are 33 speaking parts in this full-length musical comedy—20 male characters and 13 female characters. You can, if you wish, use 33 different actors to play the 33 different characters. And you can have a chorus as big (or as small) as you want. Eighteen of the 46 musical numbers in this show feature members of the chorus, so there's plenty for the chorus to do.

If you're planning a big production--at, for example, a regional theater or community theater, or at a college, high school, or middle school--and you would like to use a big cast, this show can be performed with as large a cast as you choose to have. There are other Cohan shows written specifically for "little theater" productions. This, by contrast, is designed to be a big, full-scale show.

There are 33 speaking roles in this show. However, some characters only appear briefly. So it is possible to cover those 33 roles with, say, 20 or so actors (with some "doubling" of roles). This show requires a bare minimum of 20 performers.

(Note: If you wish to change the gender of certain characters, to accommodate the actors you have, you may do so. If the script, for example, assigns a line to "A Man in the Crowd" and you wish to make that "A Woman in the Crowd," or if you wish to change a newspaper man to a newspaper woman, and so on and so forth, you may do so; flexible casting is permitted.)

* * *

GEORGE M. COHAN (referred to in the script as "GMC")—This is the main role in the play: George M. Cohan as an adult, the consummate song-and-dance man. He is a "take-charge" kind of guy; he can do many things well—he writes, directs, performs, produces—and he loves his work. He knows he's good at what he does, and has a lot of natural charm. *(Note, the play is written so that three different actors can portray George M. Cohan at different stages of his life. His sister, Josie Cohan, can likewise be portrayed by three different actors at different stages of her life.)*

TEENAGED GEORGE M. COHAN (or "Teenaged GMC")—This is George M. Cohan in his mid teens—an ambitious, spunky, outspoken adolescent; the actor should appear to be about 15.

YOUNG GEORGE M. COHAN (or "Young GMC")—This is George M. Cohan as a young boy—confident, outgoing, but still very much a kid; the actor playing this role, who might be about 9 or 10 years old, should have a young boy's unchanged voice

JOSIE COHAN—This is George M. Cohan's likeable sister, Josephine (called "Josie" for short) as an adult—a fine, attractive singer/dancer in her own right, and totally supportive of her multi-talented brother.

TEENAGED JOSIE COHAN--This is George M. Cohan's sister in her mid teens; the actor, who has to be able to sing and dance well, should appear to be about 15 or 16. Josie is wholesome, sincere, and talented, but without George's burning drive.

YOUNG JOSIE COHAN—This is George M. Cohan's sister as a little kid; she sings and dances well for a little kid but is far from polished, and not above teasing her brother; the actor playing this role, who might be about 10 or 11 years old, has to make us believe we're seeing a little kid, not a slick professional.

JERRY COHAN—George M. Cohan's father; an amiable, earnest, trustworthy soul, he left home to try and

make it as a song-and-dance man. He worked first as a single; then, after marrying Nellie, as part of a duo; then, when they added their kids to act, as part of the “Four Cohans” family act. A pleasant man, easy to like; but not as ambitious or self-assertive as his son.

NELLIE COHAN—George M. Cohan’s mother. She is devoted to her husband and her two children; the four of them tour in vaudeville as “The Four Cohans.” She has come to enjoy singing and dancing; for her it is an agreeable way to make a living. She can sing and dance well—everyone in the family can—but, unlike her son, she has no dreams stardom; she is content that they are all together, doing what they love.

EDDIE FOY--a seasoned song-and-dance comedian; a charming, gentle, roguish man, he’s been a big star for many years; his seven rambunctious kids tour with him in vaudeville; their popular family act is known as “Eddie Foy & the Seven Little Foyes.”

THE SEVEN LITTLE FOYS—the seven high-spirited children of Eddie Foy. The oldest boy, **BRYAN FOY**, is about 15; the youngest boy, **IRVING FOY**, is supposed to be about five. In between are such children as **MARY FOY**, **CHARLIE FOY**, and **MADELINE FOY**. There are also two more Foy children in this show, but they are not named in the script. All that really matters is that we see on stage seven lively Foy kids, of varying ages and heights, and that they all can sing and dance (sometimes with more energy than finesse). In real life, five of Eddie’s children were boys, two were girls; but if your cast happens to have more female than male performers and you want to make more of his kids girls, you can; just so long as there’s a mix.

IRVING BERLIN--an aspiring songwriter, he is slight, wears glasses, and is somewhat unsure of himself; he idolizes George M. Cohan, who is a kind of role model for him. (Irving Berlin will, of course, become one of the most successful songwriters in the world, but when we first meet him in this musical play he is just at the start of his career, not yet famous.)

BRADY SHINN—the blustering, ineffectual, self-important manager of a small-town vaudeville theater.

EDWARD ALBEE—a prosperous, important theater impresario; he runs and books assorted theaters; he has the power to make or break careers, and he knows it.

MANAGER—An unnamed local theater manager gets to sing some lines in the song “You Won’t Do Any Business if You Haven’t Got a Band.”

CLERK—An unnamed local hotel clerk gets to sing some lines in the song “You Won’t do any Any Business if You Haven’t Got a Band.”

FLO HOLZMAN—A good-looking, and talented—but also self-centered, vain, and shallow—singing actress, who is 18 years old; for a while, the teenaged George M. Cohan has a crush on her.

MAE IRWIN—an extroverted, mature vaudeville star with plenty of personality, able to punch out a number with zest.

NORA BAYES—a lively vaudeville star, with a naturally big, warm voice. She was a great favorite in vaudeville, often appearing with her husband, Jack Norworth (whom she generally outshone); when they appeared together, the famous billing that she came up with, which you’d see on the placard announcing their act, was: “Nora Bayes, Assisted and Admired by Jack Norworth.”

JACK NORWORTH—the vaudeville partner of Nora Bayes (to whom he was married); she had more presence and personality, and was often content to have him gaze longingly at her when she sang.

MR. CIARAN, **MR. O’REILLY**, and **MR. MOORE**—commercially successful, long-established theatrical producers; they feel they know all anyone needs to know about the show business, and they are quite set in their ways.

MISS ROSS—a secretary at the firm of Ciaran, O’Reilly & Moore Productions Inc.

SAM HARRIS—A reliable, trustworthy go-getter, he becomes George M. Cohan’s business partner and close friend.

TATE--an enthusiastic, confident office boy/general assistant at the firm of Cohan & Harris Productions; when we first meet him, Tate is supposed to be about 15 years old.

WARD MOREHOUSE--a young newspaper reporter, never without a notepad, who greatly admires Cohan.

AGNES MARY NOLAN--a small-town gal from Massachusetts who has come to New York City (along with her sister, Alice) to audition for one of George M. Cohan's shows; she will wind up marrying George. She has plenty of moxie; she is never afraid to speak up. And she can sing and dance with some flair.

ALICE NOLAN--a sister of Agnes Mary Nolan (and a bit quieter), she has come to New York City to audition for George M. Cohan; she will wind up marrying his partner, Sam Harris.

MARY COHAN--the daughter (about nine years old when we see her in this play) of George M. Cohan and Agnes Mary Nolan Cohan. She gets to sing the song "Mary" at a testimonial dinner in honor of her father. She should be able to sing and dance well. Note: If you are doing a production with a smaller cast and having actors "double" roles, the same actor who plays Young Josie Cohan earlier in the show could, for example, easily also play Mary Cohan later in the show (wearing a different costume and wig to help make it clear that she is playing a different character).

THE ENSEMBLE (THE CHORUS) can be as large or small as you like. Members of the chorus may represent, in a given scene, townspeople of North Brookfield, Massachusetts; employees of Ciaran, O'Reilly, and Moore Productions, Inc.; participants at a testimonial dinner in honor of George M. Cohan; miscellaneous performers in Cohan musicals; and so on.

* * *

A BIT OF BACKGROUND...

As a playwright and director, I've spent much of the past decade mounting shows dealing with George M. Cohan. The founder of modern American musical comedy, Cohan has held a longtime fascination for me. I was nine years old--a third-grader--when I saw James Cagney's portrayal of Cohan (for which he won an Oscar) in the Warner Bros. motion picture "Yankee Doodle Dandy." (To this day, it remains my all-time favorite film.) I was so intrigued by the Cohan story and songs, I wrote a 10-page report on him for school, the first report I ever wrote. My parents still have that report. I used to have recurring dreams--wonderful dreams--in which I was doing a play, portraying Cohan, and singing his spirit-lifting songs. As I grew older, my brother Art helped me find materials dealing with Cohan, such as his autobiography. I saw Joel Grey--who's a friend today--ebulliently portray Cohan on Broadway in "George M!" I collected Cohan sheet music and recordings. I sought out people who had known Cohan and worked with him. The more I learned about him, and the more songs of his I found, the more I realized that no one book or film or play could ever fully capture the man. It's been a joy for me, creating shows that help celebrate his legacy. And helping people re-discover some of his remarkable music.

I've had great success with my widely produced one-man show about Cohan, "George M. Cohan Tonight!" But I've gotten repeated requests--from directors of high-school musicals, from actors, from producers at regional theaters in the U.S. (and even as far away as Korea)--to create a show about Cohan written for a really big cast, designed for an ensemble of 30 or 40 or more. This show was written to fulfill such requests.

* * *

About the Playwright....

Chip Deffaa is the author of seven published plays and eight published books. He is considered the foremost living authority on the work of George M. Cohan, and an expert on old-time show business in general. *George M. Cohan Tonight!*, which Deffaa wrote and directed Off-Broadway in New York at the Irish Repertory Theatre, was hailed by *The New York Times* as "brash, cocky, and endlessly euphoric" (*The New York Times*, March 11, 2006). It has since been performed everywhere from Korea to the United Kingdom. Deffaa has written and directed assorted other plays, including *The Seven Little Foys*, *The Johnny Mercer Jamboree*, *One Night With Fanny Brice*, and *Theater Boys*.

Deffaa has written eight books, including *Swing Legacy*, *Voices of the Jazz Age*, *In the Mainstream*, *Traditionalists and Revivalists in Jazz*, *Jazz Veterans*, *F. Scott Fitzgerald: The Princeton Years* (ed.), *Blue Rhythms*, and (with David Cassidy) *C'Mon Get Happy*. He has contributed chapters to the books *Harlem Speaks* and *Roaring at One Hundred*.

For 18 years, Deffaa wrote for *The New York Post*, writing news, feature stories, and reviews dealing with jazz, cabaret, and theater. He was also a longtime writer for *Entertainment Weekly* magazine.

Deffaa has written liner notes for many CD's, including those of such artists as Miles Davis, Benny Goodman, Ray Brown, Diane Schuur, Ruth Brown, Tito Puente, Dick Hyman, Randy Sandke, Scott Hamilton, and the Count Basie Orchestra.

Deffaa has won an ASCAP/Deems Taylor Award, a New Jersey Press Association Award, and an IRNE Award (Independent Reviewers of New England). Deffaa is a member of the Stage Directors & Choreographers Society, the Dramatists Guild, ASCAP, NARAS, the Jazz Journalists Association, the F. Scott Fitzgerald Society, the Drama Desk, and the American Theatre Critics Association. Deffaa is a trustee of the Princeton *Tiger* magazine.

Deffaa's most recent plays include *The Irving Berlin Story*, *Song-and-Dance Kids* and *The Fanny Brice Story*. All of Deffaa's plays are available for licensing. He is represented by the Fifi Osgard Agency, New York City. Please visit www.chipdeffaa.com

* * *

MANY THANKS...

My gratitude to... the late **James Cagney**, whose autograph to "Tip" Deffaa sits on my desk as a touchstone; to the one and only **Carol Channing**, the wisest woman in show business, for her insights; the multi-talented performer/director/choreographer **Tommy Tune**, for sharing his ever-appreciated stardust; the late entertainer **Todd Fisher**, whose stories, songs, and dances from the vaudeville era meant so much to me; **Keith Anderson** of Univision, for many kindnesses; the late **George Burns**, for the delightful tales of vaudeville he shared with me at his Hollywood office; **Matt Nardozi**, a first-rate talent, for his terrific energy; the always magical **Victoria Leacock Hoffman** for being who she is; the ever-inspiring **Matthew Broderick**, **Sarah Jessica Parker**, and **Toby Parker**, whose belief in my work has meant a lot.

