

CAGNEY!

A NEW MUSICAL

**Book
by
Peter Colley**

**Music and Lyrics
by
Robert Creighton
&
Christopher McGovern**

www.cagneythemusical.com

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CAST OF CHARACTERS

JAMES CAGNEY

JACK WARNER

Also plays Commissioner Dies and Private McCrae.

BILL CAGNEY (Man #1)

Also plays Errol Flynn, SAG President, Mr. Thompson (Foreman), Gus Edwards (Novelty Performer), Bellboy (Vaudeville Circuit), Screenwriter (Filmography), Ed Woods, Senator, Camera Man ("White Heat"), Quartet ("Grand Old Flag"), and others.

BOB HOPE (Man #2)

Also plays Al Jolson, Yussie (Laborer), Keith's Music Hall Stage Manager, Bellboy (Vaudeville Circuit), Screenwriter (Filmography), Senator, Director ("White Heat"), Director ("Public Enemy"), Quartet ("Grand Old Flag"), and others.

JANE, Warner's Secretary (Woman #1)

Also plays Greta Garbo, Bellgirl (Vaudeville Circuit), Screenwriter (Filmography), Ma Cagney, Senator, Ma (White Heat), USO Performer, Quartet ("Grand Old Flag"), and others.

WILLIE CAGNEY (Woman #2)

Also plays Bette Davis, Bellgirl (Vaudeville Circuit), Screenwriter (Filmography), Senator, Shirley Temple (in silhouette), Mae Clarke, Quartet ("Grand Old Flag"), Clapper Girl ("White Heat"), and others.

SETTING

The musical is set backstage at the SAG (Screen Actors Guild) Lifetime Achievement Awards in 1978. The flashbacks occur in James Cagney's mind. Although we travel through the many chapters of Cagney's life (New York City Streets, the Cagney home in Los Angeles, the Vaudeville Circuit, Washington DC Committee Room, USO show, Movie Soundstage, Movie Sets for PUBLIC ENEMY and WHITE HEAT, etc.), costume and set changes are minimal. There are several rolling or fixed screens for projections, tables and chairs, and props as indicated in the script. The background can be art deco movie palace style, with Cagney's many movie titles shown on screens like filmstrips.

PROJECTIONS

The use of projections is optional. In the original production, there were multiple screens - one large screen center stage and two smaller ones stage left and right, the smaller ones in the style of filmstrips. The following concepts were implemented:

"Black and White"	(OPENING: Star Photos)
"Fallin' in Love"	(VAUDEVILLE TOUR: City names, old theatres)
"Cagney/Warner at Work"	(FILMOGRAPHY: Titles of Movies)
"Grand Old Flag"	("UNCLE SAM WANTS YOU" WWI Posters, etc)
"USO Tour"	(TROOPS' FACES & "RED, WHITE AND BLUE")
"Tough Guy"	(STILLS: White Heat: "Top of the world, Ma")
"Yankee Doodle Dandy"	(FINALE: A tribute to CAGNEY's life)

...and more

SYNOPSIS OF MUSICAL NUMBERS

ACT ONE

SONG #1: "BLACK AND WHITE"
(Music & Lyrics by Christopher McGovern)

SONG #2A: "MEAN" / 2B: Reprise
(Music & Lyrics by Christopher McGovern)

SONG #3: "YOU CAN'T ESCAPE MY LOVE FOR YOU"
(Music & Lyrics by Christopher McGovern)

SONG #4: "CRAZY 'BOUT YOU"
(Music & Lyrics by Robert Creighton)

SONG #5A: "FALLIN' IN LOVE" /
(Music & Lyrics by Robert Creighton)

#5B: "FALLIN' IN LOVE" (Keith's Vaudeville Tour, 1922)
(Music by Christopher McGovern & Robert Creighton; Lyrics by Robert Creighton)

SONG #6: "A WORK OF GENIUS"
(Music & Lyrics by Christopher McGovern)

SONG #7: "SOME OTHER GUY"
(Music & Lyrics by Christopher McGovern)

SONG #8: "WARNER AT WORK"
(FILMOGRAPHY underscoring by Christopher McGovern)

SONG #9: "GRAND OLD FLAG"
(Music & Lyrics by George M. Cohan)

ACT TWO

SONG #10 "BLACK & WHITE" (Reprise)

SONG #11: "USO SHOW"
(Music & Lyrics by George M. Cohan)

SONG #12: "CAGNEY AT WORK"
(FILMOGRAPHY underscoring by Christopher McGovern)

SONG #13: WORK OF GENIUS (Reprise)

SONG #14: "HOW WILL I BE REMEMBERED?" /
(Music & Lyrics by Robert Creighton)
"SOME OTHER GUY" (reprise)

SONG #15: "CRAZY 'BOUT YOU" (Reprise)
(TAP DUET: Instrumental)

SONG #16: "ACTION" ("White Heat")
(Music & Lyrics by Christopher McGovern)

SONG #17: "TOUGH GUY"
(Music & Lyrics by Christopher McGovern)

SONG #18: "YANKEE DOODLE DANDY"
(Music & Lyrics by George M. Cohan)

MUSICAL NUMBERS**ACT ONE**

- | | | |
|-----|---------------------------------------|-------------------------|
| 1. | "BLACK AND WHITE"..... | Warner & Co. |
| 2A. | "MEAN" | Cagney |
| 2B: | "MEAN" (Reprise)..... | Cagney |
| 3. | "YOU CAN'T ESCAPE MY LOVE FOR YOU" | |
| | A. "REHEARSING" | WILLIE DANCES |
| | B. "SOME STEPS"..... | WILLIE TEACHES CAGNEY |
| | C. "AUDITION" | CAGNEY/WILLIE DANCE |
| | D. "VAUDEVILLE NUMBER"..... | WILLIE SINGS/MONKEYFACE |
| 4. | "CRAZY 'BOUT YOU" | Cagney |
| 5A. | "FALLIN' IN LOVE" | Cagney & Willie |
| 5B. | "FALLIN' IN LOVE" (Keith's Tour)..... | Cagney, Willie, & Co. |
| 6. | "A WORK OF GENIUS"..... | Warner & Jane |
| 7. | "SOME OTHER GUY" | Ma Cagney & Cagney |
| 8. | "WARNER AT WORK" | Warner/Screenwriters |
| 9 | "GRAND OLD FLAG"..... | ALL (except Warner) |

ACT TWO

- | | | |
|-----|----------------------------------|----------------------|
| 10. | "BLACK & WHITE" (Reprise)..... | Warner, Cagney & Co. |
| 11. | "USO TOUR" | ALL (except Warner) |
| 12. | "CAGNEY AT WORK"..... | Cagney/Screenwriters |
| 12. | "A WORK OF GENIUS" (Reprise) | Warner & Jane |
| 13. | "HOW WILL I BE REMEMBERED?"..... | Cagney |
| | "SOME OTHER GUY" (reprise)..... | Willie & Cagney |
| 15. | "CAN'T ESCAPE YOUR LOVE"..... | Cagney & Hope |
| | (INSTRUMENTAL: TAP DUET) | |
| 16. | "ACTION" ("White Heat")..... | Warner |
| 17. | "TOUGH GUY" | Cagney |
| 18. | "YANKEE DOODLE DANDY"..... | Cagney & Co. |

ACT I**SCENE 1****SONG #1: "BLACK AND WHITE"**

(Four Hollywood "hopefuls" enter hoping to meet JACK WARNER who has a reputation for making "nobodies" into "stars".)

PROJECTION: Warner Brothers Studios.

COMPANY

WANT A TICKET TO THE LAND OF DREAMS?
WELL, PONY UP A DIME...
ALL YOUR TROUBLES TRAIL AWAY MY FRIEND
IT HAPPENS EVERY TIME

IT'S QUITE A CELLULOID PARTY
ALONG THE WESTERN COAST
IT'S HAPPY HOUR IN TINSELTOWN
AND HERE'S OUR FAVORITE HOST

(JACK WARNER enters.)

JACK WARNER

My name is Jack Warner. I'm the head of Warner Brothers Studios. And what does the head of a studio do? He takes nobodies... absolute nobodies...

(To the audience)

People like you, and you... and turns them into... "stars"!

JACK WARNER

EVERYBODY WANTS MORE
THEY ONLY WANNA CLIMB HIGHER
EVERYBODY'S CHASING AFTER THAT BRIGHT KLIEG LIGHT
SO DON'T YOU GET DISTRACTED
LET YOUR AIM STAY TRUE
IT'S JUST A MATTER OF BLACK AND WHITE

(The four hopeful "nobodies" compete for his attention. WARNER silences them.)

JACK WARNER

All in good time...

COMPANY

EVERYBODY WANTS FAME

JACK WARNER

BUT EVERYONE NEEDS DIRECTION

(WARNER has them line up for "inspection.")

COMPANY

NO ONE GETS TO THE TOP UNLESS THEIR AIM IS RIGHT

SO TAKE IT FROM THE MASTER
 YOU'LL SEE THE WAY TO THE GOLD
 IS JUST A MATTER OF BLACK AND WHITE

(WARNER chooses one of the "nobodies"; in the following sequences, WARNER takes these "ordinary" actors and transforms them into "movie stars." He picks an actress from the group.)

JACK WARNER

A LITTLE GIRL FROM LOWELL, MASS
 WITH ORIGINS SO HUMBLE
 HAD LITTLE MORE THAN PLUCK AND SASS
 HER DREAMS ALL SET TO CRUMBLE

(WARNER indicates for her to go offstage.)

BUT GUIDE HER A BIT
 AND MAKE HER A HIT
 THEN "LOWELL" AND BEHOLD...

COMPANY

OOOO.....

(The actress re-enters as BETTE DAVIS with an elegant mink stole and cigarette holder.)

PROJECTION: *Bette Davis*

BETTE DAVIS

"Fasten your seat belts, it's gonna be a bumpy night..."

COMPANY

IT'S JUST A MATTER OF BLACK AND WHITE!

JACK WARNER

Thank you, Miss Davis.

BETTE DAVIS

Mr. Warner, I want a new contract!

JACK WARNER

Now, Bette, don't let that Academy award go to your head. Sure, you're good playing those bitchy roles, but you shouldn't win an Oscar for playing yourself.

COMPANY

DON'T YOU WANNA LIVE ON
 AFTER YOU'VE MET YOUR MAKER?

(WARNER picks out an actor and indicates for him to go offstage.)

JACK WARNER

CHANGE A PLAIN LITTLE AUSSIE TO A SHINING KNIGHT...

COMPANY

THE DEVIL'S IN THE DETAILS
SO THROW 'EM ALL AWAY
AND KEEP IT SIMPLE IN BLACK AND WHITE...

(The actor re-enters as ERROL FLYNN with a dashing cape and sword and does some fancy swordplay.)

PROJECTION: Errol Flynn

ERROL FLYNN

En garde!

(ERROL FLYNN sashays up to BETTE DAVIS.)

ERROL FLYNN

Hello there, darlin'.

BETTE DAVIS

Get lost!

JACK WARNER

Mr. Flynn...

(WARNER takes Flynn aside; then to audience)

Errol was always a little too fast with that rapier of his...

JACK WARNER

I CAN MAKE A PICTURE SING
WITH SIMPLE MOVIE MAGIC

(Another "ordinary" actor enters as AL JOLSON, with white gloves.)

PROJECTION: Al Jolson

AL JOLSON

Mammy!

JACK WARNER

GIVE THE AUDIENCE EVERYTHING
FROM LAUGHTER TO THE TRAGIC

(An "ordinary" actress enters as GRETA GARBO in a fur coat.)

PROJECTION: Greta Garbo.

GRETA GARBO

"I vant to be alone."

JACK WARNER

TAKE A SHRIMP WITH PRIDE
FROM THE LOWER EAST SIDE
THEN "LOWER" AND BEHOLD...

JACK WARNER

In 1930, I pulled a nobody off the mean streets of New York City, and turned him into the greatest tough guy the silver screen ever saw. My masterpiece...

ALL PROJECTIONS CHANGE TO CAGNEY

(CAGNEY ENTERS.)

CAGNEY

"Come out and take it, you dirty, yellow-bellied rat, or I'll give it to you through the door!"

JACK WARNER

And thanks to me...

HE'S IMMORTAL IN BLACK AND WHITE

(WARNER sets his stars in motion.)

Action!

EVERYONE

EVERYBODY CAN WIN

BETTE DAVIS

"What a dump!"

EVERYONE

THEY ONLY WANNA WIN FASTER

ERROL FLYNN

En' Garde!

EVERYONE

EVERYBODY'S READY FOR THEIR OWN SPOTLIGHT

AL JOLSON

Swanee!

EVERYONE

SMILE FOR THE CAMERA

GRETA GARBO

Alone!

EVERYONE

QUIET ON THE SET

CAGNEY

"Say your prayers, mugs."

EVERYONE

JUST A MATTER OF BLACK AND WHITE

JACK WARNER

More stars than in the heavens!

(The STARS perform a KICKLINE at WARNER'S command.)

COMPANY

EVERYBODY WANTS MORE
 THEY ONLY WANNA CLIMB HIGHER
 EVERYBODY'S CHASING AFTER THAT
 BRIGHT KLEIG LIGHT
 SO DON'T YOU GET DISTRACTED

JACK WARNER

LET YOUR AIM STAY TRUE
 IT'S JUST A MATTER OF BLACK AND WHITE

CAGNEY

"Hi ya, boys. Whattaya hear? Whattaya say?"

COMPANY

JUST A MATTER OF BLACK AND WHITE

CAGNEY

"Top of the World, Ma!"

COMPANY

JUST A MATTER OF BLACK ...

JACK WARNER

That's a wrap!

COMPANY

... AND WHITE!

(End of song. The company exits.)

SCENE 2

(This Hollywood scene transforms to Backstage at the Screen Actors Guild [SAG] LIFETIME ACHIEVEMENT AWARDS, 1978. The PRESIDENT of SAG greets CAGNEY.)

PROJECTION: SAG LOGO.

(CAGNEY enters in a formal coat and scarf.)

PRESIDENT OF SAG

Mr. Cagney! On behalf of the Screen Actors Guild, I can't tell you how honored we are that you're here!

CAGNEY

Thanks. I'm no fan of awards, but I'm still a union man.

PRESIDENT OF SAG

No one deserves the Lifetime Achievement Award more than you. We stand on your shoulders.

(JACK WARNER enters, also in a formal coat.)

Ah, Mr. Warner. Mr. Warner will be introducing you. We'll be starting the ceremony in a few minutes. I'm sure you two have lot to catch up on. So, relax, and again, thanks so much for being here.

(The SAG PRESIDENT exits.)

CAGNEY

Well, Jack, you're the last guy on earth I expected to be introducing me.

JACK WARNER

Aah, so we had a few scraps over the years. That was just business.

CAGNEY

It was more than "just business" to me. Still, that was a long time ago. Bygones be bygones...

JACK WARNER

Exactly. Water under the bridge. So... who would have thought we'd be standing here, huh? In 1978... together. *(Can't stop himself)* It's just...

CAGNEY

It's just what?

JACK WARNER

Ah, nothin'. Congratulations on the award.

CAGNEY

Thanks.

JACK WARNER

It's just that...

CAGNEY

What? For God's sake! Spit it out, will ya?

JACK WARNER

It's just that you never understood that I was the one who had to fill all those seats with paying customers.

CAGNEY

I might have helped a little with that.

JACK WARNER

You never appreciated what I did for you. If it wasn't for me you'd still be a nobody just like I found you! I made you out of nothing!

CAGNEY

Nothing, huh! The James Cagney up on that screen was created long before he wandered through the gates of Warner Brothers Studios.

JACK WARNER

See, that's what all you actors think, but there's an art to taking some nobody off the street and creating a star. I saw what the public wanted before they even knew they wanted it, and I gave it to them. I saw that folks needed a tough-guy image to help get 'em through

the depression, so I created one. The Cagney stance - the hard-boiled attitude - the style - that was me. I made all that!

CAGNEY

You didn't make that, Jack! The streets of New York made that - you just filmed it!

(MUSIC. CAGNEY and JACK WARNER exit.)

SCENE 3

(The scene transforms to the streets of New York City, 1919. A laborer (YUSSIE) wheels in a wheelbarrow. CAGNEY re-enters. He has taken off his coat, rolls up his sleeves and joins YUSSIE. There is a dolly with a pile of bricks and a bricklayer's wooden leveling stick about four feet long. The FOREMAN enters.)

FOREMAN

Move it, ya bums. Cagney! Over here! I want that wall built by quittin' time.

(YUSSIE and CAGNEY load the bricks from the dolly onto the wheelbarrow.)

YUSSIE

(To CAGNEY) Easy for him to say. We've been working since sunup without a break. And him standing over there like J. D. Rockefeller. I tell you Jimmy, I'm coming up lame. My back can't take it any more.

CAGNEY

Just fake it, Yussie. I'll cover for you.

(Yussie stays by the wheelbarrow and CAGNEY passes the bricks to him.)

YUSSIE

Thanks. This wouldn't happen if we had a union.

FOREMAN

What's that?

YUSSIE

Nothin'. Just passin' the time.

FOREMAN

Yous' can pass the time by workin'!

YUSSIE

(Quietly, to CAGNEY)

A foreman's ears can pick out the word "union" at a hundred paces. *(Yiddish.)* Nu, voltn mir gehat a union, du momzer, voltn mir gehat dikh in dr'ert. ("Yeah, if we had a union, you son-of-bitch, we'd be kicking your sorry butt right now.")