My thanks to the ever-encouraging **Joel Grey**, whom I first met way back when he was dazzling audiences as Cohan on Broadway in "George M!"; he knows better than anyone else what a deep place this show comes from. I'm indebted to **Celeste Holm** for giving me a connection to Cohan; she appeared with Cohan on Broadway, and just having her in our house, when we were workshopping the project, was great. I am fortunate to have known **Philip Trent**, who shared memories of acting in Cohan shows on Broadway. Such Cohan experts as **John Kenrick**, **Philip Chevron**, **Marq Stankowski**, and **Dave Collins** have been extraordinarily generous; this show is richer because of them. Special thanks to Framingham's own **Alison Franck**.

My thanks to the talented actors who've helped in workshopping and developing the Cohan project with me, particularly the cast of the April 10, 2010 reading at Roy Arias Studios, New York City: **Chris Hlinka** (George M. Cohan), **Bob Diamond** (Jerry Cohan), **Suzanne Dressler** (Nellie Cohan), **Katie Brandenstein** (Josie Cohan), **Ian Palmer** (Young George M. Cohan, Tate), **Emily Bordonaro** (Young Josie Cohan), **Jennifer Cohan Ross** (Agnes Nolan), **Michael Townsend Wright** (Edward Albee and assorted others), **Brady Chin** (Irving Berlin and assorted others). My thanks, too, to others who've helped in the development of the Cohan project in earlier stages, including: **Jack Saleeby**, **Tyler DuBoys**, **Dea Julien**, **Peter Charney**, **Alex Craven**, **Eric Johnson**, **Michael Kasper**, **Lisa Lambert**, **Robert Micheli**, **Melodie Wolford**, **Michael Herwitz**, **Bailey Cummings**, **Ryan Lammer**, **Tate Veley**, **Giuseppe Bausilio**. **Jon Peterson**. This musical play has been developed by Chip Deffaa Productions LLC (Chip and Deb Deffaa, principals). The music for this show has been prepared and edited primarily by **Donald Brown** and **Richard Danley**; they're terrific musicians and I'm grateful for their help. Additional music copywork was done by **Chase Baird**, **Evan Barker**, **Peter Ecklund**, **Shawn Stanley**, **Brett Kristofferson**, **Ron Drotos**, and **D. Jay Bradley**. All music preparation, arranging and editing on this project has been done as work-for-hire for Chip Deffaa Productions LLC.

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And--as always-- I'm most grateful to my wonderful, and quite spirit-filled family, who've made me so eager to write plays celebrating the importance of family in the first place.

* * *

“Yankee Doodle Dandy” had its first production, by the Crystal Sea Drama Company of San Antonio, Texas, directed by Irene Miller. The show premiered May 11, 2012 at Our Lady of the Lake University, in San Antonio, Texas. The cast and crew were as follows:

“Yankee Doodle Dandy” CAST:

George M. Cohan	David Cook
Josie Cohan	Corinne Seager
Nellie Cohan	Andrea Miller
Jerry Cohan	Matt Hansen
Teen Jerry Cohan	Tim Romero
Civil War Soldier	Kevin Nolin
Drummer Boy	Chris Miller
Flag Bearer	Owain Grandfield
Jerry’s Mother	Sarah Epstein
Teen Nellie Cohan	Jennifer Miller
Postman	Matthew Jenkins
Young George M. Cohan	Chris Miller
Young Josie Cohan	Anna Franklin
Teenage Josie Cohan	Emma Lancaster Elzinga
Teenage George M. Cohan	Jacob Pursell
Brady Shinn	Christopher Dick
Choir Director	Steven Chronley
Child Solo 1	Sarah Shodrock
Child Solo 2	KD McIlvain
Child Solo 3	Colleen Gostomski
Kid	Mia Orosco
Mrs. McGreevy	Chloe McBride-Lallier
Mrs. Evans	Erin Franklin
Edward Albee	Josh Weeden
Manager	Sidney Murray
Clerk	Alicia Pomeroy
Flo Holzman	Claire Gostomski
Detective	Steven Chronley
Mrs. Ciaran	Colleen Crockett
Mrs. O’Reilly	Grace Lamberson
Mrs. Moore	Faith Mahaffey
Miss Ross	Jennifer Miller
Samuel H. Harris	Tim Romero
Telegram Delivery Boy	Owain Grandfield
Train Conductor	Steven Chronley
Mae Irwin	Alicia Pomeroy
Eddie Foy, Sr.	Kevin Nolin
Bertha Foy	Colleen Crockett
Clara Foy	Emma Lancaster Elzinga
Mary Foy	Jennifer Miller

Madeline Foy
Eddie Foy, Jr.
Rachel Foy
Irene Foy
Nora Bayes
Jack Norworth
Tate
GMC Cast Member 1
GMC Cast Member 2
GMC Cast Member 3
Irving Berlin
Willie Morehouse
Agnes Mary Nolan
Alice Nolan
Young Mary Cohan
Teenaged Mary Cohan

Anna Franklin
Owain Grandfield
KD McIlvain
Colleen Gostomski
Claire Gostomski
Steven Chronley
Zac McIlvain
Mia Orosco
Erin Franklin
Chloe McBride-Lallier
Matthew Jenkins
Ali Dunlap
Danika Birkes
Sidney Murray
Sarah Shodrock
Chloe McBride-Lallier

CREW:

Casey Birkes, Annie Dick, Luke Gostomski,
Holly Harper, Megan Ibarra, Samantha Juarez,
Andrew Mondragon DeVoss, Eric Nolin,
Adri Orosco, Avery Palewich, Leah Tafoya

“YANKEE DOODLE DANDY”
by Chip Deffaa

Act One

SONG #1. "I'M A YANKEE DOODLE DANDY" (also known as "The Yankee Doodle Boy"). This opening number is performed with spirit by George M. Cohan (hereafter referred to in the script simply as "GMC") and the entire ensemble ("the Chorus").

GMC:

I'M THE KID THAT'S ALL THE CANDY.
I'M A YANKEE DOODLE DANDY.
I'M GLAD I AM.

THE CHORUS:

SO'S UNCLE SAM.

GMC:

I'M A REAL LIVE YANKEE DOODLE,
MADE MY NAME AND FAME AND BOODLE,
JUST LIKE MISTER DOODLE DID,
BY RIDING ON A PONY.
I LOVE TO LISTEN TO THE DIXIE STRAIN.
"I LONG TO SEE THE GIRL I LEFT BEHIND ME."
AND THAT AIN'T A JOSH.
SHE'S A YANKEE, BY GOSH.

THE CHORUS:

OH, SAY CAN YOU SEE?

GMC:

ANYTHING ABOUT A YANKEE THAT'S A PHONY?
I'M A YANKEE DOODLE DANDY.
A YANKEE DOODLE, DO OR DIE;
A REAL LIVE NEPHEW OF MY UNCLE SAM'S,
BORN ON THE FOURTH OF JULY.
I'VE GOT A YANKEE DOODLE SWEETHEART,
SHE'S MY YANKEE DOODLE JOY.
YANKEE DOODLE CAME TO LONDON, JUST TO RIDE THE PONIES.
I AM THE YANKEE DOODLE BOY.
FATHER'S NAME WAS HEZIKIAH,
MOTHER'S NAME WAS ANN MARIA.
YANKS THROUGH AND THROUGH.

THE CHORUS:

RED, WHITE AND BLUE.

GMC:

FATHER WAS SO YANKEE-HEARTED,
WHEN THE SPANISH WAR WAS STARTED,
HE SLIPPED ON HIS UNIFORM AND HOPPED UPON A PONY.
MY MOTHER'S MOTHER WAS A YANKEE TRUE,
MY FATHER'S FATHER WAS A YANKEE TOO.
AND THAT'S GOING SOME,
FOR THE YANKEES, BY GUM.

THE CHORUS:

OH, SAY CAN YOU SEE

GMC:

ANYTHING ABOUT MY PEDIGREE THAT'S PHONY?

(Now GMC sings in the first person and the chorus sings along in the third person; so that while he is singing "I'm a Yankee Doodle Dandy," they are singing, "He's a Yankee Doodle Dandy." When he sings "I've got a Yankee Doodle Sweetheart," the chorus sings, "He's got a Yankee Doodle Sweetheart," etc.)

GMC and CHORUS:

I'M A YANKEE DOODLE DANDY.
A YANKEE DOODLE,
DO OR DIE.
A REAL LIVE NEPHEW
OF MY UNCLE SAM'S.
BORN ON THE FOURTH OF JULY.
I'VE GOT A YANKEE DOODLE SWEETHEART,
SHE'S MY YANKEE DOODLE JOY.
YANKEE DOODLE CAME TO LONDON
JUST TO RIDE THE PONIES.
I AM THAT YANKEE DOODLE BOY.
I AM THAT YANKEE DOODLE BOY.

(Dance break.)

GMC: (or GMC and the Chorus, if the director prefers)

I'VE GOT A YANKEE DOODLE SWEETHEART,
SHE'S MY YANKEE DOODLE JOY.
YANKEE DOODLE CAME TO LONDON
JUST TO RIDE THE PONIES.
I AM THAT YANKEE DOODLE BOY.

(To the audience.)

Now if you're going to make an entrance, that's the song to do it with! And for decades, that was my theme. Why, if I made an entrance anywhere—let's say I walked into a fancy restaurant, or strolled into a

YANKEE DOODLE DANDY BY CHIP DEFFAA

hotel lobby, or made a surprise appearance at some big benefit show—the orchestra would immediately go into that number of mine, “The Yankee Doodle Boy.” Or sometimes they’d play another song I wrote, “Give My Regards to Broadway.”

JOSIE COHAN: Well, my brother George practically owned Broadway.

NELLIE COHAN: That’s what they called him, all right--“The Man Who Owned Broadway.”

GMC: I can’t argue with the facts, Ma!

JOSIE COHAN: He was America’s first great song-and-dance man.

GMC: And today we’re going to tell my life story, right where I lived it—here, on a stage!

JERRY COHAN: I don’t mean to brag, but my son George was more than just a great entertainer.

GMC: The top entertainer. I relished every minute of it!

JERRY COHAN: At his peak, George was also writing the songs that everyone was singing.

JOSIE COHAN: And writing the shows that everyone wanted to see. And producing them, and directing them, and starring in them, and choreographing them.

GMC: That’s the kind of little guy I am.

NELLIE COHAN: No one in the theater ever did so many different things so well.

JERRY COHAN: George eventually became the highest paid actor in the theater.

GMC: Not bad for someone who started out with absolutely nothing.

JOSIE COHAN: Truth be told, we were a mighty poor family.

GMC: But a mighty loving one! Every success I ever achieved, I owe it to this wonderful family.

Everything I became, I got from this family. Even my love of country—

JOSIE COHAN: And no one’s more patriotic than George.

GMC: Well, the fact that I was born on the Fourth of the July probably had something to do with that. I’ve always loved what this country stands for—the freedoms we have here to think what we want, to say we want, to become whatever we want—

JERRY COHAN: How could you not love that?

GMC: I was born with a lot of patriotic spirit in me. Maybe I inherited that. Because my Dad sure had the spirit, too. And that’s where our story begins, with my Dad. Pop was just 13 when the Civil War broke out. He ran away from home to join the Army. His parents weren’t too pleased about that.

JERRY COHAN: You do what you’ve got to do.

GMC: And I like to imagine that when the war ended, four years later, he returned to his tiny home town of North Brookfield, Massachusetts like a conquering hero. And I’d best be getting off the stage right about now; I’ll be back later, but this is my father’s moment in the spotlight. I like to imagine that maybe, when my Dad returned home from the war, that there were crowds there to greet him, that the townspeople threw him a welcome-home parade. Cue the townspeople!

(GMC exits.)

SONG #2. “WHEN JOHNNY COMES MARCHING HOME.”

THE ENSEMBLE *(except for JERRY COHAN): (Heartily, with spirit:)*

WHEN JOHNNY COMES MARCHING HOME AGAIN, HURRAH, HURRAH!

WE’LL GIVE HIM A HEARTY WELCOME THEN, HURRAH, HURRAH!

YANKEE DOODLE DANDY BY CHIP DEFFAA

THE MEN WILL CHEER, THE BOYS WILL SHOUT,
THE LADIES THEY WILL ALL TURN OUT,
AND WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING HOME.

(The music of the chorus of "When Johnny Comes Marching home" is repeated slowly, softly, as needed, to provide sensitive instrumental underscoring; Jerry steps forward to address the audience, over the underscoring.)

JERRY COHAN: *(Thoughtfully, soberly.)* In truth, there were no crowds to greet me when I came home from the war. But I was one of the lucky ones; at least I CAME home from the war. A couple of my buddies weren't so lucky; we carved their names in remembrance on a plaque which you can still see to this day, in the North Brookfield Town Hall.

(The underscoring stops.)

And there I was, a 17-year-old Irish-American lad with no particular skills. And there weren't any jobs that I really wanted in tiny North Brookfield, Massachusetts. My father said:

JERRY'S FATHER: *(To Jerry Cohan.)* You should work with me, Jerry, be a saddle-maker. And you won't find a prettier place to live your life than right here in North Brookfield.

JERRY COHAN: *(To his father.)* But Pop, there's a bigger world out there that I want to see!
(To the audience.)

So, I declared myself an entertainer, and left home again. I wrote my parents a note, explaining that I was going out on the road to seek my fame and fortune in the show business. I set the note on the kitchen table for them to find, and just left. My father eventually wrote me a letter:

JERRY'S FATHER: *(To Jerry Cohan, reading the letter he's written.)* "My dear Son, you're Irish, and singing and dancing are in your blood. And maybe a few of your fellow Irishmen will turn out to show some support for you. I'm not sure I understand all of this running off on your own, when you've got such a loving family here; sons didn't do that in my day. Just remember—you've always got a home here in North Brookfield, Massachusetts."

JERRY COHAN: I traveled from city to city, playing whatever variety theaters would book me. I billed myself as "Jerry Cohan—Singer, Dancer, Philosopher." And gave 'em a little number I wrote....

SONG #3. "THE DANCING MASTER."

JERRY COHAN:

IT'S EASY, VERY EASY,
IF YOU WATCH EV'RY TWIST, EV'RY TURN.
KEEP YOUR EYES UPON ME.
AND SURPRISED YOU WILL BE
AT THE DANCING YOU HAVE YET TO LEARN.

(We hear, repeated, the music corresponding to the last three lines-- "Keep your eyes upon me, / And surprised you will be, / At the dancing you have yet to learn" -- and Jerry dances to them.)

NELLIE COHAN: I saw Mr. Cohan performing at a variety theater when he came to my home town—Providence, Rhode Island. There must have been a half-dozen different acts on the bill. But he was a

YANKEE DOODLE DANDY BY CHIP DEFFAA

handsome young man, and sang so nicely. And oh! In his few minutes onstage, I was quite smitten with him.

JERRY COHAN: I thought, “What a pretty young Irish-American girl I’ve met!” And then Nellie surprised me—right there at the stage door--by doing an imitation of me singing and dancing.

NELLIE COHAN: *(Playfully mimicking his singing and dancing, a capella:)*

IT’S EASY, VERY EASY,
IF YOU WATCH EV’RY TWIST, EV’RY TURN...

JERRY COHAN: *(To Nellie.)* Are you mocking me? A gal shouldn’t tease a man like that; it’s really not lady-like.

NELLIE COHAN: Well, try and stop me!

(Playfully mimicking his singing and dancing, a capella.)

KEEP YOUR EYES UPON ME
AND SURPRISED YOU WILL BE--

JERRY COHAN: I couldn’t think of a way to stop her. So—before the week was over--I married her. I informed by parents—who thought I was terribly impulsive—by letter. I added her to the act, which we now billed as “The Two Cohans.”

(To the audience.)

Ladies and gentlemen... Presenting my blushing bride... Mrs. Nellie Cohan.

NELLIE. *(Sings, and dances the same way Jerry did:)*

IT’S EASY, VERY EASY,
IF YOU WATCH EV’RY TWIST, EV’RY TURN
KEEP YOUR EYES UPON ME
AND SURPRISED YOU WILL BE
AT THE DANCING YOU HAVE YET TO LEARN.

(We hear, repeated, the music corresponding to the last three lines-- "Keep your eyes upon me, / And surprised you will be, / At the dancing you have yet to learn" -- and Nellie dances to them. The music continues as underscoring, while she speaks to the audience.)

NELLIE COHAN: *(To the audience.)* Within a few years, we had two children: our little daughter, Miss Josephine Cohan—we called her “Josie” Cohan, for short

(Young Josie steps on stage and takes a simple bow)

—and our son, born a year after Josie, Master George Michael Cohan.

(Young GMC steps on stage and bows with a flourish.)

YOUNG GMC: *(To the audience.)* Your most humble servant, George M. In person!

YOUNG JOSIE COHAN. *(To the audience.)* I don’t remember Master George ever being particularly humble.

NELLIE COHAN: And before too long, of course, the children joined us in the act.

JERRY COHAN: Now billed as “the Four Cohans.”

YOUNG GMC and YOUNG JOSIE COHAN:

KEEP YOUR EYES UPON ME
AND SURPRISED YOU WILL BE
AT THE DANCING YOU HAVE YET TO LEARN.

(We hear, repeated, the music corresponding to those three lines-- "Keep your eyes upon me, / And surprised you will be, / At the dancing you have yet to learn" -- and Young GMC and Young Josie Cohan dance to them.)

SONG #4. "NELLIE KELLY, I LOVE YOU."

JERRY COHAN:

IT'S THE SAME OLD SONG THEY SING, "I LOVE YOU."

YOUNG GMC.

THE BOYS ARE ALL MAD ABOUT NELLIE,

YOUNG JOSIE COHAN.

THE DAUGHTER OF OFFICER KELLY.

NELLIE COHAN: *(Spoken.)* That's me!

JERRY COHAN:

AND IT'S ALL DAY LONG THEY BRING
FLOWERS ALL DRIPPING WITH DEW.
AND THEY JOIN IN THE CHORUS OF
"NELLIE KELLY, I LOVE YOU."

JERRY COHAN, YOUNG JOSIE COHAN, and YOUNG GMC:

AND THEY JOIN IN THE CHORUS OF
"NELLIE KELLY, I LOVE YOU."

YOUNG GMC: *(To the audience.)* Ladies and gentlemen... My mother thanks you, my father thanks you, my sister thanks you. And I thank you.

JERRY COHAN: We had a good, solid act, all right--and we were earning \$35 a week.

NELLIE COHAN: More important, we had a good, solid family

JERRY COHAN: *(Introducing his daughter to the audience.)* Ladies and Gentlemen, presenting Miss Josie Cohan--America's Youngest and Prettiest Skirt Dancer.

SONG #5. "WHILE STROLLING IN THE PARK ONE DAY."

YOUNG JOSIE COHAN.

WHILE STROLLING IN THE PARK ONE DAY
ALL IN THE MERRY MONTH OF MAY,
A ROGUISH PAIR OF EYES
THEY TOOK ME BY SURPRISE.
IN A MOMENT MY POOR HEART THEY STOLE AWAY.

JERRY COHAN: *(To the audience.)* George started making up his own songs when he was four.

YOUNG GMC: Can someone give me a proper introduction, please?

(The pianist plays a "Ta-daaah" type of fanfare.)

Thank you!

SONG #6. "I'M SAVING UP TO BUY A HOME FOR MOTHER."

YOUNG GMC.

I KNOW SOMEDAY I'M GOING TO BE A GREAT BIG MAN,
AND THEN I'LL MAKE MY MOTHER HAPPY IF I CAN;
AND I WILL TELL YOU HOW,
I'VE GOT A DOLLAR NOW,
AND IT WON'T BE LONG BEFORE I HAVE ANOTHER.
I'M GOING TO SAVE UP EV'RY PENNY THAT I GET.
AND FATHER SAYS THAT I WILL BE A RICH MAN YET.
I'D LIKE TO SHARE WITH YOU.
AND I'D LIKE TO SPEND IT TOO.
BUT I'M SAVING UP TO BUY A HOME FOR MOTHER.

NELLIE COHAN: When George finally made it big, many years later, he DID buy me a home, just as he'd promised as a young child. We didn't have a home of our own in those early days.

YOUNG JOSIE COHAN. We lived in whatever hotels or boarding houses we could afford. Most every week, we were performing in a different town. And everything we owned fit into a few trunks and suitcases.

JERRY COHAN: I rather liked that life. We had our health; we had fans. What more do you need?

YOUNG JOSIE COHAN. We worked hard—five shows a day.

YOUNG GMC: It wasn't work; it was fun.

JERRY COHAN: We were wandering minstrels. The whole world was ours.

YOUNG GMC: The fine little hamlets of New England, anyway.

YOUNG JOSIE COHAN. We started out as a small-time act. Barely making enough to scrape by.

JERRY COHAN: But brightening the lives of hard-working folk, everywhere we went. And gradually traveling farther and farther afield. I loved hearing people say, "We look forward to the return of The Four Cohans."

YOUNG JOSIE COHAN. I remember the first time we crossed the country. How excited I was to play California.

YOUNG GMC: And Vancouver, Canada.

YOUNG JOSIE COHAN. We must have criss-crossed the continent 10 times in my youth.

YOUNG GMC: Audiences all across America and Canada got to watch us grow up. And believe me, time flies so quickly when you're having fun.

(The lights black out. When the lights come up, Jerry Cohan is onstage by himself.)

JERRY COHAN: *(Addressing a variety-theater audience.)* Ladies and gentlemen, we're delighted to be playing Brady Shinn's Variety Arts Theater in Southbury.

(Calling into the wings.)

Mrs. Cohan, aren't you going to come out on stage and join me?

(To the audience.)

Mrs. Cohan is probably fixing the children's clothes. When you've got little kids, their clothes always seem to need a bit of mending.

(Nellie Cohan enters.)

NELLIE COHAN: *(To the audience.)* They're not so little anymore. When your kids are 14, 15 years old, they like to think of themselves as more like a young gentleman or a young lady, than as a little child. Why, I bet George and Josie have grown a foot since we were here last. You'd hardly recognize them, they're growing up so nicely.

JERRY COHAN: *(Calling into the wings.)* George, Josie—come on out here!

(Teenaged GMC and Teenaged Josie Cohan now enter; they appear to be around 15, 16 years old, respectively. The actors playing these roles should be dressed in the same sort of clothes worn by Young GMC and Young Josie, to help the audience realize right away that the actors they are now seeing are supposed to be George and Josie, in adolescence.)

NELLIE COHAN: And since we were last here, we've got new songs,

TEENAGED JOSIE COHAN: And new dances!

TEENAGED GMC: And friends... I wrote this song... Five-six-seven-eight!

SONG #7. "THE BELLE OF THE BARBER'S BALL."

JERRY, NELLIE, TEENAGED JOSIE COHAN and TEENAGED GEORGE M. COHAN:

GUYS FROM EVERY CITY AT THE BARBER'S BALL,
GALS SO GAY AND PRETTY AT THE BARBER'S BALL,
TOUGH FOLK, ROUGH FOLK, DEAD-SWELL FOLK,
WALTZES, TWO-STEPS. IT'S NO JOKE!
THERE AIN'T A GONNA BE ANY SLEEP AT ALL.
THERE AIN'T A GONNA BE ANY EARLY CALL,
UNTIL THE STARS ARE GONE,
UNTIL THE BREAK OF DAWN,
WE'RE GONNA DANCE AT THE BARBER'S BALL.

(The singing grows hushed for the next few lines, then comes back to full volume for the close.)

THERE AIN'T A GONNA BE ANY EARLY CALL,
UNTIL THE STARS ARE GONE,
UNTIL THE BREAK OF DAWN,
WE'RE GONNA DANCE AT THE BARBER'S BALL.