CAGNEY

(Yiddish) Kh'ob gehert az di company men hobn gekhapt an organizer af fourth avenue – zey hobn fun im aroysgeshlogn di kishkes. ("I heard the company men caught a union organizer down on Fourth Avenue. Beat the hell out of him.")

FOREMAN

Hey! You! Cagney! I thought you were Irish.

CAGNEY

I am.

FOREMAN

Then what's that you're jabbering?

CAGNEY

Gaelic.

FOREMAN

The hell it is! You're damn Bolsheviks, the pair of you. Get to it! Double time! Faster. Put your back into it!

CAGNEY

See, that's the problem. His back's going out. He just needs a break and he'll be fine.

FOREMAN

If you can't do the work, then get outta here!

YUSSIE

I can do my share! Look!

(He picks up a brick, but is obviously in pain.)

FOREMAN

You're fired! Get the hell out of here!

CAGNEY

Five minutes. A five minute break, that's all! My Ma showed me how to fix a back. I'll get him back on the line.

FOREMAN

You wanna get fired too? Look down the street! There's plenty of men ready to fill your places!

YUSSIE

But Mr. Thompson!

FOREMAN

Go on! Beat it!

YUSSIE

I got five kids at home...

FOREMAN

Yeah, we all got kids, but me, I gotta a job to finish. Get moving!

(He pushes YUSSIE.)

YUSSIE

I've been working eight hours, you owe me...

FOREMAN

I owe you nothin'.

CAGNEY

Mr. Thompson, you've got to pay him for the work he's done.

FOREMAN

Says who?

CAGNEY

That's the law.

FOREMAN

Oh, is it? What are you - a union organizer?

CAGNEY

No, but you got me thinking about it.

FOREMAN

You're fired! Get outta here! Both of you!

CAGNEY

Get your hands off me! I'm going. You all right, Yussie?

FOREMAN

This is what we do to organizers...

(The FOREMAN picks up the bricklayer's leveling stick and swings it at CAGNEY from behind.)

YUSSIE

Look out!

(MUSIC: FIGHT. CAGNEY dodges the blow and squares off with the FOREMAN. The FOREMAN swings the stick at CAGNEY but he uses his agility to jump out of the way. CAGNEY is fast on his feet, quickly disarms the FOREMAN and goes at him like a boxer. CAGNEY lands a punch, then another. The FOREMAN falls to the ground and, when threatened again, runs away.)

YUSSIE

Well, he ain't comin' back too soon. Jimmy! You're quick on your feet. You could make a few dollars boxing.

CAGNEY

I have, but my Ma gave me hell.

YUSSIE

Ah, that's a shame. Say... maybe you could make some money as a hooper? My uncle Ephram works at Keith's Theatre up on eighty-sixth. They're always looking for guys who can dance.

CAGNEY

Dancin'? Nah, I'd only make a fool of myself. Thanks anyway, Yussie. You take care of your family.

YUSSIE

Thanks Jimmy. I'll never forget what you did.

(YUSSIE exits)

PROJECTION: *The tenements of New York.*

SONG #2A: MEAN

CAGNEY

MEAN

THE STREET CAN BE MEAN
 NOT HARD TO SEE HOW
 WITH ONE LITTLE "POW"
 YOU SET UP THE SCENE
 THE LITTLE GUY'S SINKIN'
 THE BIGGER FISH SWIMS
 FROM THE SECOND YOU WAKE IN A BED
 THAT'S HARDER THAN LEAD
 YOU DROWN
 IN THIS TOWN

HARD

THIS TOWN CAN BE HARD
 THEY DEAL THE DECK
 YOUR HAND IS A WRECK
 YOU DREW THE WRONG CARD
 THE LITTLE GUY BORROWS
 THE BIGGER FISH OWNS
 FROM THE MINUTE YOU TRY TO COMPETE
 WITH TOO LITTLE TO EAT
 YOU'RE DONE
 AND THEY'VE WON...

BUT I COULDN'T STILL GET OUT THERE EVERY DAWN
 WITHOUT THE HOPE THAT SOMEHOW HOPE AIN'T GONE
 SO I'LL BLOCK
 AND I'LL FIGHT
 KEEP THE FOOTWORK NICE N' TIGHT
 AND I'LL JAB
 BOB AND WEAVE
 TAKE 'EM DOWN YOU'D BEST BELIEVE
 TILL THEY PRAY TO HEAR THAT BELL
 THIS LITTLE GUY IS GONNA GIVE 'EM GIANT HELL...

TOUGH

A MAN CAN BE TOUGH
 DON'T STAY IN YOUR PLACE
 GET UP IN THEIR FACE
 THE RIDE'LL GET ROUGH

THE LITTLE GUY'S FIGHTIN'
 THE BIGGER FISH SHAKES
 AND THE SECOND I STEP IN THAT RING
 AND I TAKE THAT FIRST SWING
 THEY'LL KNOW
 WHAT IT MEANS TO BE HARD
 WHAT IT MEANS TO BE TOUGH

 WHAT IT MEANS TO BE...MEAN...

SCENE 4

(The scene transforms to the CAGNEY TENEMENT APARTMENT. There is a table and two chairs. MA CAGNEY is tending to Jimmy's brother BILL who is sitting at the table with an injured arm. MA CAGNEY puts on a bandage.)

PROJECTION: Interior of a poor tenement in New York.

(CAGNEY enters)

MA CAGNEY

You're home early Jimmy.

CAGNEY

Hiya Ma. Hey Little brother, what happened to you?

BILL CAGNEY

I took a job in Pennsylvania collecting coal.

MA CAGNEY

The side of one of the slag heaps collapsed. Don't worry, he's alright.

BILL CAGNEY

So why are you home early?

CAGNEY

The job finished a little sooner than I expected.

MA CAGNEY

James Francis Cagney Jr., what happened?

(JIMMY sits down at the table.)

CAGNEY

Hell, Ma, the foreman fired Yussie. We were working all day without a break and Yussie's back was going out. All we asked for was a five minute break...

BILL CAGNEY

(Impressed)

You knocked down the foreman again?!

(They both laugh like rowdy kids, until MA CAGNEY clips their ears.)

MA CAGNEY

Jimmy, Jimmy, when are you going to learn? It's not a fair world. You can't change the whole planet on your own.

CAGNEY

Yeah, I know. And I know we need the money.

MA CAGNEY

We're short on the rent again, and your Da's off on another bender somewhere.

BILL CAGNEY

I brought some money, Ma.

(BILL takes some money from his pocket; puts in on the table.)

MA CAGNEY

Ah, Billy, that won't even pay for your doctor's bill. I'll take you to Doc Sweeney in the morning. He takes credit.

BILL CAGNEY

It'll help with the rent, and I don't need a doctor. I just need a little rest.

(He goes to EXIT; aside to JIMMY)

I'll bet you licked him good.

(BILL exits. MA looks at CAGNEY.)

CAGNEY

Sorry, Ma.

MA CAGNEY

Don't be sorry, Jimmy. You did what you thought was right. You stood up for your pal. You'll get another job. I'd rather be broke than let them beat us down. We're Irish...

CAGNEY & MA CAGNEY

(a private joke)

... we're used to being hungry.

CAGNEY

I'll get something, Ma.

(Lights down on the apartment as CAGNEY steps out of the scene and looks back at his mother who is carefully counting up the small amount of money that Bill left.)

SONG #2B: MEAN (Reprise)

MEAN... THIS TOWN CAN BE MEAN
THEY HIT YA ONCE MORE
IF YOU HIT THE FLOOR
MAKE SURE IT AIN'T SEEN

THE LITTLE GUY'S FIGHTIN'
THE BIGGER FISH STILL

FROM THE MOMENT THEY THINK THEY HAVE WON
THIS GUY AIN'T NEAR DONE

THEY'LL KNOW
WHAT IT'S LIKE TO BE HARD
WHAT'S IT LIKE TO BE TOUGH
WHAT IT MEANS TO BE

MEAN...

(End of song)

SCENE 5

(The scene changes to KEITH'S MUSIC THEATRE.)

PROJECTION: KEITH'S MUSIC THEATRE NEW YORK

(CAGNEY needs a job and this seems to be his only option. He sees a YOUNG WOMAN practicing a dance.)

SONG #3A: "YOU CAN'T ESCAPE MY LOVE" (WALTZ) (REHEARSING)

(The YOUNG WOMAN does a cute dance with a parasol, she is obviously rehearsing a stage act. She does not notice CAGNEY at first, but then almost bumps into him.)

	CAGNEY
Hello.	
	WILLIE
Oh! Hello!	
	CAGNEY
Nice moves.	
	WILLIE
I was just rehearsing...	
	CAGNEY
Is this Keith's Music Theatre?	
	WILLIE
That's what the sign says. Who are you?	
	CAGNEY
I heard they're looking for dancers.	
	WILLIE
They're always looking - 'specially for boys. Your first time?	

CAGNEY

Does it look like it?

WILLIE

To be honest, you look more like a boxer than a dancer.

CAGNEY

To be honest, I do a lot more boxing than dancing. But my Ma showed me the "Peabody". And I've done some clogging in the pub with my Da, which he often does when the mood strikes him, if you know what I mean.

(She takes a shine to him.)

WILLIE

You'll be OK, slugger.

(She goes to leave and turns back to see CAGNEY awkwardly trying out some steps.)

You want me to show you some steps?

CAGNEY

That'd be swell.

WILLIE

(To the offstage pianist) Help us out, Professor.

SONG #3B: "YOU CAN'T ESCAPE MY LOVE" (SOFTSHOE)
(SOME STEPS)

(WILLIE shows CAGNEY some classic vaudeville steps.)

WILLIE

Heel, toe, step, ball change...

CAGNEY

Ah, clogging!

(He copies her steps.)

WILLIE

Grapevine...

(She shows him more steps; he copies her again.)

Sugar, sugar, sugar, sugar...

(He does them quite well and they end up facing each other in a romantic "moment" which catches WILLIE off guard.)

Not bad, champ. You catch on fast.

(The STAGE MANAGER has entered during this and observes them cynically.)

STAGE MANAGER

(Impatiently)

Miss Vernon.

WILLIE

Hi, Mr. Shlotzski. *(To CAGNEY)* Don't be put off by old grampus - just relax, you'll be great.

(WILLIE goes to leave, but decides to stay and watch.)

STAGE MANAGER

(Skeptically)
You a dancer?

CAGNEY

Sure.

STAGE MANAGER

Had any training?

CAGNEY

(Glancing at WILLIE) You bet.

STAGE MANAGER

OK, show me what you've got, hot shot.

CAGNEY

(To the PIANIST) Professor! Gimme something bouncy.

(CAGNEY does an energetic, comic, improvised dance audition using the steps that WILLIE showed him.)

**SONG #3C: "YOU CAN'T ESCAPE MY LOVE"
(AUDITION)**

(As WILLIE watches him from the side, CAGNEY goes to her and indicates for her dance with him. She joins in and they do a high-energy improvised duet, and then CAGNEY breaks away and ends the dance with a big flourish.)

STAGE MANAGER

Not bad, not bad. You may have something there, kid...

CAGNEY

Thanks!

WILLIE

I've got to get ready for my number. Good luck, champ.

(WILLIE exits.)

CAGNEY

(To the STAGE MANAGER)
So did I get the job?

STAGE MANAGER

Not so fast, hot shot. We've got to try you out-see if the audience takes to you. But first, show me your legs.

CAGNEY
My legs?

STAGE MANAGER
Yeah, your legs.

CAGNEY
How much does this job pay?

STAGE MANAGER
Thirty five dollars a week.

CAGNEY
Thirty five dollars... !!!

(CAGNEY can't believe how much money he can make as a dancer; enthusiastically he shows the STAGE MANAGER his legs.)

STAGE MANAGER
They'll do. Now get backstage, kid!

CAGNEY
Thanks.

STAGE MANAGER
(To the pianist) Professor!

SCENE 6

(DRUMROLL. The STAGE MANAGER puts on a fancy jacket and changes the scene by welcoming the audience to KEITH'S MUSIC THEATRE.)

STAGE MANAGER as MASTER OF CEREMONIES

Thank you. Thank you. Ladies and gentlemen, welcome to Keith's Music Theatre, New York's finest venue for quality entertainment. We did a great show last night. You could hear the audience applauding across the street. Mind you, Jolson was playing across the street.

(Rim-shot)

And now, please welcome the comic stylings of Mr. Gus "Monkeyface" Edwards...

(MONKEYFACE enters and does a pratfall)

And the honeyed tones of Miss W. Vernon, "The Nebraska Nightingale"! Give 'em a big hand folks!

(WILLIE enters and sings this "Coward-esque" comic number while MONKEYFACE tries to escape from her attentions.)

SONG 3D: "YOU CAN'T ESCAPE MY LOVE FOR YOU"

WILLIE

IT CAN TAKE A LIFETIME JUST TO FIND THE MOMENT
WHEN LOVE PEEKS OUT ITS HEAD TO SAY "HELLO"

MONKEYFACE

HELLO

WILLIE

AND THOUGH IT CAN BE SHY
IT TAKES A CAREFUL EYE
TO SPY IT, TAKE ITS HAND AND LET IT SHOW...

SO....
YOU CAN GO ON A SAFARI
BENEATH THE BOTSWANA MOON
YOU'LL NEVER FIND YOURSELF SORRY
YOU WERE CAUGHT IN A MONSOON
I'LL SPY YOU GETTING DRY 'NEATH THE BIG BAMBOO
'CAUSE YOU CAN'T ESCAPE MY LOVE FOR YOU!

DOO DOO DOO DOO DOO
VOH-DEE-OH YOU LOVE ME SO...

OR...
YOU CAN SAIL ON A SEA VESSEL
ACROSS THE ATLANTIC DRINK
I'LL ALWAYS KNOW YOU'RE SO SPECIAL
EVEN IF THE BOAT SHOULD SINK
YOUR VOICE WILL BUBBLE UP FROM THE OCEAN FLOOR
'CAUSE YOU CAN'T ESCAPE MY LOVE ANYMORE!

DOO DOO DOO DOO DOO
VOH-DEE-OH I LOVE YOU SO...

YOU COULD JOIN THE CIRCUS AND SWING FROM A TRAPEZE
OR LOOK FOR HONEY AMONG THE KILLER BEES
YOU CAN HIDE BETWEEN THE PETALS
BUT BE CAREFUL OF THE NETTLES
AND THE CATS OUT IN THE GARDEN ALL HAVE FLEAS....

SO...
YOU CAN GO TOUR THE GRAND CANYON
ON A MULE WITH NO SADDLE ON TOP
MY LOVE WILL BE YOUR COMPANION
SHOULD YOU FEEL YOUR GUSTO DROP

THE SONG WILL RISE ABOVE THE DESERT SKIES...
IT'S LOVELY HOW MY LOVE CAN STILL SURPRISE!
AND YOU CAN'T ESCAPE YOUR LOVE
WHEN YOU FEEL THAT PASSION SHOVE
YOU CAN'T ESCAPE MY LOVE FOR YOU!

VO-DEE-OH YOU LOVE ME SO...

(End of song)

(The STAGE MANAGER re-enters.)

SM as MASTER OF CEREMONIES

Let's give them a big hand! You know, we had a terrible audience last night. Half the audience were booing and half were cheering. The problem was, the half that were cheering, were cheering the half that were booing.

(Rim-shot)

Mr. Keith, the theatre owner, told me I had to learn to dance. I said: "No problem. I'll get Fred Astaire to teach me to Charleston." He said: "I'd rather you got Fred Astaire to drive you to Charleston."

(Rim shot)

And now performing for the first time is a new artiste making what I'm sure will be a spectacular debut on the New York stage. So give a big warm welcome to the newest member of Keith's Music Hall Follies... Miss Lola Fandango!

(CAGNEY appears dressed as a beautiful - sort of - SENORITA. When he sees the audience he gets cold feet and tries to get off the stage, but the MC glowers at him and indicates for him to get back on. CAGNEY goes back on and sings this Latin love song in drag.)

SONG #4: CRAZY 'BOUT YOU

CAGNEY

(Nervous at first; he looks like a deer in the headlights)

WE'VE TALKED AND TALKED, IT'S BEEN GREAT
WE'VE LEARNED A LOT ABOUT EACH OTHER.
BUT I DON'T WANT TO TALK SO MUCH
THAT YOU TURN INTO MY... BROTHER.

(Getting into it)

WE'VE TALKED ABOUT THIS AND TALKED ABOUT THAT
I'D SAY WE ALMOST KNOW EACH OTHER WELL.
WE KNOW EACH OTHER IN EVERY WAY
'CEPT THE WAY THAT WILL RING YOUR BELL.
I REALLY THINK AND I'VE THOUGHT FOR A WHILE
IT'S TIME FOR OUR FIRST KISS.

(Now he's really selling it)

I'VE PICTURED IT A THOUSAND TIMES
AND BELIEVE ME BABY IT'S NOT SOMETHING YOU WANNA MISS.
'COS I KNOW AND YOU KNOW
WE'D MAKE A TERRIFIC DUO,
GIVE US A CHANCE, BABY, TRY SOME ROMANCE
I'M CRAZY 'BOUT YOU.

(Dance break. He pulls maracas out of his bra and uses them in a wild dance with appropriately Latin "Ay, Ays" and yelps.)