TEENAGED GMC: And now, ladies and gentlemen, my sister. There's no one with whom I'd rather share a stage. I assure you, she'll always be my favorite leading lady.

SONG #8. MEDLEY: "JOSEPHINE" / "OH, YOU WONDERFUL BOY."

TEENAGED GMC:

JOSEPHINE!
YOU ALL HAVE HEARD ABOUT HER.
JOSEPHINE!
WE COULDN'T DO WITHOUT HER.
A GIRL WHOM THE MASSES NOW ARE PRAISING,
FOR SHE HAS SET THE CITY BLAZING.
PEACHES AND CREAM, AND SHE EVER WILL BEAM.
IN A MINUTE SHE CAPTURED RENOWN.

(The pianist plays the music of the rest of the refrain of "Josephine," while Teenaged Josie Cohan dances to the music, and then the music segues into "Oh You Wonderful Boy," which Teenaged Josie Cohan sings to Teenaged GMC.)

TEENAGED JOSIE COHAN.

OH, YOU WONDERFUL BOY,
WHAT A WONDERFUL BOY YOU ARE.
YOU'VE MADE THE WORLD APPEAR TO ME,
NEAR TO ME,
DEAR TO ME.
OH, THOSE WONDERFUL EYES
THRILL ME THROUGH.
IT SEEMS TO ME
TO BE A WONDERFUL WORLD,
SINCE I MET YOU.

TEENAGED GMC: *(To the audience.)* And now, my friends, we have a very special surprise, an added attraction. For the first time on any stage... my sister and I would like to present our own brand new "Dance of the Wooden Dolls." The dance steps and the music are entirely of my own invention.

SONG #9. "THE DANCE OF THE WOODEN DOLLS" ("THE HINKEY DEE")

(Teenaged GMC and Teenaged Josie Cohan dance this number, in a manner suggesting wooden dolls, or marionettes. They can dance for about 32 bars of music, more or less—the exact length of the dance to be determined by the choreographer. However the number does not come to a proper finish; the manager of the theater, Brady Shinn, steps on stage and cuts it off.)

BRADY SHINN: *(Cutting off the music and dance.)* Stop the music! Stop the dancing! What's the meaning of this?

TEENAGED GMC: Ladies and gentlemen, the proprietor of this fine theater--Mr. Brady Shinn himself! Would you like to join us in this dance, Mr. Shinn?

BRADY SHINN: I don't dance at all. And you can't add a number to your act without my permission. It's preposterous!

TEENAGED GMC: We're trying out our "Dance of the Wooden Dolls." The audience, as you can see, is loving it.

BRADY SHINN: I'm tearing up your contract! New material!?! When I was a performer, you never caught ME trying out any new material.

TEENAGED GMC: I'm sure that's true.

BRADY SHINN: And you've already been on stage longer than your allotted time. You're using up the valuable time—I say, the valuable time--of other acts—

TEENAGED GMC: —that aren't one-half as good as The Four Cohans!

BRADY SHINN: (*To Teenaged GMC, who ignores him.*) Get off this stage! I only booked the Cohans because I couldn't get Quadrino, Faranda and Rapp, the Ragtime Roller-Skaters. Someone stole their roller skates.

TEENAGED GMC: Accidents will happen.... But years from now, Mr. Shinn, you're going to be bragging that you helped discover our act.

BRADY SHINN: What act? This is just impertinence. Didn't your parents teach you any manners?

TEENAGED GMC: And now for our next number...

BRADY SHINN: (*Calling into the wings.*) Bring out the Arabian acrobats! I want Saleeby, Raffali, Ravelli, and O'Keefe out here right now.

TEENAGED GMC: (*To the audience.*) Ladies and gentlemen, look for us out in the lobby during intermission, autographing programs and photos.

BRADY SHINN: (*To Teenaged GMC.*) You won't be in the lobby or any other part of this theater, you fresh kid you! Your family is through in this theater, and in every theater in this area; I'll make sure of that. You'll never play Southbury, Northbury, Eastbury, Waterbury, or any other Bury!

TEENAGED GMC: What about Naugatuck or Pomeraug... or Framingham, Mass?

BRADY SHINN: You're through!

TEENAGED GMC: They love us in Framingham! Nice country up there.

BRADY SHINN: (*Thoroughly exasperated.*) Off my stage!

TEENAGED GMC: (*To the audience.*) My mother thanks you, my father thanks you, my sister thanks you, and I thank you....

BRADY SHINN: (*To the audience.*) Ladies and gentlemen, are you in for a treat. Saleeby, Raffali, Ravelli, and O'Keefe are the best Arabian acrobats I could book.

TEENAGED GMC: (*To the audience.*) Which doesn't say much for the booking power of Brady Shinn's Variety Arts Theater.

BRADY SHINN: (*To Teenaged GMC.*) Out! Out! Out!

TEENAGED GMC: (*Muttering to himself.*) We were getting too big for these small-time theaters anyway.

TEENAGED JOSIE COHAN: But George, I wanted to finish "The Dance of the Wooden Dolls."

TEENAGED GMC: Don't you worry.... We'll be dancing in much bigger, better houses before long, Josie. We don't need Brady Shinn!

TEENAGED JOSIE COHAN: (*To the audience.*) We had no money, and no job offers for the month of July. So we went to live with our grandparents—my Dad's parents—up in North Brookfield. That was the closest thing we had to a permanent home. George and Pop helped Grandfather close off the back porch, turn it into an extra room.

NELLIE COHAN: *(To Teenaged Josie Cohan.)* Sometimes it's good to take time off, to rest and reflect a bit, don't you agree, Josie?

TEENAGED JOSIE COHAN: We work so hard, Mama, and we're not getting anywhere.

NELLIE COHAN: We're doing what we love--

TEENAGED JOSIE COHAN: Even if we're not booked anywhere right now.

NELLIE COHAN: --and--count your blessings!--we have each other.

TEENAGED JOSIE COHAN: The girls in this town all have a lot more clothes than I have.

NELLIE COHAN: We don't need to own anything more than we can carry in our suitcases.

TEENAGED JOSIE COHAN: And they all have much nicer dresses than I have. Here I am in my plain gingham dress, with a plain little hat. Who'll ever notice me? And someday I'm gonna want boys to notice me.

NELLIE COHAN: Oh, Josie...

SONG #10. "ALL IN THE WEARING."

NELLIE COHAN: *(Sings to Teenaged Josie Cohan, tenderly:)*

IF A DRESS IS OF THIS OR OF THAT,
IT IS ALL IN THE WEARING;
IF A FUR IS OF SABLE OR CAT,
NOBODY KNOWS OR IS CARING;
IT IS ALL IN THE TILT OF THE HAT,
THOUGH IT'S SHABBY AND TORN,
MEN ARE ATTRACTED BY MANNER AND AIR,
COST OF PRODUCTION THEY SELDOM COMPARE;
IT IS NEVER THE THING THAT YOU WEAR;
IT'S THE WAY IT IS WORN.
TEENAGED JOSIE COHAN.

MEN ARE ATTRACTED BY MANNER AND AIR,

NELLIE COHAN:

COST OF PRODUCTION THEY SELDOM COMPARE;

TEENAGED JOSIE COHAN and NELLIE COHAN:

IT IS NEVER THE THING THAT YOU WEAR;
IT'S THE WAY IT IS WORN.

(Teenaged GMC enters.)

TEENAGED GMC: *(To his mother and sister.)* What are you two moping about for? Don't you know the Fourth of July Picnic is about to start? We've got to get down to the park!

NELLIE COHAN: *(To the audience.)* What I remember most about North Brookfield was that we often seemed to wind up there on the Fourth of July. The townspeople always celebrated in a big way. And George always loved every minute of it--the brass bands, the singing, the parades, the fireworks!

TEENAGED JOSIE COHAN: As a kid, George thought all of the celebratin' was in honor of his birthday.

TEENAGED GMC: Oh, they did Fourth of July's RIGHT, up there!

YANKEE DOODLE DANDY BY CHIP DEFFAA

(The townspeople of North Brookfield march on, some carrying American flags, in celebration of the Fourth of July.)

SONG #11. "THE STARS AND STRIPES FOREVER."

THE TOWNSPEOPLE. *(With patriotic fervor:)*

HURRAH FOR THE FLAG OF THE FREE,
MAY IT WAVE AS OUR STANDARD FOREVER,
THE GEM OF THE LAND AND THE SEA,
THE BANNER OF THE RIGHT.

SOLO VOICE #1:

LET DESPOTS REMEMBER THE DAY

SOLO VOICE #2:

WHEN OUR FATHERS WITH MIGHTY ENDEAVOR,

SOLO VOICE #1:

PROCLAIM'D AS THEY MARCH'D TO THE FRAY,

TEENAGED GMC:

THAT BY THEIR MIGHT, AND BY THEIR RIGHT,
IT WAVES FOREVER.

EVERYONE:

PROCLAIM'D AS THEY MARCH'D TO THE FRAY,
THAT BY THEIR MIGHT, AND BY THEIR RIGHT,
IT WAVES FOREVER.

TEENAGED GMC: *(To the crowd.)* Now if I may be permitted to say a few words...

A KID IN THE CROWD: Aw, pipe down, Georgie. No one wants to hear a speech. We'd rather have another song.

TEENAGED GMC: *(To the crowd.)* Well, we'd do our whole act, if we could. What this town needs is a stage.

A WOMAN IN THE CROWD.: This town's too small to support a theater, George.

TEENAGED GMC: But you have that wonderful town hall over there—a great hall that sits empty most of the time.

A MAN IN THE CROWD: Except when we have town meetings.

TEENAGED GMC: Why, we could build a little stage at one end of the room—it wouldn't take much work—and you'd have a place where we could put on shows, anyone could put on shows when the need arose. I'm actually pretty good with a hammer.

JERRY COHAN: Everyone should know few carpenter skills. A lot of us have helped out, one time or another, when a neighbor needed help building a new barn, or closing in a porch.

TEENAGED GMC: Now would anyone in this town be willing to donate a little lumber?

MR. MCGREEVY: McGreevy's Saw Mill would be honored.

TEENAGED GMC: And I'm sure everyone can bring some hammers and nails....

MR. EVANS: If there's a need for more, Henry Evans' Hardware Store will be proud to make a contribution.

TEENAGED GMC: And any and all townsfolk who want to pitch in, we can use ya. And my father, Mr. Jerry J. Cohan, and yours truly, Master George M. Cohan, can supervise.

SONG #12. "THE BROOKFIELD TWO-STEP."

(The pianist plays the music of "The Brookfield Two-Step," and we see the townspeople of North Brookfield building a stage; this is a pantomime scene, set to music, in which we see townsfolk sawing, hammering, building a stage, while Teenaged GMC and Jerry Cohan help supervise, and help build.)

TEENAGED JOSIE COHAN: I was never more proud of my brother than I was that summer when he got the idea that North Brookfield needed a proper stage, and helped make it happen.

TEENAGED GMC: And I was happy because we now had a space where we could rehearse, any time we were laying off.

TEENAGED JOSIE COHAN: We could practice new material in the Town Hall, try it out before the good people of North Brookfield, before taking it out to the theaters everywhere.

TEENAGED GMC: We'd like to christen this new stage.... Here's a new number I've written....

SONG #13. "THE AMERICAN RAGTIME"

TEENAGED GMC:

IT'S THE AMERICAN RAG TIME,
WITH A RAGGY, RAGGY RING.
IT'S THE AMERICAN RAG TIME,
WITH A PATRIOTIC SWING.
I'VE HEARD THE MERRY WIDOW
AND THE CANDY KID-DO,
BUT GIVE ME THE ZAM, ZAM, ZAM!
THAT PLEASES UNCLE SAM,
I'M CRAZY, YES I AM,

TEENAGED GMC, TEENAGED JOSIE COHAN, JERRY COHAN, NELLIE COHAN:

FOR AMERICAN RAG TIME,
IS THE ONLY TUNE WILL DO;
THE AMERICAN RAG TIME,
WELL, IT THRILLS YOU THROUGH AND THROUGH.
SO, TAKE ALL YOUR GREAT GRAND OPERA SCORES,
AND BACK TO THE TALL WITH THEM, ALL FOR YOURS,
I WANT THE AMERICAN RAG TIME.

TEENAGED GMC: *(Encouraging the townspeople of North Brookfield to join in singing.)* Everybody!

EVERYONE:

IT'S THE AMERICAN RAG TIME,
WITH A RAGGY, RAGGY RING.
IT'S THE AMERICAN RAG TIME,
WITH A PATRIOTIC SWING.
I'VE HEARD THE MERRY WIDOW
AND THE CANDY KID-DO,
BUT GIVE ME THE ZAM, ZAM, ZAM!
THAT PLEASES UNCLE SAM,
I'M CRAZY, YES I AM,
FOR AMERICAN RAG TIME,
IS THE ONLY TUNE WILL DO;
THE AMERICAN RAG TIME,
WELL, IT THRILLS YOU THROUGH AND THROUGH....
SO, TAKE ALL YOUR GREAT GRAND OPERA SCORES,
AND BACK TO THE TALL WITH THEM, ALL FOR YOURS,
I WANT THE AMERICAN RAG TIME.

TEENAGED GMC: *(To the crowd.)* Thank you, thank you! That concludes the festivities. Fresh apple pie and lemonade for everyone, courtesy of the Cohans.

EDWARD ALBEE: *(To the Cohans.)* Listen, you Cohans, I just happened to catch your performance.

JERRY, NELLIE, TEENAGED JOSIE COHAN and TEENAGED GMC: Mr. Edward Albee!

EDWARD ALBEE: The same.

JERRY COHAN: To what do we owe the honor, Mr. Albee?

EDWARD ALBEE: Well, you know I book talent for some of the best theaters in these parts.

TEENAGED GMC: Well, we're ready now for the Big Time. And bigger bucks!

EDWARD ALBEE: Actually, young man, I'd like to book just one member of the act—just the girl. I think Miss Josephine Cohan has the most talent.

TEENAGED JOSIE. George makes up all the songs and dances I do.

TEENAGED GMC: I keep asking my Dad to put me in charge of the whole act. I'm already creating most of our material. I'd like to create the whole act—and book it, too. And I know we'd go over great in New York. That's where careers are made.

EDWARD ALBEE: I have a keen eye for talent. And I can offer young Miss Josephine Cohan plenty of work, starting right now. I can pay her \$40 a week.

TEENAGED GMC: For just a little bit more money, you could have for your theaters all four—count 'em!-- Four Cohans—including me, the justly celebrated George M. Cohan.

TEENAGED JOSIE. I'd never want to work apart from my family; Mr. Albee; I'd feel lost.

EDWARD ALBEE: If I had to take the entire "Four Cohans" family act—including the "justly celebrated" young George M. here—I'd pay \$30 a week.

TEENAGED GMC: Why, we're getting \$35 a week now. And I hear you work performers to death in your theaters.

EDWARD ALBEE: I have a feeling, young Master Cohan, that if I booked the entire family, you'd be quite

a handful for me to deal with. I don't want the aggravation

TEENAGED GMC: *(To Edward Albee.)* Frankly, Mr. Albee, you need what we've got! You're old-hat, out of touch. We're always coming up with something new.

EDWARD ALBEE: *(To Jerry Cohan.)* Mr. Cohan, I'd suggest you need to keep a tighter leash on that boy of yours. No one wants a smart-aleck. What is he—14, 15? He's FRESH!

TEENAGED GMC: You know, I've heard various people around the theater say, "Edward Albee wouldn't know really good talent if it bit him." Frankly, Pop, I'm tempted to bite him--.

NELLIE COHAN: Hush, George!

JERRY COHAN: Now I'm sure if you'd like to take the whole Cohan family, Mr. Albee, we can work out terms that would be satisfactory to all of us.

TEENAGED GMC: We don't need him, Pop. His day is over. We're the coming thing.

EDWARD ALBEE: *(To Jerry Cohan.)* Well, I'm sure your son knows best, Mr. Cohan. What could I possibly know, with my 25 years experience in the show business? But if you want MY opinion, your son has no future in this business. Good day to you all!

(Albee walks off.)

JERRY COHAN: *(Calling after Edward Albee, somewhat desperately.)* We can work something out, Mr. Albee. Why, \$30 a week, playing your fine theaters, sounds quite reasonable to me. More than fair!

TEENAGED GMC: Let him go, Pop. We're worth a lot more than that.

JERRY COHAN: Son, getting some work from Mr. Albee—any kind of work—would have been a big help. Every year, he controls more theaters. You simply can't talk to a man of his importance the way you do.

TEENAGED GMC: *(To his father.)* Pop, why don't you let me manage the act? I could get us more money, bigger theaters. Why, we've never played New York. That's the center of everything. That's where real reputations are established—

JERRY COHAN: Son, I admire your enthusiasm. But you're a boy—

TEENAGED GMC: I'm nearly 15—

JERRY COHAN: —and no one is going to take a boy seriously. If Mr. Edward Albee doesn't see the value in what our family's got to offer, I'm sure others will.

TEENAGED GMC: *(To the audience.)* I loved my Dad's boundless optimism. My Dad was the greatest guy in the world. But he wasn't the greatest businessman.

JERRY COHAN: As for New York, I'm sure we'll get there someday—

TEENAGED GMC: But Pop, New York is where you have to be, if you want a real career. You make a hit there, everybody wants you. I'm tired of struggling to get third billing in third-rate vaudeville houses, with drafty dressing rooms, and rats scurrying about.

JERRY COHAN: I think what this family needs is a new beginning. A completely different approach. Instead of us struggling to get booked onto vaudeville bills—just one act among many—I think we ought to form our own dramatic troupe: "The Cohan-Family Company of Traveling Players." We'll hire a few other actors to work with us, and go from town to town presenting our own dramatic plays. I bet we'll make a fortune. We'll be like the big showmen. When the great Lew Dockstader's troupe arrives in town, everyone turns out to see their shows.

TEENAGED GMC: But Pop, Lew Dockstader travels with a huge organization—a hundred singers, dancers, comics, end-men, a full brass band, in red uniforms with gold braids. When they arrive in town,

YANKEE DOODLE DANDY BY CHIP DEFFAA

the whole company marches in a big, brass-band street parade guaranteed to stir up interest. Where's our brass band?

JERRY COHAN: We can't afford a band. We'll put up a few handbills when we arrive in town, announcing our play; that's all we need to do. I've been writing a heartwarming drama.

TEENAGED GMC: Not a musical comedy?

JERRY COHAN: No, no, no. A drama. No songs, no comedy, no band! We'll show 'em what fine serious actors we can be. Legitimate actors—like Sir Henry Irving. We'll take our play out on the road, and someday—who knows?—maybe we could bring it in to Broadway.

SONG # 14. "YOU WON'T DO ANY BUSINESS IF YOU HAVEN'T GOT A BAND."

(The cast members act out the situations described in the song.)

TEENAGED GMC: *(Sings, to the audience:)*

OUR FAMILY, WE LEFT THE TOWN
PLANNING TO ROAM AROUND
TRYING OUT OUR NEW DRAMATIC PLAY—OUT ON THE ROAD.

(Jerry leads Nellie and Teenaged Josie out onto the stage, Nellie is carrying a suitcase; they are taking in the sights; they are clearly traveling—"out on the road.")

WE TOOK OUR TROUPE TO HAZELNUT
WAY DOWN IN CON-NEC-TI-CUT,
WITH DREAMS OF SOMEDAY PLAYING ON BROADWAY.
WHEN THE TRAIN ARRIVED WITH ALL,
THE MANAGER WHO RAN THE HALL
MET US AT THE DEPOT WITH A FROWN.

(The manager, wearing a derby, enters, looking none too happy.)

SAID HE AS HE PUT OUT HIS HAND,

MANAGER:

"I HEAR YOU HAVEN'T GOT A BAND.
THE FOLKS EXPECT A STREET PARADE IN TOWN."

TEENAGED GMC:

MY DAD LAUGHED AND BOWED HIS HEAD.
THE LOCAL MANAGER HE SAID,

MANAGER:

"YOU WON'T DO ANY BUSINESS IF YOU HAVEN'T GOT A BAND.
THE FOLKS EXPECT A STREET PARADE, AND UNIFORMS SO GRAND.
TO THE WHOLE PROFESSION, WELL, IT MAY SOUND FUNNY,
BUT IT'S JUST THE THING THAT'LL GET THE MONEY,
WHEN YOU PLAY AN OLD NEW ENGLAND ONE-NIGHT STAND
IN CON-NEC-TI-CUT.
SIR HENRY IRVING PLAYED THE TOWN,

AND STARVED TO DEATH LAST FALL.
HE CAME BACK HERE WITH A BAND,
AND HE PACKED THEM TO THE WALL.
THE TOWN IS SAD, BUT YOUR HOUSE IS SADDER.
AND IT WOULDN'T MAKE A DIFFERENCE IF YOU'RE LEW DOCKSTADER.
WELL YOU WON'T DO ANY BUSINESS IF YOU HAVEN'T GOT A BAND."

TEENAGED GMC:

THE MANAGER, HE SAID,

MANAGER:

"YOU GUYS
SHOULD GET SOME POSTERS, AND GET WISE,
POSTERS SHOWING CHORUS GIRLS IN TIGHTS,
OR SHOWING SOMEONE WITH A KNIFE,
THREAT'NIN' TO TAKE THE HERO'S LIFE,
WITH THAT YOU'D PACK 'EM IN HERE 20 NIGHTS!"

TEENAGED GMC:

WHEN TO THE HOTEL MY FOLKS GOT,
THE CLERK WAS JOHNNY ON THE SPOT.
SAID HE:

CLERK:

"YOU'LL PAY YOUR BILL NOW, UNDERSTAND.
YOU SEE, WE NEVER TAKE A CHANCE.
WE CHARGE THE ACTORS IN ADVANCE.
THAT IS, OF COURSE, UNLESS THEY'VE GOT A BAND."

TEENAGED GMC:

MY DAD LAUGHED AND HELD HIS BREATH.
THE CLERK SAID:

CLERK:

"YOU'LL ALL STARVE TO DEATH.
YOU WON'T DO ANY BUSINESS IF YOU HAVEN'T GOT A BAND.
THE FOLKS EXPECT A STREET PARADE, AND UNIFORMS SO GRAND.
TO THE WHOLE PROFESSION, WELL, IT MAY SOUND FUNNY,
BUT IT'S JUST THE THING THAT'LL GET THE MONEY
WHEN YOU PLAY AN OLD NEW ENGLAND ONE-NIGHT STAND
IN CON-NEC-TI-CUT."

(Speaking.) And everyone in this town knows what I'm talking about. Right, folks?

EVERYONE:

SIR HENRY IRVING PLAYED THE TOWN,
AND STARVED TO DEATH LAST FALL.
HE CAME BACK HERE WITH A BAND,
AND HE PACKED THEM TO THE WALL.

YANKEE DOODLE DANDY BY CHIP DEFFAA

THE TOWN IS SAD, BUT YOUR HOUSE IS SADDER.
AND IT WOULDN'T MAKE A DIFFERENCE IF YOU'RE LEW DOCKSTADER.
WELL YOU WON'T DO ANY BUSINESS IF YOU HAVEN'T GOT A BAND."

CLERK:

THE TOWN IS SAD,

MANAGER:

BUT YOUR HOUSE IS SADDER.

CLERK:

AND IT WOULDN'T MAKE A DIFFERENCE IF YOU'RE LEW DOCKSTADER.

EVERYONE:

YOU WON'T DO ANY BUSINESS IF YOU HAVEN'T GOT A BAND."

JERRY COHAN: *(To his family.)* Well, my dear family, the good news is, we didn't lose too much money, doing that tour this past year.

TEENAGED GMC: *(To the audience.)* Pop always tried to put the things in the best possible light.

JERRY COHAN: *(To his family.)* We may have lost our savings, but I'm sure we won some mighty loyal new fans.... Now we'll be laying off for a bit up here in North Brookfield—we can use a little rest--until I figure out what to do next.