I KNOW AND YOU KNOW
WE'D MAKE A TERRIFIC DUO,
GIVE US A CHANCE, BABY, TRY SOME ROMANCE
I'M CRAZY 'BOUT YOU.
GIVE US A CHANCE BABY, TRY SOME ROMANCE,
I'M CRAZY 'BOUT YOU.
I'M CRAZY HEAD OVER HIGH HEELS
FALLEN DOWN IN LOVE...

(Stuffs the maracas back in his bra.)

AY, AY, AY

(Shakes the maracas while they are in his bra.)

... WITH YOU.

(End of song. The audience goes wild. CAGNEY bows and tries to get off. The MC stops him and indicates for him to get back on and acknowledge the cheers. CAGNEY goes back on and bows. The MC indicates for him to curtsy, not bow. CAGNEY curtsies and then is allowed to exit.)

SCENE 7

(The scene changes to CAGNEY's Dressing Room where he changes out of his dress and back into his street clothes. WILLIE enters.)

WILLIE

Congratulations! Grampus says you're in.

CAGNEY

I got the job?

WILLIE

You got the job! You wowed 'em! You're a natural.

CAGNEY

Thanks. I think. And you.... "You Can't Escape My Love...".

WILLIE

I can't?

CAGNEY

What?

WILLIE

Oh, you mean the song. Yes, it's a cute song.

CAGNEY

Thanks for showing me the steps. I never woulda got the job without you.

WILLIE

Oh, it was nothing. Us old hoofers have to stick together. And now that you're a hit, Keith's has a whole vaudeville circuit you can play.

CAGNEY

Wow, it's a funny way to make a living, but it sure beats hauling bricks around.

(A beat)

WILLIE

So... "Lola". What's your real name?

CAGNEY

Jimmy.

I'm Willard. WILLIE

Willard! CAGNEY

I was supposed to be a boy. WILLIE

Wow, did they miss the mark! I don't think I can call you Willard. CAGNEY

My friends call me Bill. WILLIE

I can't tell my Ma I'm going out with someone called Bill. CAGNEY

So we're going out now? WILLIE

What? CAGNEY

You just said we were going out. WILLIE

Did I? CAGNEY

(In the following love song, neither CAGNEY nor WILLIE seem to be able to say the word "LOVE." He takes his "Lola" makeup off during the song.)

SONG #5A: FALLIN' IN LOVE

CAGNEY

I MAY NOT BE A SHY GUY
 AND AT TIMES I MAY BE BOLD
 BUT WHEN IT COMES TO SAYING
 HOW I FEEL MY FEET GET COLD
 I KNOW THAT YOU KNOW THAT I KNOW THAT YOU KNOW I EXIST
 BUT I JUST WISH I KNEW WHERE I STOOD UPON YOUR LIST

'COS I'M FALLIN' IN L... WITH YOU

(The word "LOVE" just won't come out)

FALLIN' IN L... WITH YOU, AM I
 I'M FALLIN' IN L... WITH YOU
 FALLIN' IN L... WITH YOU TONIGHT

(CAGNEY feels embarrassed; WILLIE tries to encourage him)

I DON'T KNOW HOW TO SAY IT
 'COS I DON'T KNOW HOW YOU'LL REACT
 BUT I KNOW I'VE GOTTA SAY IT
 I JUST HOPE YOU SAY IT BACK

I'M FALLIN' IN L... WITH YOU
 FALLIN' IN L... WITH YOU TONIGHT

WILLIE

YOU DON'T HAVE TO SAY IT,
 I SEE IT IN YOUR FACE
 I KNOW YOU WANT TO CATCH ME
 SO I'LL SAVE YOU THE CHASE

YOU SAID THAT I KNOW THAT YOU KNOW THAT I KNOW YOU EXIST
 AND AS FOR WHERE YOU STAND
 YOU'LL KNOW SOON AS YOU'VE BEEN KISSED

'COS I'M FALLIN' IN L... WITH YOU

(She's can't say the word "LOVE" either)

FALLIN' IN L... WITH YOU, AM I

I'M FALLIN' IN L... WITH YOU
 FALLIN' IN L... WITH YOU TONIGHT

CAGNEY

I DON'T KNOW HOW TO SAY IT
 'COS I DON'T KNOW HOW YOU'LL REACT

WILLIE

WELL GO AHEAD AND SAY IT
 AND I MAY JUST SAY IT BACK

BOTH

'COS I'M FALLIN' IN L.... WITH YOU
 FALLIN' IN L... AM I

(CAGNEY slips his hand into hers and THEY finally are able to say the word "LOVE...")

I'M FALLIN' IN LOVE WITH YOU
 FALLIN' IN LOVE WITH YOU
 TONIGHT
 FALLIN' IN LOVE WITH YOU
 TONIGHT

(And, of course, the song ends with a kiss. Direct segue to:)

SCENE 8

(The COMPANY, dressed as THREE BELL HOPS, enter carrying suitcases. In the following sequence we follow CAGNEY and WILLIE as they travel throughout the country on the KEITH'S VAUDEVILLE TOUR. During this song, the action shifts from their onstage song and dance act to their backstage courtship and romance as they go from one "low end" venue to another.)

BELL HOPS

(all together)

All aboard Keith's Vaudeville Tour, 1922!

BELL HOP #1

1st stop... Philadelphia!

SONG #5B: "FALLIN' IN LOVE – Keith's Vaudeville Tour"

(The BELL HOPS dance with suitcases behind CAGNEY and WILLIE.)

CAGNEY / WILLIE

I'M FALLIN' IN LOVE WITH YOU,
FALLIN' IN LOVE WITH YOU, AM I.

COMPANY

(Spoken over music)

THEY HIT THE ROAD IN PHILLY, WHAT A DILLY WAS SPOKANE
THEY WERE FOR YA IN PEORIA, ALTOONA AND FORT WAYNE

CAGNEY / WILLIE

I'M FALLIN' IN LOVE WITH YOU,
FALLIN' IN LOVE WITH YOU, TONIGHT

(The BELL HOPS dance in the background.)

COMPANY

(Spoken over music)

THEY WERE DANCING UP IN LANSING BUT THEIR STINT IN FLINT WAS COLD
IN TORONTO, ERIE, OSHAWA - NOT A TICKET SOLD

(CAGNEY and WILLIE step out of the company dance and perform on a vaudeville stage.)

CAGNEY

My hotel room in Oshawa was so small I called Room Service and said: "Send me up a room!"

WILLIE

Yeah, but the food in the restaurant was fit for a king.

CAGNEY

(Whistles) Here King!

(Faster – slide whistle, traveling! The BELL HOPS/CAGNEY/WILLIE start the dance again.)

CAGNEY / WILLIE

(Company sings "oo-ah" back ups)
 I'M FALLIN' IN LOVE WITH YOU,
 FALLIN' IN LOVE WITH YOU, AM I.

COMPANY

TOWN BY TOWN THEIR HEARTS BEAT FASTER
 HE WAS MIGHTY GLAD HE AST 'ER

CAGNEY / WILLIE

I'M FALLIN' IN LOVE WITH YOU,
 FALLIN' IN LOVE WITH YOU, TONIGHT

COMPANY

FOUND A SPOT TO POP THE QUESTION
 SHE WAS FOND OF THAT SUGGESTION

(Wedding Music. CAGNEY kneels and puts an engagement ring on WILLIE's finger. She's delighted.)

BELL HOP #2

The Albee Theatre, Kalamazoo, Michigan!

(WILLIE and CAGNEY perform in vaudeville again.)

WILLIE

Getting on the train, I told the porter, "Send one of my bags to Pittsburgh and the other to Baltimore." The porter said:

CAGNEY

I'm sorry Ma'am, we can't do that!

WILLIE

Why not? You did it last week!

(Faster – slide whistle and more traveling music and dance.)

CAGNEY / WILLIE

I'M FALLIN' IN LOVE WITH YOU,
 FALLIN' IN LOVE WITH YOU, AM I.

COMPANY

(At the same as the above)
 THEIR LOVE HAD GROWN AND TOURING LIFE WAS FULLY ON THEIR MIND
 BUT BY BINGAMPTON AND DAVENPORT, THEY KNEW THAT IT WAS TIME
 IN PIERRE THEY WERE AWARE THAT TO NEW YORK THEY SHOULD GO BACK
 BUT BOY OH BOY THEY LEARNED THE ROPES – THE CAGNEYS WERE NO HACK

(The dancing becomes even more frenetic.)

THEY WERE UNHOLY IN TOLEDO, HAD SOME FUN IN BUFFALO
 BUT THEY WERE OVER IT BY THE DOVER SIT, THEY'D HAD ENOUGH Y'KNOW
 THE ACT BEGAN TO FESTER IN ROCHESTER, 'N SALEM, MASS

(Slower, they are getting tired)

AND ROANOKE WAS QUITE A JOKE – ‘CAUSE THEY WERE DRAGGIN’ ASS

(The BELL HOPS are also tired - they sit on their suitcases. CAGNEY and WILLIE perform in vaudeville again.)

CAGNEY

Our hotel room in Roanoke was so small... even the mice were hunchbacked!

WILLIE

Our hotel room in Milwaukee was so fancy, room service had an unlisted number.

BOTH

(Getting tired of all this)

Our hotel room in Walkerton was so small... let’s go home.

CAGNEY / WILLIE

(Simultaneously with the COMPANY singing harmony)

IT WAS AFTER PLAYING MOOSEJAW
THAT THE HOOHA SEEMED TO FADE
WE PACKED UP AND THEN BACKED UP TO
THE PLACE THE PLAN WAS LAID
WE COULDN’T WAIT TO SEE
TIMES SQUARE AND ALL OUR FAMILY
OH! PERHAPS A COHAN SHOW FOR FUN –
I LIKE THAT GUY GEORGIE

COMPANY

(Slower)

HOME SWEET HOME THEY MADE IT
WOULDN’T TRADE IT FOR YOUR LIFE
BOY MET GIRL THEY FELL IN LOVE

(JIMMY gets a top hat from one of the suitcases and WILLIE gets a bouquet of flowers from another suitcase.)

AND NOW THEY’RE MAN AND WIFE

(Wedding music. They open another suitcase which says "JUST MARRIED" inside.)

CAGNEY / WILLIE

(Faster again, WILLIE and CAGNEY sight-see New York, the BELL HOPS play tourists)

WE’LL EAT A DOG AT CONEY, BET A PONY AT THE TRACK
WE’LL SAY HELLO TO ALL OUR CRONIES AT THE AUTOMAT
OUR LADY LIBERTY MUST BE MISSING US FOR SURE
CHEESCAKE ON THE FERRY OUT TO SEE HER IS THE CURE

WE’LL GO TO HERALD SQUARE AND TO A FAIR IN CENTRAL PARK
WE’LL PICK UP TUNES IN TIN PAN AND STROLL BROOKLYN BRIDGE AT DARK
IT’S BEEN THREE YEARS AND HERE’S TO ALL THE PLACES WE HAVE SEEN

BUT VAUDEVILLE'S ON THE WAY OUT AND FOR NEW YORK WE ARE KEEN

COMPANY

FALLIN' IN LOVE - IN LOVE

CAGNEY / WILLIE

FALLIN' IN LOVE. FALLIN' IN LOVE.

ALL

TONIGHT!

(End of song. CAGNEY and WILLIE spin around as a table and two chairs are brought in just in time for them to sit on the chairs. CAGNEY tosses his hat into the air and WILLIE throws her bouquet up in time to the music where they are both caught by BELL HOPS. A male BELL HOP catches the bouquet, to his delight.)

The married CAGNEYS find themselves back home in the famous New York City diner: "The Automat". The table has a hamburger on it.)

WILLIE

It's good to be back in New York - I'd forgotten what the place looked like.

CAGNEY

Willie, we've been on the road so long, New York has forgotten we ever existed.

(BOB HOPE enters behind CAGNEY and sees the hamburger.)

BOB HOPE

You gonna finish that burger, Red?

CAGNEY

Who ya callin' Red? *(Turns)* Bob Hope! How ya doin'?

BOB HOPE

What do you mean they don't remember you? They didn't remember you when you lived here. I knew I'd find you here. Haven't seen you since that audition for the "Follies." I guess they thought the same of you as they did of me. I hear you been playing the sticks.

CAGNEY

(Vaudeville style)

They weren't sticks, Bob, they were twigs.

BOB HOPE

Sure, I played that circuit.

(Getting into the vaudeville spirit.)

One town was so small they had to widen the main street just to paint the white line down the middle.

(They both act this out as dueling jokes - obviously old pals. They play this to WILLIE who laughs at their jokes.)

CAGNEY

Yeah, one town was so small they had to close the zoo because the chicken died.

BOB HOPE

One town was so small that Second Street was in the next town.

CAGNEY

One town was so small the same guy got all the Father's Day cards.

BOB HOPE

One town was so small the town hooker was still a virgin.

(WILLIE tries not to laugh at that.)

CAGNEY

Er, Bob, this is my "wife", Willie.

BOB HOPE

Hiya, Willie.

(BOB HOPE goes to kiss WILLIE's hand; he is a ladies man.)

CAGNEY

(Intercepts Hope's hand)

Keep it clean, Killer.

BOB HOPE

I heard you got hitched, Jimmy. So this is the lucky girl. Congratulations.

Thanks. So what's all this "Red" nonsense? You know nobody calls me "Red".

BOB HOPE

They do now. You're "Red" and you're gonna stay "Red"... until you audition for this part... it's a new Maxwell Anderson play, "Outside Looking In".

CAGNEY

Thanks, Bob. Wow. Maxwell Anderson. Broadway. That's high-falutin' stuff. That's not for a hooper like me.

WILLIE

Don't talk like that, Jimmy. If your Ma was still alive, she'd tell you to give it a shot.

BOB HOPE

Besides, they're not looking for talent... they're looking for a red-head.

CAGNEY

Anyone can dye their hair red.

BOB HOPE

No, I heard Maxwell Anderson insists on a real red-head. Charlie Bickford's been cast as "Oklahoma Red", but they need someone your age to play "Little Red". Jimmy, it's summer and there's only one other red-head in town who's any good – Alan Bunce – and your hair's redder than his. Think of the odds! This could be your big break!

WILLIE

He's got a point, "Red".

SCENE 9*(Cross fade to JACK WARNER'S OFFICE. WARNER is on the phone.)***PROJECTION:** Warner Brothers Studios Logo

JACK WARNER

Zanuck! Jack Warner here! This script is terrible. It's full of clichés. *(Listens)* Yeah, but I want some NEW clichés. *(Listens)* Yeah, that's what I said... I want you to rework the picture. I know I said I wanted a spectacle, but damn it, I wanted an intimate spectacle!

(Slams down the phone. WARNER calls to his loyal secretary JANE who enters with a steno pad and pencil.)

SONG #6: A WORK OF GENIUS

JACK WARNER

JANE!

JANE

Yes Mr. Warner!

JACK WARNER

Get me some Joe!

JANE

Yes Mr. Warner...

JACK WARNER

Get me the set!

JANE

Which Mr. Warner?

JACK WARNER

Get me them both!

(Sings)

IF I WANT IT DONE RIGHT
 IT'S UP TO ME THEN
 BUT I ONLY GOT TWO HANDS INSTEAD OF TEN
 SO IT'S "HEY YOU" – "YOU THERE"
 "SOMETHIN' ELSE TO DO THERE"
 OR YOU'LL BE OUT THERE SHINING SHOES AGAIN!

A WORK OF GENIUS
 DON'T HAVE TO TAKE TIME
 IT JUST TAKES PURPOSE
 A DREAM AND A DIME
 THE CLOCK IS TICKING
 SO FILL THE MARQUEE

A WORK OF GENIUS CAN BE SIMPLE – LOOK AT ME

JACK WARNER

(Dials phone; Music under dialing)

This is Warner, make me happy... what? John Barrymore wants more money? I can answer that in one word: not-a-chance!

*(Slams down the phone. JANE enters with a coffee pot and cup on a tray.**He picks up the cup and throughout the next sequence she tries to pour WARNER some coffee... but his hyperactivity makes this impossible.)*

The ungrateful bastard! I make him a star and this is the thanks I get.

(She tries to pour the coffee into the cup in his hand, but he suddenly moves)

Has he forgotten I created "Don Juan" as a vehicle just for him? That role made him a star, and then he runs off to Broadway to do some second-rate play. Who the hell wants to see... what's that damn thing he's doing?

JANE

Hamlet, Mr. Warner.

JACK WARNER

Hamlet! Who wants to see that? He should be making movies not strutting around Broadway in tights!

(Slams the cup on the desk)

Broadway! Of course! If you have trouble with an actor, simply find another actor! Find me the hottest new talent on Broadway right now!

JANE

Yes sir!

JACK WARNER

Jane!

JANE

Yes, Mr. Warner!

JACK WARNER

Get me some Joe!

JANE

Yes Mr. Warner...

JACK WARNER

Get me New York!

JANE

Which... Mr. Warner?

JACK WARNER

The one in the east!

(Sings)

IF I WANT IT DONE RIGHT

IT'S ME – THAT'S SWELL

'CAUSE I'M THE PERSON IN PERSONNEL

SO IT'S "ACTION" – "ROLLING"

BUT NEVER TOO CONTROLLING
I ONLY GOT ONE VOICE TO GIVE 'EM HELL

(JANE tries to pour the coffee and dial the phone at the same time.)

A WORK OF GENIUS
SOMETIMES CAN BE SWEET
IF THAT AIN'T WORKIN'
THEY NEED TO BE BEAT
BUT WITH A SMILE
YOU KILL 'EM WITH KIND
A WORK OF GENIUS TAKES A SIMPLE STATE OF MIND

JACK WARNER

NOT TO MENTION PROMOTION

JANE

Yes!

JACK WARNER

DEVOTION

JANE

Yes!

JACK WARNER

ALL THE WHILE CONTROLLING YOUR EMOTION

JANE

Right...

JACK WARNER

COST REDUCTION

JANE

Right...

JACK WARNER

REPRODUCTION

JANE

(Very interested)
YES!

JACK WARNER

ALL UNDER MY GENTLE INSTRUCTION

JANE

Yes!

JACK WARNER

IT'S A WINNER'S TABLE - GRAB A CHAIR
AND MAKE A TOAST TO ME
WHICH I'LL GLADLY TAKE

WITH MY CUSTOMARY HUMBLE JOIE DE VIE

JACK WARNER

(Abruptly)
Get me casting!

JANE

Yes Sir.

(JANE dials the phone.)

JACK WARNER

No actor's gonna get the best of me. Actors are a dime a dozen.

JANE

Casting Mr. Warner.

(JANE hands WARNER the phone.)

JACK WARNER

Warner here. Who's making a big splash on Broadway right now? Yes, this minute. Well who's in this morning's paper? Cagney? James Cagney.

(Indicates to Jane to write the name down)

The next big thing, huh? Well, fly him out to Los Angeles!

(He slams down the phone.)

WARNER

A WORK OF GENIUS
REQUIRES A CZAR
TO MAKE 'EM HAPPY
TO MAKE 'EM A STAR
I DON'T NEED CREDIT
YOU NEED THE RIGHT KEY!
A WORK OF GENIUS CAN BE
HUMBLE

JANE

ISN'T HE SWELL?
THO SOMETIMES I'M THE ONLY ONE
WHO CAN TELL...
BUT OKEY DOKEY

OH CAN'T YOU SEE?

JANE

GORGEOUS

JACK WARNER

Huh?

JANE

Nothing.

JACK WARNER

LOOK AT ME

JANE

I am Mr. Warner.

(She offers him the sugar bowl.)

Sugar?

(End of song)

SCENE 9 - A

(Crossfade to CAGNEY and WILLIE's apartment in New York - with a table and 3 chairs. CAGNEY'S brother BILL and WILLIE enthusiastically read rave reviews of CAGNEY's performance on Broadway.)

PROJECTION: *Playwright Maxwell Anderson / "Outside Looking In" Poster*

BILL

Jimmy, listen to this! "Watching Mr. Cagney is like watching a brilliant bull-fighter at work. His whole manner carries the conviction of confidence, courage and power." That's the damn New York Times!

WILLIE

Time Magazine: "The role of Little Red is brought magnificently to life by James Cagney. Such a performance you will not see many times this or any season." Wow!

(The phone RINGS. WILLIE answers.)

WILLIE

Hello? Yes... just a moment please. Jimmy, it's for you. It's Warner Brothers.

BILL

Warner Brothers! You mean the Hollywood Warner Brothers? I guess they read the reviews.

SONG #7: SOME OTHER GUY

CAGNEY

JUST A BUNCHA INK THERE ON A PAGE
'BOUT WHAT HAPPENED OUT ONSTAGE
NEVER FIGURED IT WOULD GET THIS FAR

(The lights come up on Jack Warner in his office reading a newspaper)

JACK WARNER

"When Cagney walks on stage it feels like a bunch of firecrackers going off all at once".

(picks up another newspaper)

"Newcomer Mr. Cagney can do more with a glance than most actors can do with a five minute speech".

CAGNEY

IT'S A DIFFERENT KIND OF GAME
IF YOU FAIL YOU TAKE THE BLAME

(Lights fade on Jack Warner.)

CAGNEY

BETTER STAY WHERE I CAN KEEP CONTROL
BETTER STAY WHERE I KNOW THE ROLE...

WILLIE

James Francis Cagney, you're going to be a star!

CAGNEY

Nah, don't say that. This is all going way too fast. I need a minute to think.

(As CAGNEY considers this success, the vision of his mother appears to offer advice.)

MA CAGNEY

PUNCHIN' A CLOCK
JUST GETTING' BY
GOIN' THROUGH MOTIONS
FORGETTIN' TO TRY
SETTLIN' FOR SECONDS
AND NOT BEIN' TRUE
THAT'S FOR SOME OTHER GUY – NOT YOU

TELLIN' A FIB
NOT SETTLIN' A SCORE
THINKIN' THAT MIRACLES
DON'T HAPPEN NO MORE
GIVIN' UP EASY
AIN'T IN YOUR DESIGN
THAT'S FOR SOME OTHER KID – NOT MINE
DAYS'LL WHISK BY

CAGNEY

WHAT'LL I DO IF I CAN'T GET A BREAK?

MA CAGNEY

NO POINT 'LESS YA TRY

CAGNEY

WHAT'LL I DO IF I'VE MADE A MISTAKE?

MA CAGNEY

I MADE YA STRONG

CAGNEY

IT AIN'T ALL ME NOW I'M WORKING FOR TWO

MA CAGNEY

DON'T DO YOURSELF WRONG

CAGNEY

BETTER GET ON THEN THERE'S PLANNING TO DO

MA CAGNEY

TELLIN' A LIE
NOT ASKIN' WHY
THINKIN' THAT ANSWERS
JUST DROP FROM THE SKY
GIVIN' UP EARLY
NOT STAYIN' THE COURSE...
THAT'S FOR SOME OTHER KID –

CAGNEY

TELLIN' WHAT'S TRUE
GOT THAT FROM YOU

GIVIN' UP EARLY
NOT STAYIN' THE COURSE

NOT YOURS

MA CAGNEY / CAGNEYSETTLIN' FOR SECONDS
AND NOT STAYIN' TRUE**MA CAGNEY**

THAT'S FOR SOME OTHER GUY

CAGNEY

ONE TOO AFRAID TO FLY

MA CAGNEY/CAGNEY

THAT'S FOR SOME OTHER GUY

MA CAGNEY

NOT YOU...

*(End of song)***CAGNEY**Hello? This is James. *(Listens)* Yes. Sure. I guess so. OK. OK, Thanks.*(He puts the phone down)*

Warner Brothers wants to test me!

BILL*(The voice of caution)*

Now you know what they do to actors out there in Hollywood. They give 'em new names, straighten their teeth, make 'em all look the same...

WILLIE

Jimmy, there's nobody like you and there never will be, and there's nothing Hollywood can do to change that.

*(Jimmy thinks about it)***CAGNEY**

Let's give it a shot.

SCENE 10*(Crossfade back to WARNER'S Office.)***SONG #6: A WORK OF GENIUS****JACK WARNER**"Mr. Barrymore's recent Hamlet is claptrap compared to the dynamic acting of Mr. Cagney."
Ha! Wait 'til Barrymore reads that! JANE!*(JANE enters)*

JANE
Yes, Mr. Warner!

JACK WARNER
When does the kid get here?

JANE
Who Mr. Warner?

JACK WARNER
The one from New York!

JANE
Which... Mr. Warner?

JACK WARNER
The one in the east!

JACK WARNER
IF I WANT IT DONE RIGHT
IT'S ME – SURE THING
'CAUSE I'M THE EVERY IN EVERYTHING
EVERY MINUTE'S MONEY
(To Jane who is smiling adoringly at him)
WHAT IS SOMETHING FUNNY?
I ONLY GOT ONE VOICE TO GIVE 'EM HELL

WARNER
A WORK OF GENIUS
REQUIRES A CZAR
TO MAKE 'EM HAPPY
TO MAKE 'EM A STAR
I DON'T NEED CREDIT
YOU NEED THE RIGHT KEY!
A WORK OF GENIUS CAN BE STEADY

JANE
ISN'T HE GRAND HIM?
THO SOMETIMES I'M THE ONLY ONE
WHO CAN STAND HIM
BUT OKEY DOKEY

OH CAN'T YOU SEE?

JANE
READY

WARNER
What?

JANE
Nothing.

WARNER
LOOK AT ME

JANE
Mr. Cagney is here from New York.

(End of song)

JACK WARNER

Send him in. This is the one they said is better than Barrymore?

JANE

Yes, Mr. Warner. This is the one.

(JANE ushers CAGNEY into WARNER'S office.)

JACK WARNER

Good. That's exactly what we need right now - the "next" Barrymore...

(He turns to see CAGNEY - it's a shock.)

... more... wore... whoah! You're James Cagney??

CAGNEY

That's right.

JACK WARNER

The James Cagney they said was the next John Barrymore?

CAGNEY

Oh, that. I think they were talking about my acting, not my looks.

JACK WARNER

Obviously. But this is the movies, we don't need acting - we need looks! *(Examines his profile)* We need the next "great profile!" *(To JANE)* I ask for a leading man and they send me this! Ah, heck! I guess we need second banana types too. We're still looking for the second banana for this new picture: "Public Enemy"...

(JANE locates the script for "Public Enemy" on WARNER's desk and hands it to him.)

I'm trying out Eddie Woods in the lead. He just married Louella's daughter so I gotta use him in something.

CAGNEY

Louella who?

JACK WARNER

Louella who? What rock have you been living under? When you read her column on you in the Hollywood Reporter, you'll find out pretty quick who she is. Better stay on her good side, kid, if you want to make it in the movies. Here, read this.

(WARNER tosses the script to CAGNEY.)

Your job is to make Eddie look good.

CAGNEY

Thanks. I'll read it tonight. Do you have any other scripts I could consider?

(This takes WARNER aback for a moment, looks at JANE who shares his amazement, and then he laughs uproariously.)

JACK WARNER

Ah, you New York actors crack me up! Did you sign the contract?

CAGNEY

Yes.

JACK WARNER

Then there's nothing to "consider". You'll do what I tell you to do. Now report to wardrobe and get over to the set!

CAGNEY

Yes sir.

(CAGNEY exits)

JACK WARNER

They don't call Warner Brothers the San Quentin of studios for nothin'.

JANE

Yes sir.

SCENE 11

(The scene shifts to the busy SOUNDSTAGE AT WARNER BROS. PICTURES. The MOVIE DIRECTOR enters wearing the typical "director" outfit of the period: a beret, jacket and cravat.)

MOVIE DIRECTOR *(Wellman)*

OK, people, can we please get this rehearsal started? OK, where are my actors? I need Mr. Woods. Eddie Woods on the set please!

EDDIE WOODS

I'm right here, Mr. Wellman!

(EDDIE is wearing a classic "gangster" hat.)

DIRECTOR

Oh, how are you Mr. Woods? *(To CAGNEY)* And who are you, the new guy?

CAGNEY

Yes sir, James Cagney.

MOVIE DIRECTOR

James Cagney. *(Looks him over skeptically)* Okay. Ready for the set-up? The break-away hatch is right here.

(The "CREW" has rolled on a door with a break-away hatch to the proper "mark". The DIRECTOR gives WOODS and CAGNEY the "set up" for the scene they are about to rehearse.)

You just pulled a heist for a guy named Joey the Weasel, but the heist went bad, the cops almost nabbed ya, and you're on the run. You need some dough to get out of town, so you're going to meet Joey the Weasel at the speakeasy. Got it?

(Calls out to the cast and crew)

OK... places for rehearsal, and.... ACTION!

(Dramatic film style MUSIC in, and LIGHTS)

EDDIE WOODS

Open the door! Open the door!

(The speakeasy hatch opens.)

SPEAKEASY VOICE (v.o.)

Pipe down? Whaddaya want?

EDDIE WOODS

We gotta see Joey "The Weasel"! He owes us some dough... we gotta get out of town fast.

SPEAKEASY VOICE (v.o.)

Yeah, yeah, I heard. Joey says you loused up the heist, so you're on your own, suckers.

EDDIE WOODS

(Weakly)

Why that dirty, no-good, double-crossing chiseler... tell him to get out here and say that to my face.

SPEAKEASY VOICE (v.o.)

Ah, get lost ya little squirt, before I come out and sort ya out myself!

(The speakeasy hatch slams shut.)

EDDIE WOODS

Why you... !

(WOODS punches the speakeasy hatch.)

EDDIE WOODS

Ow! That hurt!

(EDDIE WOODS nurses his hand)

MOVIE DIRECTOR

CUT, CUT!

(MUSIC out.)

You all right, Mr. Woods?

EDDIE WOODS

Yeah, I'm fine. It just stung a little.

MOVIE DIRECTOR

(Takes EDDIE aside)

Eddie, can you make your character a bit... tougher? Remember, you're a hoodlum and the cops are right on your tail...

EDDIE WOODS

Sure, sure, boss. Tougher. Gee willikers. Yeah, I think I can do it tougher. Sure, sure. Anything you say boss. Tough. Right. Do I HAVE to punch the hatch? Maybe I can whack it with my hat or something?

CAGNEY

You're guarding yourself, Eddie. When you hit something like that you gotta just let it go. *(To the Director)* Do you mind if I show him?

MOVIE DIRECTOR

Sure, go ahead.

CAGNEY

Ready back there?

SPEAKEASY VOICE (v.o.)

Ready.

MOVIE DIRECTOR

And... action!

(Dramatic film style MUSIC in, and LIGHTS.)

CAGNEY

Why that dirty, no-good, double-crossing chiseler... tell him to get out here and say that to my face...

SPEAKEASY VOICE (v.o.)

Ah, get lost ya little squirt, before I come out and sort ya out myself!

(The speakeasy hatch slams shut.)

CAGNEY

Why you... !

(CAGNEY punches the door hatch and smashes it to pieces, creating a dramatic moment that is perfect for the film. MUSIC out.)

CAGNEY

See. Nothing to it.

(The DIRECTOR is impressed.)

MOVIE DIRECTOR

O-Kay... why don't you two take a break for a moment.

(The DIRECTOR leaves the two actors and the scene shifts to the DIRECTOR and WARNER.)

Mr. Warner?

(JACK WARNER enters.)

JACK WARNER

What is it now, Wellman?

DIRECTOR

Mr. Warner, sir, I think the new kid should play Tom Powers.

JACK WARNER

What do you mean... that Cagney guy should play the lead?

MOVIE DIRECTOR

You should have seen him, sir.

JACK WARNER

No, no. He's strictly a sidekick type. He could never carry a picture. What about the dames? A leading man's gotta look good with women.

(WARNER has one of his many "light bulb" moments, where he thinks he has a brilliant idea.)

I'll tell you what - shoot a scene with him and Mae Clarke – she's a tough broad – we'll see if he can handle women.

MOVIE DIRECTOR

Yes, sir.

(The DIRECTOR returns to the set.)

JACK WARNER

Ha! Mae Clarke – she'll eat him for lunch.

(WARNER exits. The scene shifts back to the soundstage where the crew has exchanged the break-away door for a table set for breakfast with two place settings, coffee cups, flowers, and two plates with two half grapefruits. CAGNEY is looking over script pages.)

MOVIE DIRECTOR

OK, Cagney, while Eddie's in the commissary, we're going to switch roles in this scene. This is just an experiment.

(The DIRECTOR calls out for Mae Clarke.)

Miss Clarke... where's Miss Clarke?

(MAE CLARKE enters)

MAE

(Tough as nails)

I'm here.

MOVIE DIRECTOR

Are you ready for the breakfast scene, Miss Clarke?

MAE

Yeah, I'm ready.

MOVIE DIRECTOR

So, here's the setup... *(To CAGNEY and MAE)* Cagney, you're having breakfast with your moll. You've had a rough night – your own brother called you a hoodlum – which you are, of course – but you're still sore about it.

CAGNEY

Can I talk to you about this scene?

MOVIE DIRECTOR

Why – you got a problem with it?

CAGNEY

It's the end of the scene. It just fizzles out. It needs something.

MOVIE DIRECTOR

Like what?

CAGNEY

I dunno. Let me improvise something.

MOVIE DIRECTOR

You'll have to use what we've got.

CAGNEY

Sure, sure. You don't mind, do you Mae? Some actors don't like surprises.

MAE

Do what ya like. Nothing surprises me.

MOVIE DIRECTOR

OK, positions!

(MAE CLARKE takes her place at the breakfast table.)

MOVIE DIRECTOR

OK. Quiet on the set. We're shooting this time. Lights... sound... action!

(Dramatic film Music in. CAGNEY enters as TOM POWERS)

MAE

Where have you been?

CAGNEY

Out!

MAE

Out where?

CAGNEY

None of your business.

MAE

I don't like it when you stay out all night.

CAGNEY

Well, get used to it. That's when I work. Ain't ya got a drink in the joint?

MAE

Gee, Tom, I wish...

CAGNEY

Wish, wish! You're always wishing something. You'll be wishing yourself out on the street if you don't quit your bellyaching.

MAE

Well, if you don't like what you've got, go get something better.

(CAGNEY looks like he's about to punch her, then picks the half grapefruit off MAE's plate and shoves it in her face.)

MOVIE DIRECTOR

CUT!!!

CAGNEY

You OK, Mae? I didn't hurt you, did I? I was faking the hit.

MAE

No, it didn't hurt... I just never expected... *(To the DIRECTOR)* How did it look?

MOVIE DIRECTOR

Sensational! Print that! I'm gonna show it to Mr. Warner.