TEENAGED GMC: What's to figure out? We return to touring in vaudeville. We keep winning more and more fans, we get booked into better theaters, until we conquer New York.

TEENAGED JOSIE COHAN: That may be YOUR goal, George, but I'm not sure I'm quite that ambitious.

TEENAGED GMC: I have ideas for how I can get us into the Big Time.

TEENAGED JOSIE COHAN: That's a nice fantasy, brother. But we're not ready for New York yet.

TEENAGED GMC: If this family's not willing to take a chance, maybe I'll run off by myself. I'm ready to play the biggest, best theaters in New York!

TEENAGED JOSIE COHAN: Oh, George, don't talk foolish!

NELLIE COHAN: We have a good little family act, no need for us to start putting on airs.

JERRY COHAN: There are plenty of nice little theaters we can play, right here in Massachusetts.

TEENAGED GMC: *(To the audience.)* Don't get me wrong. I loved my family. But they seemed willing to settle for far too little.

NELLIE COHAN: *(To Teenaged George.)* I've been talking with Josie. Maybe it would be best if we took a good long rest. Tried settling down here in town for a while, just living a normal life, like a normal family, right here in North Brookfield.

JERRY'S FATHER: Of course, you're always welcome. There's always room in our home.

JERRY'S FATHER: Thank you, Pop.

NELLIE COHAN: George, you and Josie could go to school here in North Brookfield, to the very same school your father went to—

JERRY'S FATHER: Until he ran away from home when he was 13; nothing I could do about that. He always had a mind of his own, that son of mine--

TEENAGED GMC: Why, I've never gone to school in my life, Ma!. You and Dad have taught me

everything I need to know.

JERRY COHAN: It actually might do you good, George, to try living a regular life.

TEENAGED GMC: But we're ready for New York. I can feel it!

JERRY COHAN: I think a little time out might do us all a world of good.

TEENAGED GMC: I don't think I've ever wanted—or needed—a vacation in my life. And North Brookfield—I mean, Pop, surely you can understand—There's a bigger world out there that I want to see.

JERRY'S FATHER: Young George M. is quite a headstrong young man.

TEENAGED GMC: Pop, I belong in the show business, full-time. So do you, Ma; and you, Josie; and of course you too, Pop.

JERRY'S FATHER: I couldn't keep him away from it, when he was a young sprout. He ran away, he did!

JERRY COHAN: A little rest will do us all some good.

TEENAGED GMC: *(To the audience.)* In my free time, I used to sneak over to the nearest town big enough to have a vaudeville theater. I studied all the acts—the dog acts, the ventriloquists, the comics and singers—seeing what I could learn. And from the first moment Flo Holzman took the stage, I was captivated. She was 18, I was 15. I thought she was the prettiest gal I'd ever seen. And had just about the prettiest singing voice I'd ever heard, too. I watched her from the front row, for three nights, until I finally worked up the nerve to meet her.

SONG #15. "AFTER THE BALL IS OVER."

FLO HOLZMAN.

AFTER THE BALL IS OVER,
AFTER THE BREAK OF MORN,
AFTER THE DANCERS LEAVING,
AFTER THE STARS ARE GONE;
MANY A HEART IS ACHING, IF YOU COULD READ THEM ALL;
MANY THE HOPES THAT HAVE VANISHED, AFTER THE BALL.

(To Teenaged GMC.) I've seen you gawking at me every night from the front row. And now you turn up at the stage door.

TEENAGED GMC: My name is George M. Cohan.

FLO HOLZMAN: Oh, I know who you are. I've seen you perform all those silly songs you write—
(She sings and dances about, a capella, in a playful imitation of him.)

SONG #16. "THE AMERICAN RAGTIME"—Reprise.

FLO HOLZMAN:

IT'S THE AMERICAN RAG TIME,
WITH A RAGGY, RAGGY RING.

TEENAGED GMC: Are you mocking me? Audiences love our songs.

FLO HOLZMAN: *(Sings, imitating him even more broadly:)*

IT'S THE AMERICAN RAG TIME,

WITH A PATRIOTIC SWING.

FLO HOLZMAN: See? I could practically be a fifth Cohan right now.

TEENAGED GMC: It's not lady-like to tease a feller

FLO HOLZMAN: And don't even think of asking me out. Why, you're a couple of inches shorter than me.

We'd look positively ridiculous as a couple unless you went to a shoemaker somewhere—like my Uncle Willie who lives two blocks away, over on Bartlett Street—and had him put three-inch lifts on your heels.

TEENAGED GMC: It might give me more stature on the stage, too.

FLO HOLZMAN: Here's his card. And don't even think I might want to sing some of your songs on the stage. I'm booked to play Keith's Union Square Vaudeville Theatre in New York City, next week. And I'm sure I'll find a good new song or two to freshen up my act SOMEPLACE, without having to use one of yours. Oh, they love me in New York. I hate saying this, but I think they'd love you, too.

TEENAGED GMC: You play vaudeville theaters in New York City?

FLO HOLZMAN: Oh, for years! Do you know, one of New York's biggest producers, Tyler D. DuBoys, is a very good friend. He's thinking of putting me in one of his lavish shows—on Broadway!

TEENAGED GMC: I've written hundreds of songs. I can think of some that would fit you to a tee.

FLO HOLZMAN: Your songs ARE kinda catchy. People leave the theaters humming your songs.

TEENAGED GMC: Well, that's the mark of a Cohan song—hear it once, forget it never! Do you know this song of mine?

SONG #17. "OH, YOU WONDERFUL GIRL."

TEENAGED GMC: *(To Flo Holzman, gazing at her in an obvious state of infatuation)*

OH, YOU WONDERFUL GIRL,
WHAT A WONDERFUL GIRL YOU ARE.
YOU'VE MADE THE WORLD APPEAR TO ME,
NEAR TO ME,
DEAR TO ME.

FLO HOLZMAN: *(Back to Teenaged GMC, romantically)*

OH, THOSE WONDERFUL EYES
THRILL ME THROUGH.

FLO HOLZMAN and TEENAGED GMC: *(To each other)*

IT SEEMS TO ME
TO BE A WONDERFUL WORLD,
SINCE I MET YOU.

TEENAGED GMC: *(To Flo Holzman)*

IT SEEMS TO ME

FLO HOLZMAN: *(To Teenaged GMC)*

TO BE A WONDERFUL WORLD,

FLO HOLZMAN and TEENAGED GMC: *(To each other)*

SINCE I MET YOU.

TEENAGED GMC: We seem perfect together!

FLO HOLZMAN: Well, I always am scouting for fresh material. I want a long career, you know. And Mother says I can't get through life just on my good looks alone. Mother insists that good-looks don't last forever.

TEENAGED GMC: Even for you?

FLO HOLZMAN: Well, what do mothers know?

TEENAGED GMC: I bet we'd be a smash, if we teamed up together in vaudeville.

FLO HOLZMAN: Or even on Broadway. That producer wrote me he's got big plans for me. When I get my first Broadway show, there's nothing I'd like more than to have you by my side, providing me with songs. Singing with me. Assisting me. Adoring me.

TEENAGED GMC: You mean the world to me.

FLO HOLZMAN: I know it. You can't help it. I'm used to men feeling that way about me.

TEENAGED GMC: I'll write songs for you.

FLO HOLZMAN: You could write whole shows for me. Do you love me more than any girl you've ever met before?

TEENAGED GMC: I do.

FLO HOLZMAN: Well, then again, you probably haven't met many girls.

TEENAGED GMC: And there's no one in the world who's more important to me than you. And you feel the same way about me, don't you?

FLO HOLZMAN: I suppose.

TEENAGED GMC: We'll be a sensation at Keith's Union Square Vaudeville Theater in New York. And then we'll tour the whole country.

FLO HOLZMAN: Well, I'm not sure a man could be traveling with me for any great length of time unless we were married.

TEENAGED GMC: Of course I wouldn't want to compromise you.

FLO HOLZMAN: Yes, I hate when that happens. You want to do the right thing, don't you?

TEENAGED GMC: Definitely!

(To the audience.)

I wrote my parents a letter. I left it for them on the kitchen table.

(Blackout. The lights come up on Jerry and Nellie Cohan, reading the letter that their son has left them.)

JERRY COHAN: Confound it, Nellie! Just listen to this letter our son has left us!

“Dear Mother and Father: I have run away from home, to be with the gal I love, and to tour with her in the show business. I've always wanted to play New York—and we will be opening at Keith's Union Square Theatre next week. And while in New York, we will be getting married. I know you would rather I stayed in North Brookfield with you, but there's a bigger world out there that I want to see.”

NELLIE COHAN: Why, I don't know what to say.

JERRY COHAN: Who ever heard of such a thing? A young man running away from home to pursue his career, and marry the gal he loves. Have you ever heard of such a thing, Pop?

JERRY'S FATHER: It's positively unheard of.

JERRY COHAN: I'll say. You can bet, no kid would have done anything like that in my day. Kids listened

to their parents in my day.

JERRY'S FATHER: I'm glad to hear it.

TEENAGED JOSIE COHAN: Pop hired a detective to bring George back.

JERRY COHAN: *(To Teenaged GMC.)* You're only 15. What in the world were you thinking?

TEENAGED GMC: I love her more than anything on Earth, and you can't keep me from her. I'll run away again!

NELLIE COHAN: Son, is this strictly about your wanting to be with this particular young lady? Or is it, at least in part, about your wanting to be in New York?

TEENAGED GMC: I mean more to her than anything in the world!

TEENAGED JOSIE COHAN: *(To the audience.)* And I think poor George believed that—until he got the final letter from Flo.

FLO HOLZMAN: *(Reading the letter she is writing to Teenaged GMC.)* “Dear George. I have such good news! Do you remember that Broadway producer who said he might have a part for me in a show? Well, he'd like to offer me a large part in a new show he's producing—in LONDON! What an opportunity! Of course I'll have to move to London almost immediately to begin work on the show. And guess what? He says he eventually intends to marry me. I won't forget you, Georgie. And I'll sing all of your songs in London!”

TEENAGED JOSIE COHAN: *(To the audience.)* George never heard from her again. And it was years before he even seemed to look at another gal. He threw himself into his work.

JERRY COHAN: Son, I'm putting you in charge of the whole act now. If you think you can get us to New York, you do that.

NELLIE COHAN: We don't want you running away again, George.

TEENAGED GMC: I'm not only going to get us to New York, I'm going to get us on Broadway! We're too good to be just another act on a vaudeville bill forever. Someday we're going to be starring in hit Broadway shows of our own—all four of us!

NELLIE COHAN: Nothing wrong with dreaming big.

TEENAGED GMC: New York's where all the biggest and the best producers, publishers, and performers live. I won't rest until I own that town.

JERRY COHAN: Knock on every door! See which ones you can get to open.

JERRY'S FATHER: And don't forget that you're an Irish-American. Maybe a few of your fellow Irishmen will lend you a helping hand.

TEENAGED JOSIE COHAN: *(To the audience.)* I always admired George's get-up-and-go!

NELLIE COHAN: Nothing was going to stop him.

JERRY COHAN: He quickly got us to New York, all right. Keith's Union Square Vaudeville Theatre became like a second home to us.

NELLIE COHAN: Audiences loved us in New York—and in major vaudeville theaters all across the continent.

JERRY COHAN: “We're delighted to be playing this week at the Vendome Vaudeville Theater in Nashville...”

NELLIE COHAN: “...at the Majestic Theater in Dallas...”

TEENAGED JOSIE COHAN: “...at the Orpheum Theater in Los Angeles...”

TEENAGED GMC: "...at the Everett Theater in Washington..."

NELLIE COHAN: And every time we found ourselves back in New York City, year after year, George tried his best to get the movers and the shakers of the industry to listen to him. His goal was to star in shows of his own—

JERRY COHAN: —with good roles for all of us.

JOSIE COHAN: —on Broadway!

JERRY COHAN: The big producers—he called on them all....

TEENAGED GMC: (*Knocking on a door.*) My name is George M. Cohan, and I've brought my whole family with me, to demonstrate a few of my songs from a proposed Broadway show.