(As he exits)

Holy Moly! He hit her in the face with a grapefruit.

(Crossfade to WARNER watching the "dailies" of the famous grapefruit scene, depicted by flickering lights.)

JACK WARNER

Turn it off! I've seen enough.

MOVIE DIRECTOR

(The DIRECTOR enters, calling to the unseen projectionist.)

Turn it off! Mr. Warner has seen enough.

JACK WARNER

That Cagney guy is nuts! He came up with that on his own?

MOVIE DIRECTOR

Yes!

JACK WARNER

Huh! Still, it'll sell tickets.

MOVIE DIRECTOR

What about the Hayes office?

JACK WARNER

Those damn censors? Aw, we've been putting custard pies in people's faces for years – what's so different about a grapefruit? No, it's Louella Parsons kid I'm worried about. I'll figure something out.

(EDDIE WOODS enters.)

EDDIE WOODS

You wanted to see me Mr. Warner?

JACK WARNER

Eddie... you look great. Fantastic! So good I'm thinking you should play the role of Matt Doyle instead.

EDDIE WOODS

Matt Doyle... but that's not as big a part...

(Puts his arm around EDDIE)

JACK WARNER

Big! Great actors don't care how big a part is. It's a better part. You're wasting your talent on a dumb tough-guy role like Tom Powers. You're an artist. You're sensitive.

EDDIE WOODS

You're right.

JACK WARNER

But you didn't want to rock the boat, so you didn't say anything... but I can feel these things.

EDDIE WOODS

Yeah. It's like you say I'm more the intellectual type...

JACK WARNER

Exactly.

(Takes the gangster hat from EDDIE)

OK, let's get Eddie to wardrobe, they'll set you up. Oh, and, Eddie, don't forget to tell Aunt Louella how much I love her.

EDDIE WOODS

I will. Thank you Mr. Warner...

(The DIRECTOR leads WOODS off. WARNER calls to his secretary.)

JACK WARNER

Jane!

(JANE enters)

JANE

I have him right here, Mr. Warner.

(CAGNEY enters. JANE exits.)

CAGNEY

Mr. Warner.

JACK WARNER

Cagney, you're playing the lead now.

(He hands CAGNEY the gangster hat.)

Got to carry the picture. Don't screw it up. Now get back on set. Oh, and Cagney - give me more of that grapefruit stuff!

CAGNEY

Yes sir.

(CAGNEY puts the hat on and exits.)

JACK WARNER

EVERYBODY WANTS FAME

BUT EVERYONE NEEDS DIRECTION
 NO ONE GETS TO THE TOP UNLESS THEIR AIM IS RIGHT
 SO TAKE IT FROM THE MASTER
 YOU'LL SEE THE WAY TO THE GOLD
 IS JUST A MATTER OF BLACK AND...

(JANE enters and shows the headlines from VARIETY and THE HOLLYWOOD REPORTER.)

JANE

"Public Enemy" a box office hit!"

JACK WARNER

JUST A MATTER OF BLACK AND...

JANE

"Warner signs Cagney to a multi-pic deal!"

JACK WARNER

JUST A MATTER OF BLACK AND...

(Direct segue...)

SCENE 12

SONG #8: "WARNER AT WORK"

JACK WARNER

Jane!

JANE

Yes, Mr. Warner.

JACK WARNER

Get every writer we've got working round the clock.

(MUSIC IN. The COMPANY enters as 3 SCREENWRITERS. The 3 SCREENWRITERS and JANE sit in chairs and make a tap dance that sounds like typewriters. We are in a kind of fantastical writer's room. In the following sequence, they pitch ideas for CAGNEY movies in brainstorming sessions with WARNER. All the movies feature CAGNEY as a gangster, womanizer, and thug. He makes dozens of movies in a few years.)

PROJECTIONS: Posters and title cards from the movies mentioned in the text.

JACK WARNER

I need product. I only want them working on scripts for Cagney. OK people! Let's make movies!

JANE

Yes, sir!

JACK WARNER

I want that Cagney kid working non-stop! Gangsters, all gangsters... That's what the public wants and that's what they'll get.

THE SCREENWRITERS & JANE

Yes sir, yes Mr. Warner...

(As living typewriters)

Ding, ding, ding, ding!

(They mime pushing the typewriter arm over.)

(WARNER goes to one of the screenwriters.)

JACK WARNER

OK, Markson, what have you got?

MARKSON

The picture's called "Lady Killer".

JACK WARNER

And Cagney plays-

MARKSON

Dan Quigley, he's an usher in a movie palace, who gets fired...

JACK WARNER

... and turns to a life of crime.

MARKSON

In no time, he is the leader of a gang involved in a "come on" racket. In Hollywood---

JACK WARNER

... hiding from the cops

MARKSON

Quigley gets a bit part in a film as an Indian chief, and he swiftly rises to fame. But out of the blue his old gang shows up---

JACK WARNER

... and tries to involve him in a new racket---

WARNER and MARKSON

Robbing movie stars' homes!

WARNER

I LOVE IT!

THE SCREENWRITERS and JANE

(In tempo)

Yes sir, yes Mr. Warner...

THE SCREENWRITERS

(As living typewriters)

Ding, ding, ding!

(The they mime pushing the typewriter arm over.)

(JANE stands with a "finished" script.)

JANE

That's a wrap!

(The other SCREENWRITERS and JANE continue to "type" in the background)

JACK WARNER

McGill, what have you got?

MCGILL

The picture's called "Mayor of Hell".

JACK WARNER

And Cagney plays... ?

MCGILL

Patsy Gargan, a...

JACK WARNER

...racketeer with friends in high places...

MCGILL

Who allows himself to be sent to a state reform school as a---

JACK WARNER

... an inspector...

MCGILL

However, difficulties with his gang in New York bring him back to the city, where...

JACK WARNER

... he is embroiled in a fight and kills a man!

MCGILL

He goes into hiding and the boys at the reform school think he has deserted them, so...

WARNER and MCGILL

... a riot ensues!

JACK WARNER

I LOVE IT!

THE SCREENWRITERS

(As living typewriters)

Ding, ding, ding!

(They mime pushing the typewriter arm over.)

(JANE stands with a "finished" script.)

JANE

That's a wrap!

JACK WARNER

Alright, Bucky. Make me happy.

BUCKINGHAM

The picture is called: "He Was Her Man".

And Cagney plays... ? JACK WARNER

Flicker Hayes--- BUCKINGHAM

... a safecracker just out of prison-- JACK WARNER

Hayes agrees to do a job with Red and Dan, the men who had framed him. Once he gets the money--- BUCKINGHAM

... he blows the whistle on him! JACK WARNER

Dan is captured — BUCKINGHAM

... then rubbed out! JACK WARNER

While Red escapes and trails Flicker to San Francisco, where he meets... BUCKINGHAM

... a former prostitute named Rose-- JACK WARNER

... and accompanies her--- BUCKINGHAM

... to a Portuguese fishing village. JACK WARNER

Where she intends to marry a man named Nick... BUCKINGHAM

... but instead... JACK WARNER

... murders him! WARNER and BUCKINGHAM

I LOVE IT! JACK WARNER

THE SCREENWRITERS
(As living typewriters)
 Ding, ding, ding!
(They mime pushing the typewriter arm over.)
(JANE stands with a "finished" script.)

That's a wrap! JANE

Jane! JACK WARNER

JANE

Yes, Mr. Warner.

JACK WARNER

Box office grosses?

(JANE steps forward with the box office reports and reads the totals.)

JANE

Here, Mr. Warner.

JACK WARNER

"Doorway To Hell"?

JANE

One million dollars!

(CAGNEY appears, gun in hand, acting out violent scenes in the typical style of his movies. The "typing" continues.)

CAGNEY

Listen to me, you lousy coppers - I'm gettin' outta here if I hafta kill every screw in the joint.

JACK WARNER

"Hard To Handle"?

JANE

Two million dollars!

CAGNEY

Nah, nah, you and me are pals. I ain't gonna kill you in cold blood. I'm gonna let you warm up a little.

JACK WARNER

"G Men"?

JANE

Three Million dollars!

CAGNEY

You ask too many questions. You keep sticking your nose where it don't belong, sister, you're gonna get it flattened.

JACK WARNER

"Ceiling Zero"?

JANE

Four million dollars!

CAGNEY

You don't know nothin' about it, Mac, you get me? You know what happens to guys who talk? You end up in an alley with a skull full of lead.

JACK WARNER

"Winner Takes All"?

JANE

Five Million dollars!

CAGNEY

Scram, you lousy two-timing dame, or I'll buy you another necklace... made of rope.

JACK WARNER

"Smart Money"?

JANE

Six Million dollars!

(SILENCE)

CAGNEY

"Morning, gentlemen. Nice day for a murder."

(MUSIC back in. As the box office grosses climb, CAGNEY is on set, making picture after picture. CAGNEY dodges bullets that come from all directions.)

JANE AND THE WRITERS

7 million

8 million

9 million

10 million

11, 12, 13, 14, 15, 16, 17, 18, 19, 20 ----

(END OF SONG. CAGNEY is being shot at with real bullets. CAGNEY stops the filming.)

CAGNEY

Now wait a minute! Stop! Stop filming! Stop! Right now! Those are real bullets!

JACK WARNER

What seems to be the problem, Jimmy?

CAGNEY

Mr. Warner, they are shooting at me with real bullets! Why the hell aren't we using blanks like everyone else?

JACK WARNER

Blanks! No, no, we don't use blanks. It takes half a day to rig the set with squibs... there's wiring... we have to pay electricians... and it still doesn't look real.

CAGNEY

Mr. Warner, I could've been killed.

JACK WARNER

But you weren't.

CAGNEY

They don't even shoot at Rin Tin Tin with real bullets! And he doesn't make as many movies as I do, either.

JACK WARNER

Of course not! Dogs get tired.

(WARNER crosses to JANE who opens a check book; WARNER writes a check.)

I need you Jimmy. You're like a son to me. The son I never had.

CAGNEY

What are you talkin' about? You have a son.

JACK WARNER

Yeah, but he's a bum. Listen Jimmy, here's a little bonus, as a token of my gratitude. For all your good work.

(WARNER hands CAGNEY a check.)

CAGNEY

(Looks at check)

Two hundred and fifty whole dollars. So let me get this straight. My last picture cost the studio a hundred and fifty thousand dollars to make. It brought in about three million at the box office...

JACK WARNER

So what's your point? I just gave you a week's pay for doing nothing.

CAGNEY

For nothing, huh? Mr. Warner I just want to do movies my kids are proud to see.

JACK WARNER

Kids! You don't have any kids!

CAGNEY

Yeah, and that's another thing - I want a break between pictures so I can see my wife and have some kids!

JACK WARNER

Forget it, Cagney!

CAGNEY

You've got me risking my life playing one dumb, trigger-happy, woman-slapping mick after another. To hell with this business! I'm leaving Hollywood.

(CAGNEY hands the check back to WARNER. CAGNEY starts to exit.)

JACK WARNER

Yeah, that's what they all say. You think you can leave all this, the bright lights, the attention, the easy money?

CAGNEY

Easy money... ?

JACK WARNER

You'll come crawling back within a week. Like they all did... Garbo, Flynn, Davis.

CAGNEY

Well maybe I'm different. The bright lights give me a headache, and I never liked the attention... I'd rather be a farmer.

JACK WARNER

Yeah, right. A gangster on a farm.

CAGNEY

That's the whole problem! I'm not a gangster!

JACK WARNER

It's what you're good at.

CAGNEY

How would you know? I've made twenty eight movies, and you've never seen me play anything else. I want better scripts. I want to stop killing people.

JACK WARNER

Listen, Cagney, you'll do the movies I tell you. You're on contract. Cross me and your career is all washed up!

CAGNEY

OK. Goodbye then.

(CAGNEY exits.)

JACK WARNER

What! Hey! Come back! I know this trick. ...and the Prodigal Son returns.

(WARNER looks back at the door where CAGNEY exited. CAGNEY does not return.)

Stubborn fool. He's playing me for a sucker. He'll be back.

(WARNER tears up the check and exits. The SCREENWRITERS exit leaving JANE alone on stage.)

JANE

AIN'T HE A GENIUS
 AIN'T I GOT LUCK
 I SEE DAVINCI
 WHERE SOME SEE A SCHMUCK!
 THE PUBLIC FANCY
 ALL PACKAGED AND SOLD
 HIS WORKS OF GENIUS
 WILL BE TIMELESS
 PERFECT
 AND MADE OF GOLD.

(End of song)

SCENE 13

(Crossfade to a continuation of the earlier scene BACKSTAGE AT THE SAG AWARDS - 1978.)

JACK WARNER

And just like I said, you came back.

CAGNEY

Yes, with a very nice new deal. And script approval. I finally got to do some singing and dancing instead of just killing.

JACK WARNER

You know, Jimmy, you're the only one I ever gave a new contract to.

CAGNEY

Yeah, and it made us both a few bucks.

WARNER

And what did you do with all that money? You gave it away! To a bunch of commies!

CAGNEY

They weren't commies, Jack.

JACK WARNER

What about that Lincoln Steffens guy! He was a commie!

CAGNEY

I gave him money to support the striking cotton-pickers in the San Joaquin valley. I didn't ask what party he belonged to.

JACK WARNER

What about that check you wrote that they framed and hung in the communist party headquarters in San Francisco!

CAGNEY

I don't know how the Communists got hold of it. I wrote that check to defend the Scottsboro boys---

JACK WARNER

Oh, you and those Scottsboro boys---

CAGNEY

--- those colored boys were being railroaded, and everybody knew it!.

JACK WARNER

The only thing worse than an actor with an attitude, is a pinko commie flag-burning actor with an attitude!

CAGNEY

You weren't saying that when you were raking in the dough with "Yankee Doodle Dandy".

JACK WARNER

Yeah, well it's a whole lot easier to play a patriot in the movies than be one. All I remember from that movie is you singing and dancing about the "Grand Old Flag" while stomping all over it!

(JACK WARNER storms off as the scene change begins)

(MUSIC)

VOICE-OVER

Cue music! Actors to places. Dress Rehearsal! Grand Old Flag.

SCENE 14

(The QUARTET takes their places for rehearsal from the movie Yankee Doodle Dandy. The men are in World War One doughboy uniforms.)

SONG #9: "GRAND OLD FLAG"**QUARTET**

RED AND WHITE, WHITE AND BLUE
 RED AND WHITE AND BLUE, OOOO
 THERE'S A FEELING COMES A-STEALING
 AND IT SETS MY HEART A-REELING
 WHEN I'M LISTENING TO THE MUSIC OF A MILITARY BAND.
 ANY TUNE LIKE YANKEE DOODLE
 SIMPLY SETS ME OFF MY NOODLE
 IT'S THAT PATRIOTIC SOMETHING THAT NO ONE CAN UNDERSTAND.
 HURRAH! HURRAH! WE'LL JOIN THE JUBILEE!
 AND THAT'S GOING SOME – FOR A YANKEE BY GUM.
 RED, WHITE AND BLUE, I AM FOR YOU.
 HONEST YOU'RE A GRAND OLD FLAG.

PROJECTIONS: We see "Uncle Sam Wants You!" images from WWI.

(DANCE BREAK: When the QUARTET sees the enlistment posters, they perform a romantic dance as the men say goodbye to the women and head off to war. At the end of the dance, CAGNEY enters as an officer to lead the men. The tempo changes to big brassy musical comedy style.)

CAGNEY

(with Backup Singing)

YOU'RE A GRAND OLD FLAG
 YOU'RE A HIGH-FLYING FLAG
 AND FOREVER IN PEACE MAY YOU WAVE.
 YOU'RE THE EMBLEM OF
 THE LAND I LOVE
 THE HOME OF THE FREE AND THE BRAVE.
 EVERY HEART BEATS TRUE
 UNDER RED, WHITE AND BLUE
 WHERE THERE'S NEVER A BOAST OR BRAG.
 BUT SHOULD AULD ACQUAINTANCE BE FORGOT
 KEEP YOUR EYE ON THE GRAND OLD FLAG!

PROJECTIONS: U.S. Flags in color.

(CAGNEY performs a TAP DANCE BREAK in the style of CAGNEY's famous dance routine from "Yankee Doodle Dandy". At the end of the dance, the COMPANY joins CAGNEY in a spirited dance routine which is interrupted by:

JACK WARNER who enters holding an official-looking letter.)

JACK WARNER

Stop! Stop!

CAGNEY

Mr. Warner, we're in the middle of rehearsal.

WARNER

This just arrived at the studio for you.

(WARNER hands CAGNEY the letter.)

CAGNEY

What is it?

JACK WARNER

You tell me. It's addressed from the House Committee on Un-American Activities in Washington. I don't think it's a Valentines card.

(CAGNEY opens the letter.)

CAGNEY

They've summoned me to testify. They're accusing me of being a communist.

JACK WARNER

See! I told you all your pinko sympathies would lead to trouble!

(WARNER exits. The ENSEMBLE looks suspiciously at CAGNEY.)

PROJECTIONS: U.S. Flags in black and white.

(The MUSIC turns dark, haunting.)

QUARTET

A GRAND OLD FLAG
A HIGH-FLYING FLAG
THE EMBLEM OF
THE LAND I LOVE
HOME OF THE FREE AND THE BRAVE

(CAGNEY turns to the now hostile ENSEMBLE and sings.)

CAGNEY

YOU'RE A GRAND OLD FLAG...
AND FOREVER IN PEACE MAY YOU WAVE.
YOU'RE THE EMBLEM OF
YOU'RE THE LAND I LOVE
THE HOME OF THE FREE AND THE BRAVE.

(CAGNEY reads the letter during this.)

CAGNEY with BACKUPS

EVERY HEART BEATS TRUE
UNDER RED, WHITE AND BLUE
WHERE THERE'S NEVER A BOAST OR BRAG.
BUT SHOULD AULD ACQUAINTANCE BE FORGOT

ALL
KEEP YOUR EYE ON THE GRAND OLD FLAG!

(End of song)

(The final image is of CAGNEY, center stage, holding the letter from HUAC.)

(BLACKOUT)

END OF ACT ONE

ENTR'ACTE

(The ENTR'ACTE reprises some of the songs in Act One and foreshadows some to be heard in Act Two.)

ACT II**SCENE 1**

(Cagney appears before a Senate Committee chaired by Commissioner Dies. Dies is a forerunner of Joe McCarthy at the House Committee on Un-American Activities [HUAC].)

PROJECTION: *"House Committee on Un-American Activities" on the frosted glass of a committee room door.*

(COMMISSIONER DIES and the SENATORS comprise one team – this group "faces off" with CAGNEY.)

SONG #10: BLACK & WHITE (Reprise)

(JACK WARNER enters as himself, and during the first verse of the song changes into COMMISSIONER MARTIN DIES. One SENATOR takes off his "Warner" jacket and helps him into a new jacket, another SENATOR hands him a pair of eyeglasses, and WARNER transforms into COMMISSIONER DIES.)

COMMISSIONER DIES

WANT A TICKET TO THE LAND OF DREAMS?
WELL STEP INSIDE THE RING
YOU CAN EARN YOUR STARS AND STRIPES
BUT COOPERATION'S KING
A GRAND OL' PATRIOT PARTY
COME JOIN THE FREE AND BRAVE
IT'S HAPPY HOUR IN THE USA
AND YOU'RE OUR NEWEST KNAVE

(The tone changes to sinister and the cast is lit from footlights, casting eerie shadows.)

ALL (except CAGNEY)

IF YOU WANT TO GET IN
YOU HAVE TO FLY THE FLAG HIGHER
EVERYBODY'S WELCOME 'LONG AS THEY DO WHAT'S RIGHT SO
LISTEN VERY CLOSELY
AND SWEAR TO TELL THE TRUTH
IT'S JUST A MATTER OF BLACK AND WHITE

(CAGNEY enters and faces the committee. COMMISSIONER MARTIN DIES has a very different accent to Jack Warner, in reality he was from Texas.)

COMMISSIONER DIES

James Cagney, do you know why you've been summoned here?

CAGNEY

Oh sure, sure, Commissioner Dies. It's been in a few newspapers. But I can't say I understand it.

SENATOR #1

So, are you a communist?

CAGNEY

Senator, I love this country and I'll fight for its freedoms to my last breath, which is why I'm no communist.

SENATOR #2

Then why do you think we summoned you here?

CAGNEY

I honestly don't know. I'm just an old hooper who got lucky in the movies and tries to help some down-and-out folks now and then.

COMMISSIONER DIES and SENATORS

IT'S JUST A MATTER OF BLACK AND WHITE

COMMISSIONER DIES

A LITTLE GIRL NAMED SHIRLEY T.
WHO SHOULD HAVE KNOWN FAR BETTER
GAVE HER NAME TO A COMMIE CAUSE
AND WROTE THE FRENCH A LETTER
IF A LITTLE GIRL WITH A MOP OF CURL
MIGHT SHIR-LEY BE A RED...

(One of the company appears as SHIRLEY TEMPLE in silhouette or a PROJECTION of a picture of SHIRLEY TEMPLE is shown. She reads a letter.)

SHIRLEY TEMPLE

Dear French people: Lollipop kisses and chocolate hugs from your friend in the U. S. of A!
Your pal, Shirley Temple.

COMMISSIONER DIES

Ah, ha! Then, Miss Temple, you are aware that you wrote this letter to a French newspaper called "Ce Soir?" A communist newspaper!

SHIRLEY TEMPLE

Yes Sir. *(Beat)* Mr. Dies, what's a communist?

(SHIRLEY TEMPLE disappears.)

COMMISSIONER DIES/SENATORS

SHE'LL WAVE GOODBYE TO RED BLUE AND WHITE

(The SENATORS surround CAGNEY accusingly.)

SENATORS

MR. MARX YOUR BARKS ARE BIGGER
THAN ALL THOSE LITTLE BITES

MR. LENIN KEEP THE KREMLIN
 WE'LL KEEP THE BILL OF RIGHTS
 YOU'RE AN EVER PRESENT DANGER
 WE GOT YOU IN SIGHT
 IT'S A MATTER OF BLACK AND WHITE...

(COMMISSIONER DIES turns back to CAGNEY. The COMPANY goes behind the screens and they appear in silhouette in a shadow play.)

COMMISSIONER DIES

If you're not a communist, Mr. Cagney, then why is one of your checks hanging framed in the San Francisco headquarters of the Communist Party?

CAGNEY

The wrote that check for the Scottsboro Boys Defense Fund. You'll have to ask them how the communists got hold of it.

(There is a murmured response from the SENATORS and DIES.)

Say I donate to the Boy Scouts and then I find out that they're run by a fascist sympathizer; does that make me a fascist?

(The SENATORS and COMMISSIONER DIES are seen as massive foreboding shadows cast on the screens. They gesture accusingly as they sing the : "AHHH, AHHH" in the next verse.)

CAGNEY

THERE'S A FEELING COMES A-STEALING
 AND IT SETS MY BRAIN A REELING
 WHEN I'M LISTENING TO THE MUSIC
 OF A MILITARY BAND
 THOUGH I DON'T BELIEVE IN RAVING
 EVERY TIME I SEE A WAVING
 THERE'S A CHILL RUNS UP MY BACK
 THAT MAKES ME GLAD I'M WHERE I AM
 YOU'RE A GRAND OLD FLAG
 YOU'RE A HIGH FLYING FLAG
 AND FOREVER IN PEACE MAY YOU WAVE
 KEEP YOUR EYE ON THAT GRAND OLD...

COMMISSIONER DIES/SENATORS

AHHH.....

AHHH....

AHHH....

AHHH....

(The SENATORS and COMMISSIONER DIES come out from behind the screen and march the edge of the stage lit from below by the footlights, and strike a sinister pose. CAGNEY is in silhouette behind the screen.)

CAGNEY

THERE'S A FEELING
 COMES A-STEALING
 AND IT SETS MY BRAIN
 A REELING
 WHEN I'M LISTENING TO THE
 MUSIC OF A MILITARY BAND
 THOUGH I DON'T BELIEVE IN RAVING
 EVERY TIME I SEE A WAVING
 THERE'S A CHILL RUNS UP MY BACK
 THAT MAKES ME GLAD I'M WHERE I AM
 YOU'RE A GRAND OLD FLAG
 YOU'RE A HIGH FLYING FLAG

COMMISSIONER DIES/SENATORS

EVERYBODY'S IN DOUBT

EVERYBODY'S A SUSPECT

SOMEONE'S GOTTA PAY THE BILL

FOR THE BILL OF RIGHTS

SO SMILE FOR THE CAMERA

WE'RE NOT TOO FAR AWAY

AND FOREVER IN PEACE MAY YOU WAVE
KEEP YOUR EYE ON THAT GRAND OLD...

IT'S JUST A MATTER OF
BLACK AND WHITE...

(CAGNEY comes out from behind the screen and the SENATORS and COMMISSIONER DIES march around him.)

COMMISSIONER DIES
IF YOU WANT TO GET IN
YOU HAVE TO FLY
THE FLAG HIGHER
EVERYBODY'S WELCOME
'LONG AS THEY DO
WHAT'S RIGHT SO
LISTEN VERY CLOSELY
AND SWEAR TO TELL
THE TRUTH
IT'S JUST A MATTER OF
BLACK AND...

OTHER SENATORS
MR. MARX YOUR BARKS
ARE BIGGER
THAN ALL THOSE
LITTLE BITES
MR. LENIN KEEP THE KREMLIN
WE'LL KEEP THE BILL OF RIGHTS
YOU'RE AN EVERPRESENT DANGER
WE GOT YOU IN
SIGHT
IT'S A MATTER OF
BLACK AND...

CAGNEY
THERE'S A FEELING COMES A-STEALING
AND IT SETS MY BRAIN A REELING
WHEN I'M LISTENING TO THE
MUSIC OF A MILITARY BAND
EVERY TIME I SEE A WAVING
THERE'S A CHILL RUNS UP MY BACK
THAT MAKES ME GLAD I'M WHERE I AM
YOU'RE A GRAND OLD FLAG
YOU'RE A HIGH FLYING FLAG
AND FOREVER IN PEACE MAY YOU WAVE
KEEP YOUR EYE ON THAT GRAND OLD...

(The SENATORS are in silhouette.)

COMMISSIONER DIES

You can go, but we may call on you again.

ALL (except Cagney)
JUST A MATTER OF BLACK AND...

CAGNEY
EYE ON THAT GRAND OLD...

CAGNEY

Well you know where to find me.

ALL
IT'S JUST A MATTER OF BLACK AND
WHITE.

CAGNEY
EYE ON THAT GRAND OLD FLAG.

COMMISSIONER DIES

NEXT!!

(CAGNEY and COMMISSIONER DIES exit in opposite directions.)

PLAYOFF: the four SENATORS come downstage to the footlights)

SENATORS

IF YOU WANT TO GET IN
YOU HAVE TO FLY THE FLAG HIGHER
EVERYBODY'S WELCOME 'LONG AS THEY DO WHAT'S RIGHT SO
LISTEN VERY CLOSELY
AND SWEAR TO TELL THE TRUTH

(They raise their hands to swear)

IT'S JUST A MATTER OF BLACK AND ...

(DIRECT SEGUE)

SCENE 2

(The scene shifts back to 1978, backstage at the SAG Awards. WARNER and CAGNEY "face off" again.)

CAGNEY

And I didn't see you there supporting me that day, Jack. I always hoped you'd show up - put in a good word.

JACK WARNER

I was the head of a studio. I couldn't be seen to be supporting commies.

CAGNEY

So it was all about business.

JACK WARNER

Business! Let me tell you something - my folks were born in Poland where the Russians burned them out of their houses and killed half my family! That's not business, Jimmy!

CAGNEY

Who's talking about the Russians, Jack? I'm talking about giving a fair deal to the working man, some innocent kids, a couple of union organizers...

JACK WARNER

Unions are un-American! Why should a bunch of ingrate actors, writers, or directors tell me how to run my business?

CAGNEY

Be sure to tell that to the SAG audience out there. The little guy needs protection. Like those screenwriters you turned into the committee, who you knew were no communists.

JACK WARNER

I didn't know they weren't commies - they acted like commies. Anyway, you were damn lucky the war came along. After Pearl Harbor nobody cared about the communists anymore. You could go off doing troop shows – tap-dancing and singing patriotic songs to your heart's content.

CAGNEY

You still don't get it, Jack.

SEGUE MUSIC: "Over There".

(CAGNEY and JACK WARNER exit on opposite sides)

SCENE 3

(Action shifts to the "Yankee Doodle Dandy" cast entertaining the troops at Camp Elliot in San Diego.)

ANNOUNCER (Voice-over)

The 2nd Marine Division at Camp Elliot welcomes Mr. James Cagney and friends! Welcome to San Diego!

PROJECTIONS: *Soldiers in the audience applauding.*

(CAGNEY bounds to center stage and addresses the soldiers. SOUND: big cheers when CAGNEY appears.)

PROJECTION: *The letters "USO" over the stars and stripes.*

CAGNEY

Hiya boys! How ya doin'? Ready to give 'em hell?

(SOUND: cheers from the troops.)

Well, I sure wish I was going with you. I tried, but my fitness report came back 2F - 2F - too fat to fight.

(SOUND: Rimshot, and laughs and cheers from the troops.)

We didn't arrive at the base until 18 hundred hours, and the show is at 20 hundred hours.

That only gave me 200 hours to shower.

(SOUND: Rimshot, and laughs from the troops.)

I've been looking around and I don't think there are enough girls on this base. I saw 18 soldiers lined up to see a hula dancer tattooed on a guy's chest.

(SOUND: Rimshot, and big cheers and laughs from the troops.)

Anyway, you may have heard we did a little movie about George M. Cohan. Some of you may not remember him, but your folks sure will. He was a scrappy Irish lad, like me.

Played the vaudeville circuit, like me. Wrote some great songs – unlike me. But Georgie Cohan wrote these songs when we were fighting the war to end all wars – or so we thought at the time. Well, let's hope this one really is the last. Maestro!

SONG #11: USO MEDLEY

JIMMY

DID YOU EVER SEE TWO YANKEES PART
UPON A FOREIGN SHORE
WHEN THE GOOD SHIP'S JUST ABOUT TO START
FOR OLD NEW YORK ONCE MORE?
WITH TEAR-DIMMED EYE THEY SAY GOODBYE
THEY'RE FRIENDS WITHOUT A DOUBT
AND THE MAN ON THE PIER
SHOUTS, "LET THEM CLEAR"
AS THE SHIP STRIKES OUT

(CAGNEY introduces the other entertainers who have accompanied him to entertain the troops.)

CAGNEY

What's that I hear? My brother, Bill Cagney, dusted off his tap shoes for the occasion...

(BILL enters)

And my good *old* friend, the inimitable, Bob Hope.

(BOB HOPE enters)

Shall we boys?

(CAGNEY, BILL and BOB HOPE do a trio TAP DANCE during the next song.)

MEN

GIVE MY REGARDS TO BROADWAY
REMEMBER ME TO HERALD SQUARE

TELL ALL THE GANG AT FORTY-SECOND STREET
 THAT I WILL SOON BE THERE
 WHISPER OF HOW I'M YEARNING
 TO MINGLE WITH THE OLD TIME THRONG
 GIVE MY REGARDS TO OLD BROADWAY
 AND SAY THAT I'LL BE THERE E'ER LONG

(WILLIE CAGNEY and JOAN LESLIE enter wearing sexy silver majorette costumes. BILL and BOB HOPE exit.)

CAGNEY

Fellas, I've got a real treat for you! Allow me to introduce my beautiful wife, Mrs. W. Vernon Cagney, and my co-star in Yankee Doodle Dandy, Miss Joan Leslie! And fellas, in case you've forgotten...

(CAGNEY turns and indicates the women.)

... Here's what you're fighting for.

WOMEN

OH YOU WONDERFUL BOY
 WHAT A WONDERFUL BOY YOU ARE

WILLIE

YOU'VE MADE THE WORLD APPEAR TO ME

JOAN LESLIE

NEAR TO ME,

WOMEN

DEAR TO ME
 OH THOSE WONDERFUL EYES THRILL ME THROUGH

CAGNEY

THRILL ME THROUGH

WOMEN

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

(BILL re-enters.)

PROJECTION: *The name "HARRIGAN" in old-fashioned vaudeville typeface.*

BILL

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!

(TAP DANCE BREAK)

BILL

IS A NAME THAT A SHAME NEVER HAS BEEN CONNECTED WITH

HARRIGAN...

(TAP DANCE)

... THAT'S ME!

BILL

My brother pointed out that there aren't enough ladies on this base. So we decided to do something about that....

(The MUSIC becomes ethereal as BILL conjures up a magic spell.)

ALL FOUR (EXCEPT JIMMY)

MARY, MARY, MARY, MARY, MARY
 MARY, MARY, MARY, MARY, MARY
 MARY, MARY, MARY, MARY, MARY
 MARY, MARY, MARY, MARY, MARY
 MARY!

(The lights dim and the GIRLS and BOB HOPE enter - then the lights come up to reveal BOB HOPE dressed as a girl in a silly red-white-and-blue costume.)

BOB HOPE (with backup singing)

FOR IT IS MARY, MARY
 PLAIN AS ANY NAME CAN BE
 BUT WITH PROPRIETY
 SOCIETY WILL SAY MARIE

(They DANCE with BOB HOPE.)

BUT IT WAS MARY, MARY
 LONG BEFORE THE FASHIONS CAME
 AND THERE IS SOMETHING THERE THAT SOUNDS SO FAIR
 IT'S A GRAND OLD

BOB HOPE

FLAG

(BOB HOPE has got the lyrics to "Grand Old Flag" and "Mary" mixed up.)

WILLIE, BILL, JOAN

NAME!
 IT'S A GRAND OLD

BOB HOPE

FLAG

WILLIE, BILL, JOAN

NAME!
 IT'S A GRAND OLD NAME

(BOB HOPE exits. DRUM BREAK.)

WILLIE, BILL, JOAN

JOHNNIE GET YOUR GUN, GET YOU GUN, GET YOUR GUN,
 TAKE IT ON THE RUN, ON THE RUN, ON THE RUN,
 HOIST THE FLAG AND LET IT FLY
 LIKE TRUE HEROS DO OR DIE

(CAGNEY enters and plays trumpet solo, military style.)