PRODUCER #1. Not interested. Come back when you're older.

TEENAGED GMC: (*Knocking on a door.*) My name is George M. Cohan, and I've—

PRODUCER #2. Come back when you're older.

TEENAGED GMC: (*Knocking on a door.*) My name is George M—

PRODUCER #3. Come back!

NELLIE COHAN: (*To the audience.*) I was very proud of the way my son kept going back, year after year, certain that someone in the business would eventually get him to Broadway. I remember the day he called upon the firm of Ciaran, O'Reilly, and Moore, Theatrical Producers, Incorporated.

(The lights black out, and fade up. When the lights come up, we are no longer seeing Teenaged GMC and Teenaged Josie Cohan, with their parents, but rather we are seeing GMC and Josie Cohan, portrayed by actors who are adults.)

GMC: (*Knocking on a door.*) My name is George M. Cohan, and I've brought my whole family with me, to demonstrate a few of my songs from a proposed Broadway show.

MR. CIARAN: Didn't I tell you to come back when you were older?

GMC: That was a good five years ago. Can't you see? I AM older.

MR. CIARAN: You DO look older. Well, come on in.

GMC: First, may I present my illustrious sister, Miss Josie Cohan; my esteemed mother, Mrs. Nellie Cohan; and my famed father, Mr. Jerry J. Cohan. Now you're probably wondering, what brings me to the office of Ciaran, O'Reilly, and Moore, Theatrical Producers, Inc.

MR. CIARAN: That's no mystery. For years, we've been producing shows the American public wants.

MR. O'REILLY: And publishing the songs the American public wants.

MR. MOORE. We know what the American public wants.

GMC: Well, you're in luck today. In the last five years, the Four Cohans have become the most popular—and highest paid--family act in America. We're earning \$1,000 a week in vaudeville. And I'm hoping you'll produce shows of mine on Broadway, and publish my songs.

MR. CIARAN: Don't count on it! Most of the musicals we produce are imports from Europe.

MR. O'REILLY: European shows dominate American musical theater.

GMC: But audiences are ready for something fresh, new, homegrown!

MR. MOORE. We don't LIKE anything that's fresh or new.

MR. O'REILLY: And for many years, we've had great success publishing sad songs of lives gone wrong. It's our specialty. Miss Ross, can you give us a demonstration?

SONG #18. "A BIRD IN A GILDED CAGE."

MISS ROSS.

AND HER BEAUTY WAS SOLD
FOR AN OLD MAN'S GOLD.
SHE'S A BIRD IN A GILDED CAGE.

MR. MOORE. We like songs with a little moral to them. That number—"A Bird in a Gilded Cage"--was an enormous hit.

MR. CIARAN: And of course we sold millions of copies of sheet music of "The Fatal Wedding."

MR. O'REILLY: People do like songs about weddings.... Miss Ross--

SONG #19. "THE FATAL WEDDING."

MISS ROSS.

"IF ANYONE KNOWS REASON WHY THIS COUPLE SHOULD NOT WED,
SPEAK NOW OR HOLD YOUR PEACE FOREVER," SOON THE PREACHER SAID.
"I MUST PROTEST," THE WOMAN CRIED, WITH VOICE SO MEEK AND MILD.
"THAT BRIDEGROOM IS MY HUSBAND, SIR, AND THIS OUR LITTLE CHILD."
"WHAT PROOF HAVE YOU?" THE PREACHER ASKED. "MY INFANT," SHE REPLIED.
SHE RAISED HER BABE, THEN KNELT TO PRAY. THE LITTLE ONE HAD DIED.

GMC: That's rather sad, pathetic, pitiful.

MR. CIARAN: Tell me honestly, young man--could write a song that good?

GMC: Much better!

JOSIE COHAN: And much cheerier. Without even one dead baby in them!

JERRY COHAN: People hear George's songs once--and that night they're singing them in the bath tub.

JOSIE COHAN: George is the voice of his whole generation.

MR. CIARAN: Who likes his songs?

JERRY COHAN: Everyone who hears them.

NELLIE COHAN: Average Americans.

MR. CIARAN: His songs appeal to average Americans?

JOSIE COHAN: Oh yes!

GMC: My songs are positively infectious. I guarantee you that by the time you've heard one of my songs, you'll not only be singing it, your entire staff will be singing it.

MR. CIARAN: The whole staff? We have a hundred people working for us.

GMC: I guarantee they'll love it! People pick up my songs just like that. I don't write for critics, I write for the man on the street..

MR. CIARAN: (*Summoning his secretary.*) Wonderful! Miss Ross, bring me a man from the street.

MISS ROSS: I try to be a good secretary, Mr. Ciaran, but I have no idea what you're talking about.

MR. CIARAN: Do we have any people in the waiting room?

MISS ROSS: Yes, several.

MR. CIARAN: Well, Cohan says his songs appeal to the man in the street. So! Bring in a random stranger; if that man likes the song, we'll have a deal

MISS ROSS: Your brother-in-law's waiting to see you.

MR. CIARAN: *(To Miss Ross.)* He's as random as they come! Send him in!
(To GMC.)

My poor brother-in-law has failed at every business he's ever tried. Couldn't even run a vaudeville theater successfully. Had a nervous breakdown. My sister says I have to give him a job. Well, if HE likes your stuff, I'm sold—that'll prove you appeal to anyone.

(Brady Shinn walks in.)

GMC: Mr. Brady Shinn!

BRADY SHINN: Eeek! Cohans! My nerves can't take it! Can't take it! Aaaagh!
(He runs off.)

MR. CIARAN: *(To GMC.)* Well, I can see that my brother-in-law wasn't too impressed with you.

GMC: That's not fair! Brady Shinn and have a history! Give me one more chance.

MR. CIARAN: *(To Miss Ross.)* Miss Ross, send it the next person who's in our waiting room.
(To GMC.)

If you can win the next man over, Cohan, I'll work with you.

MISS ROSS: And this man will certainly be a good judge of talent. He makes his living booking theaters, in fact. A big man in the field.

GMC: Sounds fair to me. Anyone's got to be a better judge than Brady Shinn.

(Miss Ross walks off, and brings in the next man from the waiting room—who turns out to be Edward Albee.)

GMC, JOSIE COHAN, NELLIE COHAN and JERRY COHAN: Mr. Edward Albee!

EDWARD ALBEE: Four--count 'em--Four Cohans! And that little fellow with the big mouth--George M!
Life is too short. I don't need the aggravation. Hmpff!
(He exits.)

MR. CIARAN: I gather you've met Mr. Albee before, too, Mr. Cohan.

GMC: Just give me one more chance. Please! If you've got one more fellow in your waiting room, I guarantee we'll impress him.

MISS ROSS: There's only one fellow left. His name is Samuel H. Harris, and he sells cough drops, notions, and novelties.

MR. MOORE. Send him in!

MR. CIARAN: He'll be your judge!

MISS ROSS: Everyone, this is Samuel H. Harris.

GMC: *(Extending a hand, introducing himself.)* Cohan--George M. Cohan. Glad to meet you, Sam.

SAM HARRIS: I'm told I'm supposed to render an opinion on a song of yours.

GMC: It's a cute little song. I wrote it, for my father and I to sing and dance to, in a proposed show I'd like to do. But to prove this is a song that anybody--the average American--could pick up quickly and have fun singing, I'm going to have these three gentlemen sing it.

SAM HARRIS: You mean Ciaran, O'Reilly, and Moore?

GMC: They look pretty “average,” wouldn’t you say?

SAM HARRIS: If anything, maybe even “below average.”

GMC: *(To Mr. Ciaran.)* Right! Now here’s some sheet music I’ve written out for you, Ciaran. I’ll start the song; you join in--and then you get your partners to join in.

MR. CIARAN: This isn’t the way we do things around here.

GMC: Hush! Life is to be enjoyed. Ready? Begin!

SONG #20. "HARRIGAN."

GMC:

WHO IS THE MAN WHO WILL SPEND OR WILL EVEN LEND?

(GMC looks at Mr. Ciaran, while the music is suspended; he makes beckoning gestures, as if trying to coax him to sing. Mr. Ciaran makes a face, indicating he is not at all happy about being asked to sing.)

MR. CIARAN: Now see here! I’m no singer, Cohan!

GMC: Everybody likes to sing. It’s as natural as breathing. You do breathe occasionally, don’t you, Ciaran? Ready? I said...

WHO IS THE MAN WHO WILL SPEND OR WILL EVEN LEND?

(GMC gestures to Mr. Ciaran, as if cueing him to sing. And Mr. Ciaran goes into the song. The first verse and chorus will be sung; then there will be an instrumental chorus/dance break--over which GMC and Mr. Ciaran will speak to one another, while they continue moving about to the music--then they will sing another verse and chorus. Throughout the number, GMC is showing Mr. Ciaran the moves; Mr. Ciaran is following him. The number appears a bit tentative at first, but by the time GMC and Mr. Ciaran are through, they are moving about the stage with real togetherness, apparently enjoying themselves.)

MR. CIARAN:

HARRIGAN, THAT’S ME!

GMC:

WHO IS YOUR FRIEND WHEN YOU FIND THAT YOU NEED A FRIEND?

MR. CIARAN:

HARRIGAN, THAT’S ME!

GMC:

FOR I’M JUST AS PROUD OF MY NAME, YOU SEE,
AS AN EMPEROR, CZAR, OR A KING COULD BE.

(The music corresponding to the above line is repeated, and GMC does a jig to it, and then continues singing the song.)

WHO IS THE MAN HELPS A MAN EV’RY TIME HE CAN?

MR. CIARAN:

HARRIGAN, THAT’S ME!

GMC and MR. CIARAN:

H - A - DOUBLE R - I - G - A - N SPELLS HARRIGAN.

YANKEE DOODLE DANDY BY CHIP DEFFAA

PROUD OF ALL THE IRISH BLOOD THAT'S IN ME.
DIVIL A MAN CAN SAY A WORD AGIN ME.
H-A-DOUBLE R-I-G-A-N, YOU SEE,
IS A NAME THAT A SHAME NEVER HAS BEEN CONNECTED WITH.
HARRIGAN, THAT'S ME!

GMC: *(To Mr. Ciaran, while guiding him through the "Harrigan" dance break; these are lines to be spoken while moving about to the instrumental chorus/dance break, before singing the final verse and chorus.)*

Just follow me, Ciaran! This is the way we do it on stage. Hold your right arm up and out, like this! Left arm down. Step lively now....

MR. CIARAN: I don't really know what I'm doing.

GMC: You're a natural. Just have fun with it!

MR. CIARAN: Well, I think I am.

GMC: Fine. Are you about ready now to teach the song to your partners?

(They dance a bit more, and then Mr. Ciaran begins singing the number with O'Reilly.)

MR. CIARAN:

WHO IS THE MAN NEVER STOOD FOR A GADABOUT?

MR. O'REILLY:

HARRIGAN, THAT'S ME!

MR. CIARAN:

WHO IS THE MAN THAT THE TOWN'S SIMPLY MAD ABOUT?

MR. O'REILLY:

HARRIGAN, THAT'S ME!

THE LADIES AND BABIES ARE FOND OF ME.

I'M FOND OF THEM, TOO, IN RETURN, YOU SEE.

(The music corresponding to the above line is repeated, and Mr. O'Reilly does a jig to it, and then continues singing the song.)

MR. O'REILLY:

WHO IS THE GENT THAT'S DESERVING A MONUMENT?

HARRIGAN, THAT'S ME!

MR. CIARAN, MR. O'REILLY, and MR. MOORE:

H - A - DOUBLE R - I - G - A - N SPELLS HARRIGAN.

PROUD OF ALL THE IRISH BLOOD THAT'S IN ME.

DIVIL A MAN CAN SAY A WORD AGIN ME.

H-A-DOUBLE R-I-G-A-N, YOU SEE,

IS A NAME THAT A SHAME NEVER HAS BEEN CONNECTED WITH.

HARRIGAN, THAT'S ME!

GMC: Everybody!

(And now everybody—Mr. Ciaran, Mr. O'Reilly, Mr. Moore, and all of their employees, and Sam Harris, and the Four Cohans—join in, to sing the song.)