ALL

OVER THERE, OVER THERE
 SEND THE WORD, SEND THE WORD,
 OVER THERE

(TAP BREAK)

THAT THE YANKS ARE COMING,
 THE YANKS ARE COMING,
 THE DRUMS RUM TUMMING EVERYWHERE
 SO PREPARE,
 SAY A PRAYER
 SEND THE WORD,
 SEND THE WORD TO BEWARE
 WE'LL BE OVER, WE'RE COMING OVER.
 AND WE WON'T BE BACK TILL IT'S OVER OVER THERE!

(TAP BREAK)

GIVE MY REGARDS TO BROADWAY
 REMEMBER ME TO HERALD SQUARE
 TELL ALL THE GANG AT FORTY-SECOND STREET
 THAT I WILL SOON BE THERE
 WHISPER OF HOW I'M YEARNING
 TO MINGLE WITH THE OLD TIME THRONG
 GIVE MY REGARDS TO OLD BROADWAY
 AND SAY THAT I'LL BE THERE E'ER LONG

GIVE MY REGARDS TO OLD BROADWAY
 AND SAY THAT I'LL BE THERE E'ER LONG

(End of song)

CAGNEY

(To audience)

Put your hands together for Miss Joan Leslie...

(She takes a bow, exits)

Brother Bill Cagney...

(He takes a bow, exits)

The one and only Bob Hope, and...

(He takes a bow, exits)

... my one and only, Mrs. Cagney.

(He kisses her and she takes a bow, exits)

Go give 'em hell boys!

(The scene changes to CAGNEY sitting alone backstage as he changes out of his tap shoes.)

SCENE 4

(BILL enters.)

BILL

Jimmy, there's a soldier here who's a big fan of yours. Says he saw "Angels With Dirty Faces" nineteen times.

CAGNEY

Glutton for punishment, eh?

BILL

He says he wants to meet you.

CAGNEY

Sure, sure, bring him over.

(BILL brings the SOLDIER in to meet CAGNEY.)

BILL

This is Private "Lefty" McCrae, 2nd Marine Division. Shipping out next week.

(BILL exits.)

CAGNEY

How do you do, Private?

SOLDIER

Oh wow... James Cagney!

(McCrae and CAGNEY shake hands.)

Well, did ya, or didn't ya?

CAGNEY

What?

SOLDIER

Did ya, or didn't ya?

CAGNEY

Did I or didn't I what?

SOLDIER

Did ya really go yellow when they led you off to the electric chair, or were you faking it?

CAGNEY

That wasn't me, soldier. That was just a character I played. I let the audience to decide.

SOLDIER

Rocky Sullivan was a great gangster. Tough as nails. He would never have gone yellow. That's what I told the guys in my platoon. Say, when you gonna play another guy like Rocky?

CAGNEY

It may be a while, soldier.

SOLDIER

Don't make it too long. All this singing and dancing is fine, but me and the boys wanna see the real Cagney. Shoot first and ask questions later. Bang, bang, bang! Slap them mouthy dames around. Know what I mean?

CAGNEY

Yeah, I know what you mean.

SOLDIER

See ya, Mr. Cagney! And don't forget what I said - bang, bang, bang - you dirty rat!

(The SOLDIER EXITS. CAGNEY takes in what the soldier said. MUSIC in.)

CAGNEY

Bill!

(BILL enters.)

BILL

What's up, Jimmy?

CAGNEY

I am not a gangster.

BILL

What are you talking about?

CAGNEY

I'm leaving Warner. We're going to start our own studio. Get me the best writers in Hollywood and get them to work right now.

(As in Act One, the COMPANY enters as SCREENWRITERS. They sit in chairs and make a tap dance that sounds like typewriters. We are back in the fantastical writer's room. In the following sequence, they pitch ideas to CAGNEY.)

PROJECTIONS: Posters and title cards from the movies mentioned in the text.

CAGNEY

(To Bill)

You are gonna produce pictures for me that'll blow this gangster character out of the public mind forever, OK?

BILL

OK.

(TAPPING STARTS)

CAGNEY

I want new scripts, smart important stories about life, and lost love, and dreams. I wanna make movies about honor and justice. Movies that inspire people.

BILL and SCREENWRITERS

(In tempo to MUSIC)

Yes sir, yes Mr. Cagney! Ding, ding, ding, ding!

(CAGNEY goes to screenwriter #1.)

CAGNEY

What have you got?

SCREENWRITER #1

The name of the picture is: "Blood on the Sun."

CAGNEY

I play... ?

SCREENWRITER #1

Nick Condon, the American editor of a Tokyo newspaper...

CAGNEY

Who is incensed by the assassination of a friend.

SCREENWRITER #1

Nick's task is to protect Japan from the evil Tanaka --

CAGNEY

... who wants to destroy Japan's fragile democracy.

SCREENWRITER #1

Nick is framed by the Japanese police and unmasks a crooked a fellow journalist...

CAGNEY and SCREENWRITER #1

... and helps drive Tanaka to Hari Kari!

CAGNEY

I love it!

THE SCREENWRITERS

Yes sir. Yes, Mr. Cagney!

(As living typewriters)

Ding, ding, ding.

BILL

That's a wrap!

CAGNEY

What do you have?

SCREENWRITER #2

The Name of the picture is: "Johnny Come Lately."

CAGNEY

I play... ?

SCREENWRITER #2

Tom Richards, a traveling newspaper man --

CAGNEY

Who is unjustly jailed for vagrancy in a small town, but is paroled to a lady newspaper publisher.

SCREENWRITER #2

He is convinced to help expose the town's corrupt politicians. Richards learns...

CAGNEY

... the town grafters are using an orphans fund to support crooked henchmen.

SCREENWRITER #2

He produces a no-holds-barred exposé...

CAGNEY and SCREENWRITER #2

... that saves the orphans money!

CAGNEY

I love it!

THE SCREENWRITERS

Yes Sir! Yes, Mr. Cagney!
(As living typewriters)
 Ding, ding, ding, ding.

BILL

That's a wrap!

CAGNEY

What have you got?

SCREENWRITER #3

An adaptation of the Pulitzer Prize winning play, "The Time of Your Life."

CAGNEY

And I play Joe, who believes in encouraging everybody to pursue their dreams.

SCREENWRITER #2

Joe is part of a group of eccentric loveable regulars of a San Francisco waterfront bar...

CAGNEY

Who spend a lot of time talking about life...

SCREENWRITER

Living for his dream world, he also encourages an old man who thinks he's Kit Carson...

CAGNEY and SCREENWRITER #3

To tell his compelling stories of the old west!

CAGNEY

I love it!

THE SCREENWRITERS

Yes Sir! Yes Mr. Cagney!
(As living typewriters)
 Ding, ding, ding, ding.

That's a wrap! BILL

Brother Bill? CAGNEY

Yes, Jimmy? BILL

Box office grosses? CAGNEY

Got 'em right here. BILL

"Blood on the Sun"? CAGNEY

\$500,000. BILL

(Beat - that's not good, but it could be worse.)

"Johnny Come Lately"? CAGNEY

\$200,000. BILL

(That's really bad. The "tapping" reaches a crescendo.)

"Time of Your Life"? CAGNEY

(MUSIC STOPS abruptly)

Don't ask. BILL

(End of song)

(MUSIC SEGUE)

SCENE 5

(Crossfade to Warner's office. JACK WARNER gleefully reads the scathing newspaper reviews for Cagney's latest "non-Warner" movies.)

JACK WARNER

(Reads)

"'Johnny Come Lately' is hopelessly stagey and palpably amateurish."

(Picks up another review)

"Blood on the Sun makes us yearn for the days when Cagney knew how to make a good ninety minute massacre." Ouch!

(picks up another review)

"The Time of Your Life" took a lot of time out of my life... time I could have better spent going to one of Cagney's real movies."

SONG #13: A WORK OF GENIUS (REPRISE)

Jane!
 JACK WARNER

(JANE enters.)

Yes Mr. Warner!
 JANE

Bring me the bubbly!
 JACK WARNER

Why, Mr. Warner?
 JANE

Cagney's a failure!
 JACK WARNER

Oh, Mr. Warner!
 JANE

So he'll be back!
 JACK WARNER

Yes sir!
 JANE

(JANE exits to fetch the champagne.)

WARNER

IF YOU WANT IT DONE RIGHT
 AND WANT IT DONE WELL
 THEN DON'T PROFESS YOU'RE PROFESSIONAL
 GET THE REAL DEAL
 WITH A STEEL SPIEL
 OH NO - NO NEED TO THANK ME - JUST COME BACK!

(JANE re-enters.)

WARNER

A WORK OF GENIUS
 AIN'T EASILY DONE
 YOU END UP LOSING
 THE GOODS THAT YA WON
 THEN YOU GOT NOTHIN'
 BUT I'LL TAKE YOU IN!
 A WORK OF GENIUS ISN'T EASY

JANE

ISN'T HE SMART?
 HE'S AN HONEST WORKING
 WORK OF ART
 ISN'T HE
 DON'T EVER CROSS HIM
 OR OUT YOU GO

Tell me.
 JANE

Tell you what? JACK WARNER

Nothing. JANE

LOOK AT ME! JACK WARNER

Ah, what the hell! JACK WARNER

*(WARNER grabs JANE dips her and kisses her. DIRECT MUSIC
SEGUE...)*

(End of song)

SCENE 6

*(Cross fade to CAGNEY's home. CAGNEY angrily throws the newspaper
aside; WILLIE is watching him.)*

CAGNEY
Damn it, this is the only business in the world where you can do everything right and still
get everything wrong! We had great scripts, great casts, and nobody came!

WILLIE
They were good pictures, Jimmy.

CAGNEY
Don't lie to me just to make me feel better.

WILLIE
Lie to you? I have never lied to you.

CAGNEY
I didn't mean that. It's just you're my wife, not a critic.

WILLIE
And thank goodness for that. Look, you're loved all around the world.

CAGNEY
"Loved around the world"! I'm loved for playing a hoodlum.

SONG #12: HOW WILL I BE REMEMBERED? / SOME OTHER GUY (reprise)

CAGNEY
I NEED SOMEHOW TO CHANGE IT
TO LET THEM SEE MY HEART
I THOUGHT YANKEE DOODLE DANDY
WOULD HAVE BEEN THAT PART

I LONG TO BRING SOME LIGHT
TO MAKE ART THAT FEEDS THE SOUL
WHAT CAN I DO DIFFERENTLY
IS THERE MORE I CAN CONTROL?

MA SAID TO BE TRUE
TO ALWAYS LOOK 'EM IN THE EYE
HAVE I LOST TRACK IF I GO BACK
AM I JUST GETTING BY

HOW WILL I BE REMEMBERED
WHEN THEY'VE RUN MY FINAL REEL
WILL IT ONLY BE A LINE I NEVER SAID
JUST *YOU DIRTY RAT*, THAT THUG IN THE HAT
A GANGSTER, A VILLAIN, A BUM
HOW WILL I BE REMEMBERED
WHEN THEY'VE RUN MY FINAL REEL

CAGNEY

PART AFTER PART
THEY ALL PLAY THE SAME
THAT'LL BE ALL I HAVE
MADE OF OUR NAME
I'LL BE LONG GONE
BUT THE CHARACTERS LIVE
WHAT A DAMN SHAME
IF THAT'S ALL I CAN GIVE

WILLIE

DAYS'LL WHISK BY
NO POINT 'LESS YOU TRY
I MADE YA STRONG
DON'T DO YOURSELF WRONG

SO IF I'M REMEMBERED
WHEN THEY'VE RUN MY FINAL REEL
WILL IT ONLY BE A LINE I NEVER SAID
JUST *YOU DIRTY RAT*, THAT THUG IN THE HAT
A GANGSTER, A VILLAIN, A BUM
IS HOW I'LL BE REMEMBERED
WHEN THEY'VE RUN MY FINAL REEL

Oh.... Oh Jimmy...
NO, NOT YOU.

WILLIE

You have done so much. You have so much to be proud of.

CAGNEY

The thing I'm most proud of is being married to you.

(End of song)

(They kiss, but are interrupted by...)

SCENE 7

(BOB HOPE enters bouncing with energy as if he owns the place. He carries a brown paper bag. He catches CAGNEY and WILLIE kissing.)

BOB HOPE

Now that's funny. I thought, to James Cagney, a "love scene" is one where he lets the other guy live.

WILLIE/CAGNEY

Hello, Bob!

BOB HOPE

Hiya, Willie! Jimmy! Hope I'm not interrupting anything.

(He sits down as if drops in all the time.)

WILLIE

No, come on in.

(He's already sitting and has made himself thoroughly at home by the time she says this.)

BOB HOPE

Hey Jimmy, I heard you were blue so I thought I'd stop by.

(Sees the reviews on the table)

Oh, the reviews - *(smells the newspapers, winces)* hell, what do they know? And you just got an Academy Award for Yankee Doodle Dandy, which made me depressed but it shouldn't make you depressed.

CAGNEY

Yeah, but all they want from me is killers and more killers. The world's gone mad, Bob.

BOB HOPE

Yeah, I know what it's like. All they want from me is to be a romantic leading man who gets all the dames. It's hell being so handsome.

CAGNEY

(Cheering up a bit)

I must have missed those movies of yours.

WILLIE

Well, I'll leave you boys to it.

(Goes to BOB, warmly)

It's good to see you, Bob.

(WILLIE kisses Bob on the cheek and EXITS.)

BOB HOPE

See ya later, gorgeous! *(To CAGNEY)* This is going to cheer you up - how about doing a new dance movie?

(BOB HOPE opens the brown paper bag and takes out a pair of tap shoes and gives them to CAGNEY.)

CAGNEY

Thanks, Bob, but I'm not doing any more movies right now. I'm going back to the farm - raise my horses.

BOB HOPE

So it's true what I heard - you've lost your touch. You and your horses have a lot in common these days – you've both got two left feet.

CAGNEY

Now just a minute...

(CAGNEY picks up on the challenge and starts to change into the tap shoes.)

BOB HOPE

Listen Jimmy, I'm offering you a chance to make amends for that weird dancing you did in Yankee Doodle.

(BOB does an exaggerated version of Cagney's famous stiff-legged dance steps.)

I mean it looked like rigor mortis had set in... they were all set to publish your obituary.

CAGNEY

That's known as "style", Bob. A word you may not have heard of.

(BOB HOPE starts to put on his tap shoes as well.)

BOB HOPE

See, I'm doing a bio-pic about Eddie Foy and his vaudeville act. I'll be playing Eddie, of course, and you'll be playing George M. Cohan again 'cause Cohan was a pal of his. It's not a big part, but, Jimmy, we'll have a blast.

CAGNEY

"Eddie Foy and the Seven Little Foys!" That was a great act. And Eddie was a great guy! When I was down and out in vaudeville he bought me and Willie a steak dinner. I never forgot it. Two left feet, huh?

(CAGNEY is now wearing tap shoes... he does a few quick dance steps ending with a flourish.)

BOB HOPE

Fair. Fair. Of course, I'll be doing steps like this...

(BOB HOPE in tap shoes does another impressive tap break ending with an even bigger flourish.)

CAGNEY

Not bad, but I don't know if you'll be able to keep up with a young buck like me.

(CAGNEY dances again... fancier steps, bigger ending.)

BOB HOPE

I can't tell if you're dancing, or you have a bad case of fleas.

(BOB HOPE does some very complicated steps.)

CAGNEY

Well, I see the electric shock therapy is finally working.

SONG #15: DUELING TAP DUET

PROJECTION: *Poster from the Seven Little Foys*

(BOB HOPE and CAGNEY perform an elaborate dueling TAP DANCE. This is homage to the tap challenge from THE SEVEN LITTLE FOYS.

They try to out-tap each other, each doing steps faster and more complicated than the other. They ad-lib with lines like: "you probably don't remember this...". Finally BOB finds it hard to keep up and gives up for a moment, letting CAGNEY shine for a while.

Then he joins back in and they start another fabulous tap break. The BAND kicks in and they do a rousing TAP DANCE as if they are performing in the movie.)

BOB HOPE

What do you say?

CAGNEY

Let's do it!

(They shake hands as CAGNEY agrees to do the movie. The final TAP BREAK ends up with more dueling including a comic vaudeville step with each of them kicking the other on the butt.)

(End of song)

SCENE 8

(Cross back to WARNER's office. The lights up on WARNER at his desk. He's talking on the phone.)

JACK WARNER

Listen, I'm getting some flack about "Mission To Moscow" -- you know, one of those propaganda flicks we were pumpin' out back in '42 when the Russians were our pals. Damn film portrayed Stalin as a pussycat... I only made it 'cause Roosevelt asked me personally. And, when a President asks you to do something, you do it. Right? Right!! Like I always say: "Uneasy lies the head that wears the toilet seat". *(Laughs)* How would I know Stalin would turn out to be such an S.O.B.? So, I thought, maybe, you could put in a word to get those damn tigers off my ass. You would? Say, thanks. I really appreciate that... and give my regards to Bess. And, you keep giving 'em hell, Harry!

(He puts the phone down; JANE enters the office.)

JANE

Mr. Warner.

JACK WARNER

What is it, Jane?

JANE

He's here, sir.

JACK WARNER

Send him in.

(JANE exits)

Dinner is served.

(CAGNEY enters. JACK WARNER puts his feet up on the desk.)

CAGNEY

Jack.

JACK WARNER

Jimmy. That picture you did with Bob Hope? *(WARNER whistles like a bomb was dropped)* I know it was called The Seven Little Foys, but I left after three. *(WARNER chuckles.)* Well Jimmy, making movies isn't as easy as it looks, is it? I hear you need a few bucks.