EVERYBODY:

H - A - DOUBLE R - I - G - A - N SPELLS HARRIGAN.

YANKEE DOODLE DANDY BY CHIP DEFFAA

PROUD OF ALL THE IRISH BLOOD THAT'S IN ME.
DIVIL A MAN CAN SAY A WORD AGIN ME.
H-A-DOUBLE R-I-G-A-N, YOU SEE,
IS A NAME THAT A SHAME NEVER HAS BEEN CONNECTED WITH.
HARRIGAN, THAT'S ME!

GMC: *(To Ciaran, O'Reilly, and Moore.)* Well, what do ya think?

MR. CIARAN: I didn't care for it.

MR. O'REILLY: It didn't appeal to me.

MR. MOORE. I can't imagine anyone wanting to see a Broadway show with songs like that.

SAM HARRIS: What are you talking about? That's the catchiest ditty I've heard in years. He had your whole staff singing!

GMC: *(To Ciaran, O'Reilly, and Moore.)* And here I thought that producers with good Irish names like Ciaran, O'Reilly, and Moore just might take a chance on a fellow Irish-American like myself.

JERRY COHAN: Hear, hear!

NELLIE COHAN: The Irish have always stuck together!

JOSIE COHAN: You're darn tootin'.

MR. CIARAN: Say, you Cohans have got us all wrong. We're men of high principles.

MR. O'REILLY: Do you really think we're so small-minded, so parochial, as to show favoritism for someone just because he's Irish?

MR. MOORE. Maybe in a small town, you might find people thinking like that—one Irishman helping a kinsman.

MR. CIARAN: But this is New York. We're much more sophisticated!

MR. O'REILLY: We have values!

MR. MOORE. We don't ask if you're English or Irish, Scotch, or Dutch!

MR. CIARAN: To us, all men or brothers. Are equals.

MR. O'REILLY: We don't ask if you have a lot of talent,

MR. MOORE. —or a little talent,

MR. CIARAN: —or no talent.

GMC: I'm sorry if I misjudged you fine gentlemen.

MR. CIARAN: We look at you, and we ask just one question:

MR. O'REILLY: The most important question anyone ever asks in New York.

MR. MOORE. The age-old question:

MR. CIARAN, MR. O'REILLY, and MR. MOORE. Can we make money off of you?

SONG #21. MEDLEY: "UNDER ANY OLD FLAG AT ALL" / "M-O-N-E-Y"

MR. CIARAN:

MAKES NO DIFF'RENCE IF YOU'RE YANKEE, ENGLISH, IRISH, SCOTCH
OR DUTCH.

MR. O'REILLY:

YANKEE DOODLE DANDY BY CHIP DEFFAA

IF YOUR BANK CHECK'S THERE, AND IT'S ON THE SQUARE,

MR. MOORE.

WE NEEDN'T CARE IF YOU'RE HERE OR THERE.

MR. CIARAN:

WHEN YOU'RE RICH, YOU'RE THE SMOKE.

WHEN YOU'RE BROKE, IT'S A JOKE.

MR. O'REILLY:

IT'S THE MAN BEHIND THE DOUGH THAT GETS THE CALL.

MR. MOORE.

WITH A GOOD SUPPLY OF MONEY,
EVERYTHING IS MILK AND HONEY,

UNDER ANY OLD FLAG AT ALL.

(Segue to next song, "MONEY.")

MR. CIARAN:

M-O-N-E-Y.

THE WHEREFORE AND THE WHY.

CALL IT FRANCS OR POUNDS OR DOLLARS.

EV'RY HUMAN BEING HOLLERS

M-O-N-E-Y.

MR. O'REILLY:

WE SELL TO GET AND GIVE TO BUY.

MR. MOORE.

PURCHASE LOW AND SELL IT HIGH.

MR. CIARAN:

A GUY WHO'LL BUY THE SAME WILL TRY.

MISS ROSS.

THAT'S ALL WE HEAR AND ALL WE CRY.

MR. O'REILLY:

IT'S HUSTLE, BUSTLE, WORK, AND LIE.

MISS ROSS.

FROM THE DAY WE'RE BORN UNTIL WE DIE,

MR. CIARAN, MR. O'REILLY, MR. MOORE, MISS ROSS.

M-O-N-E-Y.

(Segue back into "UNDER ANY OLD FLAG AT ALL.")

THE ENTIRE ENSEMBLE *(except for Sam Harris and The Four Cohans).*

MAKES NO DIFF'RENCE IF YOU'RE YANKEE, ENGLISH, IRISH, SCOTCH
OR DUTCH.

IF YOUR BANK CHECK'S THERE, AND IT'S ON THE SQUARE,

WE NEEDN'T CARE IF YOU'RE HERE OR THERE.

WHEN YOU'RE RICH, YOU'RE THE SMOKE.

WHEN YOU'RE BROKE, IT'S A JOKE.

IT'S THE MAN BEHIND THE DOUGH THAT GETS THE CALL.
WITH A GOOD SUPPLY OF MONEY,
EVERYTHING IS MILK AND HONEY,
UNDER ANY OLD FLAG AT ALL.

MR. CIARAN: And so, no, Mr. Cohan, we won't be backing shows of yours.

MR. O'REILLY: We've got some good operettas we're planning to bring over from Europe, by serious composers, trained in the classics.

GMC: I've always hated that over-rated, pretentious music--

MR. CIARAN: I'm sorry, Mr. Cohan, but I can't imagine anyone ever putting your stuff on Broadway. Good day, Mr. Cohan. And good day to you, too, Mr. Harris.

(The Four Cohans, and Sam Harris exit.)

(Blackout. The lights fade up on Sam Harris, talking with GMC and family.)

SAM HARRIS: Why, those narrow-minded little producers. If they can't see that you've got something, they're in the wrong business.

JERRY COHAN: It's not the end of the world if we never get to Broadway.

JOSIE COHAN: We've got vaudeville bookings taking us clear across the country and back.

SAM HARRIS: Well, you take those bookings! Start heading West. I'm going to try raising the money myself to produce your first Broadway show, George.

GMC: Well, so long as you're dreaming big, Sam, why don't you raise the money for my first two Broadway shows. Or maybe for my first THREE Broadway shows.

SAM HARRIS: OK. I'm going to raise enough money to open three shows--bam, bam, bam!--in quick succession. We're going to take Broadway by storm. All right, you Four Cohans. Go off on your vaudeville tour. Let me start finding funding for the new firm of--

GMC: Cohan & Harris Productions.

SAM HARRIS: Right! In a few weeks, I'll send for just George alone. Then when everything's all ready, we'll send for the rest of you.

GMC: Sounds like a plan.

SAM HARRIS: Be ready to take that train to Broadway the moment you hear from me, George. Just wait for my telegram.

(Blackout. The lights fade up on GMC, holding a telegram, facing his family.)

GMC: Boy! I thought this day would never come. Sam says he's raised enough money to get started. He just wants me in New York for now.

JOSIE COHAN: You're going to leave us here in Chicago?

GMC: Just for now. I've got to board that Broadway Limited. He says the time has come for us to book theaters, start advertising campaigns, hire cast members, begin chorus rehearsals. Don't worry--in a few weeks I'll be calling for you to join me.

JERRY COHAN: Are you sure you haven't forgotten anything?

GMC: Oh yes! I've got to find time to start writing those scripts!

SONG #22. "ALL ABOARD FOR BROADWAY"

GMC:

GOOD-BYE, MY SISTER DEAR,
I'LL BE BACK SOON, NO FEAR,
FAREWELL DEAR FAMILY, NOW I'VE GOT TO GO.
WHILE I AM ON MY WAY, I'LL WRITE YOU EV'RY DAY,
I'LL TELL YOU HOW I AM IF YOU WANT TO KNOW.

JERRY COHAN:

WE'LL HEAR IF YOU ACT BAD, SONNY.

GMC:

DON'T BE FUNNY.

NELLIE COHAN:

WE'LL BE WANTIN' LETTERS FROM YA.

GMC:

YES, MY MAMA.

JERRY COHAN:

SONNY, GOOD-BYE.

GMC:

PAPA, DON'T CRY.
MOM AND POP AND SIS, I'VE GOT TO GO.
ALL ABOARD FOR BROADWAY,
THAT'S THE YANKEE LAND.
JUST GOT TIME TO SAY GOODBYE, THAT'S ALL.
SO LONG, CAN'T YOU HEAR THE TRAIN MAN CALLING,
"ALL ABOARD FOR BROADWAY."
I'LL BE BACK AGAIN.
HURRY MA, NOW, JUST ONE KISS.
JUST THINK OF ALL THE FUN I'LL MISS
IF I MISS THAT BROADWAY TRAIN.

GMC: Now this is where we'd dance a bit.

JOSIE COHAN: Sounds good to me!

(Dance break. Then GMC goes back to singing the song.)

GMC:

GOODBYE, MY FAMILY,
I'LL MISS YOU, FAMILY.
YOU'LL GET A WEEKLY CHECK WHILE I'M ON MY WAY;
I'LL WRITE YOU ALL THE CHAFF.
I'LL PHONE AND TELEGRAPH,
I'LL TELL YOU EV'RYTHING I DO ON BROADWAY.

NELLIE COHAN:

DON'T YOU DINE TOO MUCH WITH SHERRY!

GMC:

NO, MY MOTHER.

JERRY COHAN:

WE'LL HEAR IF YOU GET TOO MERRY.

GMC:

I KNOW, FATHER.

JOSIE COHAN:

CAN'T I GO LONG?

GMC:

SISTER, SO LONG.

YES, SOME OTHER TIME, BUT NOT TODAY.

ALL ABOARD FOR BROADWAY,

JERRY COHAN:

THAT'S THE PROMISED LAND!

NELLIE COHAN:

HE'S ALL PACKED,

JOSIE COHAN:

HE'S GOT HIS DANCIN' SHOES.

JERRY COHAN:

SONG AND DANCE MEN NEVER GET THE BLU-UES.

GMC:

ALL ABOARD FOR BROADWAY.

I'LL BE BACK SOMEDAY.

GONNA SEE MY NAME IN LIGHTS.

JOSIE COHAN:

YOU'RE GONNA RULE THOSE NEW YORK NIGHTS.

GMC:

I CAN'T MISS THAT BROADWAY TRAIN.

THE ENSEMBLE (*except for GMC*):

ALL ABOARD FOR BROADWAY,

THAT'S THE PROMISED LAND!

HE'S ALL PACKED,

HE'S GOT HIS DANCIN' SHOES.

GMC:

SONG AND DANCE MEN NEVER GET THE BLU-UES.

THE ENSEMBLE (*except for GMC*):

ALL ABOARD FOR BROADWAY.

HE'LL BE BACK SOMEDAY.

GONNA SEE HIS NAME IN LIGHTS.

GMC:

I'M GONNA RULE THOSE NEW YORK NIGHTS.

THE ENSEMBLE (*except for GMC*):

HE CAN'T MISS THAT BROADWAY TRAIN.

SONG #23. "HELLO BROADWAY."

GMC: (*Sings, with zest:*)

HELLO! BROADWAY.

GEE! YOU'RE GOOD TO SEE.

YOU LOOK GOOD TO ME.

I'VE BEEN LONGING, LONGING FOR YOU NIGHT AND DAY.

I'VE JUST BEEN WAITING FOR A CHANCE TO SAY.

HELLO! BROADWAY.

I'M NEVER GOING AWAY AGAIN,

I'M NEVER GOING TO ROAM.

THERE'S NO PLACE LIKE BROADWAY,

ESPECIALLY IF IT'S HOME, SWEET HOME.

THE ENSEMBLE:

HE'S NEVER GOING AWAY AGAIN,

HE'S NEVER GOING TO ROAM.

THERE'S NO PLACE LIKE BROADWAY,

ESPECIALLY IF IT'S HOME, SWEET HOME.

THERE'S NO PLACE LIKE BROADWAY,

GMC:

ESPECIALLY IF IT'S HOME, SWEET HOME.

— *END OF ACT ONE* —

27 pages in Act Two