CAGNEY

If you're just going to crow, I'll leave now.

JACK WARNER

Ah, take it easy! You know me, I just got your best interest at heart... and I have a real picture for you.

(WARNER indicates the script.)

Of course, I can't pay you what I did. But, I might be able to squeeze one last great role out of that aging carcass of yours.

CAGNEY

Been taking charm lessons, huh?

JACK WARNER

I'm glad it shows.

CAGNEY

(A beat) So, what have you got?

JACK WARNER

A masterpiece! It's the heartwarming story of Cody Jarrett - a man who loves his mother.

(WARNER pushes the script across the desk to him.)

CAGNEY

"White Heat"! That piece of crap has been kicking around the studio for years and nobody will touch it. Cody Jarrett is just another psychopathic murderer!

JACK WARNER

But he loves his mother... look, take it or leave it.

(CAGNEY turns away.)

Don't tell me you don't need the money.

(CAGNEY does not respond. WARNER pushes the script towards him again.)

Take it, you stubborn fool! I'm throwing you a lifeline.

(Slowly CAGNEY turns back, takes the script and looks at it.)

You can thank me, you know.

CAGNEY

We'll see.

JACK WARNER

We'll see about what, Cagney?

(MUSIC in. WARNER moves in on him.)

You lost all your money and your movies bombed. There's a reason you're here...not back home with your horses, screening your old movies and making pillow talk with your Oscar... You want back in, and I am letting you in.

(In his face)

So, pull up a chair, pick up a spoon and eat what I feed you...

*(MUSIC IN)***SCENE 9****SONG #16: ACTION****JACK WARNER**

ACTION

YOU GOT THE LIGHTS

YOU GOT THE SET

YOU GOT A PART THEY WON'T FORGET

AND YOU GOT ME

THE ONE

WHO RUNS THE BLOODY SHOW

YOU GOT THE ROLE

THE PEOPLE CRAVE

SO CAGNEY PLAY IT AND BEHAVE

THEN LEAVE THE SET

AND COUNT THE DOUGH

ACTION

(WARNER indicates to the "crew" and the scene changes to the movie set of "White Heat".)

WHAT YOU'RE BORN TO DO

ACTION

THAT'S THE ROLE FOR YOU

ACTION

GO ON AND SHOOT

*(MUSIC CONTINUES THROUGHOUT THE FILMING)**(The lights dim as a CREW MEMBER brings in a small box. It contains a silver pistol. Ceremoniously the CREW MEMBER opens the box. The pistol is highlighted in a small spotlight. CAGNEY swallows his pride, goes over to the CREW MEMBER and takes the pistol.)***PROJECTION:** "White Heat Movie Poster"

The SOUNDSTAGE comes alive with the camera crew. Another CREW MEMBER brings CAGNEY a leather jacket and helps him change into it.

WARNER remains in a power position on the side of the set, observing throughout this sequence.

The DIRECTOR enters - this is not the same director as in the Public Enemy sequence, this one is less experienced, more deferential to Warner. He wears a director outfit typical of the late 1940s.)

THE DIRECTOR

Quiet on set please! OK, Mr. Cagney... Here's your mark. The Jarrett gang is over there! Now Mr. Cagney, this is the scene where Cody Jarrett tells his gang about his plan to rob a train. Cody's a real tough-guy, you know, a classic Cagney type. Just do your usual snarling stuff. Cody's mother is in the scene too; Ma Jarrett is over here...

(Looks around)

Where's Ma Jarrett? I need Ma Jarrett on set now!

(MA JARRETT enters.)

MA JARRETT

I'm here, I'm here! Don't get your undies in a twist!

THE DIRECTOR

OK, Ma, you stand over there! You're just as tough as Cody is - a real hard-boiled "Ma Barker" type. Got it, Ma?

MA JARRETT

Yeah, yeah... I know the drill.

THE DIRECTOR

All right, places everybody!

(CAGNEY & MA JARRETT goes to their marks.)

Lights! Sound! Roll film!

CLAPPER

White Heat. Scene 5, Take One. *(Clapper)*

THE DIRECTOR

And... Action!

CAGNEY

(To the gang off-camera.)

Now listen, you two-bit hoodlums... and try to get it right this time. When the train comes out of the tunnel, Jake, I want you to... uh... uh...

(CAGNEY staggers and holds his head.)

Uuh... ooh... aaarghhhh!

(The crew reacts as though something has gone wrong.)

THE DIRECTOR

Cut! Cut!

(HE rushes into the scene.)

Mr. Cagney, are you all right?

CAGNEY

Sure, I'm fine.

THE DIRECTOR

But you seemed to be... ah...

CAGNEY

What?

THE DIRECTOR

It looked like you were having a fit.

CAGNEY

I was. It's known as acting in some parts of the world.

THE DIRECTOR

Ah! I see. *(Beat)* But... WHY?

CAGNEY

'Cos Cody Jarrett is crazy.

THE DIRECTOR

He is? That's not in the script!

CAGNEY

It is now.

(CAGNEY defiantly stares at WARNER.)

Shoot it again.

(DIRECTOR looks to WARNER. WARNER indicates that it's OK to re-shoot.)

JACK WARNER

(To CAGNEY)

ACTION

YOU'RE WAY TOO SOFT

THAT AIN'T ENOUGH

THEY WANT A THUG

THEY WANT A TOUGH

AND THANKS TO ME

YOU'VE TURNED CRIME TO A CAREER

SO GRAB THAT GUN

AND MAKE IT ROAR

DON'T HOLD IT BACK

JUST GIMME MORE

IT'S THE PERFORMANCE OF THE YEAR

ACTION

WHAT YOU'RE BORN TO DO

ACTION

THAT'S WHAT'S BEST FOR YOU

ACTION

GO ON AND SHOOT

THE DIRECTOR

OK. Let's take it again. On your marks...

(CAGNEY goes back to his mark.)

Lights! Sound! Roll film!

CLAPPER

White Heat. Scene 5, Take Two. *(Clapper)*

DIRECTOR

And... action!

CAGNEY

(To the gang)

Now listen, you two-bit hoodlums... and try to get it right this time. When the train comes out of the tunnel, Jake, I want you to... uh... uh....

(CAGNEY staggers and holds his head.)

Uuuh... ooh... aaarghhhh!

(CAGNEY falls to his knees and throws a fit. MA goes to him.)

MA JARRETT

It's all right, my boy! It's all right.

(CAGNEY writhes on the floor holding his head.)

I'll make it go away – just like I always did. There, there... my boy. My little baby boy...

(SHE strokes his head.)

Is it going away now?

CAGNEY

Yeah, Ma! A little.

(CAGNEY puts his head in her lap.)

MA JARRETT

That's it, my boy. You'll be back on top again soon. Back on top of the world.

CAGNEY

Yeah, Ma. On top of the world.

THE DIRECTOR

...aaaannd CUT.

(Doesn't what to make of it)

Oh, my God...

(Turns to JACK WARNER.)

Mr. Warner?

JACK WARNER

Print it!

THE DIRECTOR

Yes, sir!

(To CREW)

Print that!

JACK WARNER

What's next?

THE DIRECTOR

(Looks at schedule)

There's just a short changeover scene.

(To the crew.)

Camera! Position Two.

(The camera moves.)

I need a trunk! Set up the trunk!

(A trunk is brought in.)

Ok, Mr. Cagney, here's the setup. The T-men are hot on your trail, they're getting really close. The stoolie's locked in this trunk.

(DIRECTOR indicates a wooden trunk that the crew has placed.)

As you walk past you hear him complaining about being uncomfortable, and you laugh a wicked laugh, kick the trunk and walk away.

CAGNEY

Wicked laugh, kick the trunk. Got it.

JACK WARNER

Give me something great, Cagney!

THE DIRECTOR

Lights! Sound! Roll film!

CLAPPER

White Heat. Scene 52. Take One. *(Clapper)*

THE DIRECTOR

And... action!

(CAGNEY walks past the trunk.)

VOICE FROM INSIDE THE TRUNK (recorded)

Hey! Cody! It's stuffy in here! I need some air.

CAGNEY

Stuffy, huh? Need some air? I'll give you some air...

(CAGNEY takes out his revolver and pumps four slugs into the trunk.)

THE DIRECTOR

Cut! Cut! What the hell are you doing?! That's not in the script!

(CAGNEY turns to JACK WARNER.)

CAGNEY

Is that enough blood for ya?

(WARNER comes down from the side and coaches CAGNEY to go further, be more brutal, more violent.)

JACK WARNER

MEAN
 YOU GOTTA BE MEAN
 THE TALKIES AIN'T CLEAN
 LET'S SEE THE DIRT
 TOUGH
 YOU GOTTA BE TOUGH
 IT'S NEVER ENOUGH
 SO MAKE IT HURT

AND ACTION

(WARNER Indicates to the CREW to set up a new scene.)

C'MON IT'S TIME
 YOU'RE ALMOST THERE
 SO LET IT RIP BEYOND REPAIR
 AND THEN TOGETHER WE CAN MAKE ANOTHER KILL

YOU GOT THE GUTS?
 THEN LEMME SEE
 DO IT FOR US
 OR JUST FOR ME
 YOU GOT THE MAGIC STILL

DO YA?
 DO YA?
 DO YA? THEN GO AND SHOOT!

(The CREW changes the set. There is an oil drum which is on the top of an big "oil tank" for the final scene of the movie.)

(MUSIC CONTINUES UNDER)

THE DIRECTOR

(To CAGNEY)

Alright, Mr. Cagney. The cops have cornered you at a big oil refinery.

CAGNEY

Oh, an oil refinery, huh. Sure, sure.
(CAGNEY looks at WARNER with contempt.)
 Lots of stuff to blow up. The big money shot.

THE DIRECTOR

You've been shooting at the cops! You've climbed to the top of a huge gasoline storage tank and you're not going to let them take you alive. You pump a couple of slugs into the gas tank, and boom! She blows! Got it?

CAGNEY

I got it.

THE DIRECTOR

(Shouts to crew.)
 Places everybody!

JACK WARNER

Cagney! Make me happy!

THE DIRECTOR

Lights! Sound! Roll film!

CLAPPER

White Heat. Scene 93. Take one. *(Clapper)*

DIRECTOR

And... action!

(CAGNEY takes refuge behind the oil drum.)

POLICE *(recorded)*

This is the police! Give yourself up! You're surrounded!

CAGNEY

Come and get me you lousy coppers! *(Shoots at them)* You ain't got Cody Jarrett! *(Shoots)*
Nobody gets Cody Jarrett. *(Shoots)*

JACK WARNER

ACTION! *(Gun shot fired, Cody's hit.)*

ACTION! *(Gun shot fired, Cody's hit again.)*

ACTION! *(Gun shot, CAGNEY shoots twice into the "gas tank" underneath him.)*

CAGNEY

Made it, Ma! Top of the world!

(There is a big EXPLOSION.)

PROJECTIONS: *The stage is flooded with multiple images of CAGNEY half-engulfed in flames.*

DIRECT MUSICAL SEGUE

The DIRECTOR and CREW exits, then WARNER slowly exits leaving CAGNEY alone. CAGNEY looks around in silence at these images and realizes that it was he and WARNER working together that made all this possible. That one's success was not possible without the other.)

SCENE 10

(CAGNEY is alone; he studies the multiple projected images of himself - the image of a man alone, flames all around him.)

SONG #17: TOUGH GUY

CAGNEY

LOOK A WORK OF ART

WE COULDN'T MAKE APART
 IT'S JUST ANOTHER FEATHER IN OUR CAP
 IF THEY'RE ALL THE SAME COLOR – WHY CARE?
 I'M A STAR – SO THAT'S THE CAP I'LL WEAR
 LIGHTS... CAMERA... ACTION...
 WHO'S THERE?

YOU GIVE 'EM WHAT THEY WANT
 OR WHAT THEY THINK THEY NEED
 A TOUGH GUY
 A TOUGH GUY
 AND WHEN THE CREDITS ROLL
 IT'S DONE BUT YOU AIN'T FREED
 YOU'RE STUCK GUY
 WITH OLD THE TOUGH GUY
 WHEN THE FLICK IS FINALLY OVER
 AND THE AUDIENCE FILES OUT
 WHO'S THE ONE THAT'S LEFT ALONE
 WITH LITTLE LEFT BUT DOUBT?
 NEVER THOUGHT THAT THIS IS WHERE I'D STAND
 A CHIZZLER WITH A GUN IN HAND...
 AND...

YOU'VE COME A HUNDRED MILES
 THEY'RE STANDING IN THE AISLES
 THE DAMES SIGH
 FOR THE TOUGH GUY
 IT AIN'T ALL BLACK AND WHITE
 THERE'S A LOTTA SHADES IN NIGHT
 KEEP THE EYES DRY
 AND YOU'LL GET BY...
 KEEP THE STATUS QUO, THAT'S EASY
 EVEN IF IT ISN'T TRUE
 THOUGH ONE DAY YOU MAY WAKE TO FIND
 THE ROLE'S BEEN PLAYING YOU
 NEVER THOUGHT THAT THIS IS WHERE I'D BE
 GOT THE GOODS... I BUT GAVE UP ME....

TOUGH
 A MAN CAN BE TOUGH
 DON'T STAY IN YOUR PLACE
 GET UP IN THEIR FACE
 THE RIDE'LL GET ROUGH
 THE LITTLE GUY'S FIGHTIN'
 THE BIGGER FISH SHAKES
 AND THE SECOND I STEP IN THE RING
 AND I TAKE THAT FIRST SWING
 THEY'LL KNOW

WHAT'S IT MEAN TO BE HARD?
 WHAT'S IT MEAN TO BE TOUGH?

SO WHY KEEP UP THE FIGHT
 AT LEAST IN BLACK AND WHITE

I'M A TOUGH GUY
 THE TOUGH GUY
 I REALLY SHOULDN'T CARE
 IF SOMEONE ELSE IS THERE?
 THAT'S SHOW BIZ
 NOT WHO THE REAL MAN IS
 AND SINCE FAILING AIN'T AN OPTION
 NEVER DID AND NEVER WILL
 I'LL STAY INSIDE THE BLACK AND WHITE
 AND COLOR IT UNTIL
 THEY STOP ASKING WHY

I STOP ASKING WHY

AND SAY GOODBYE
 TO THAT OL' TOUGH GUY

(End of song)

(DIRECT SEGUE to an announcer welcoming WARNER to the stage to give the SAG award to CAGNEY.)

ANNOUNCER *(recorded)*

Ladies and Gentlemen, the Screen Actors Guild welcomes one of the most influential men in our industry... Mr. Jack Warner.

PROJECTION: *Screen Actors Guild [SAG] Logo*

(SOUND. Applause.)

SCENE 12

(The lights come up on JACK WARNER onstage at the 1978 SAG Lifetime Achievement Awards.)

JACK WARNER

Good evening ladies and gentlemen. I'm honored to participate in the 1978 Screen Actors Guild Lifetime Achievement Award. I'm particularly privileged to introduce the recipient of this honor - the toughest guy and the greatest actor I ever worked with. An actor who is appreciated by everyone... well... except himself. Now he didn't always like the characters he played, but as I always told him: "Jimmy, we need our bad guys. If it wasn't for Goliath, David was just some punk throwing rocks". These tough guys set the bar for the hero to jump over, and nobody set the bar higher than he did. Whether he played a good guy or a bad guy we all learned something about ourselves watching him. You know, he wanted to change the world, but what he never understood... he already has.

(Beat)

So, I give you the one, the only, the inimitable, my friend, the great - James Cagney!

(CAGNEY enters.)

CAGNEY

Thank you, Mr. Warner. Jack.

(WARNER exits)

Yes, it's true we had our "differences" over the years. The truth is, if I'd known at the time that so many of the films we made would become classics I would have had a lot more fun making them. So I take my hat off to you, Jack. You knew a lot more about this crazy film-making business than I gave you credit for. Whether you knew we were making classics any more than I did, I don't know. But in the end it doesn't matter what we were thinking, or what we were fighting about. The films stand on their own. They don't belong to us any more, they belong to all of you. You must have seen something in those tough-guys. Maybe it was the way they never gave up. Maybe they helped you get through the depression; or the war; or the shadow of the atom bomb. I don't claim to understand it, but as George M Cohan used to say: "my father thanks you, my mother thanks you, my sister thanks you, and I... I most humbly thank you".

(Beat)

Oh, and one more thing: I never did say: "Mmmh...You dirty rat!".

SONG #18: YANKEE DOODLE

CAGNEY

(Spoken)

I'M A YANKEE DOODLE DANDY,
A YANKEE DOODLE DO OR DIE;
A REAL LIVE NEPHEW OF MY UNCLE SAM,
BORN ON THE FOURTH OF JULY.

(Sung slowly)

I'VE GOT A YANKEE DOODLE SWEETHEART,
SHE'S MY YANKEE DOODLE JOY.

(Tempo increases)

YANKEE DOODLE CAME TO LONDON,
JUST TO RIDE THE PONIES,
I AM THAT YANKEE DOODLE BOY

(He takes off his jacket and rolls up his sleeves)

I'M THE KID THAT'S ALL THE CANDY,
I'M A YANKEE DOODLE DANDY,
I'M GLAD I AM
SO'S UNCLE SAM
I'M A REAL LIVE YANKEE DOODLE
MADE MY NAME AND FAME AND BOODLE
JUST LIKE MR. 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;
THAT AIN'T NO JOSH,
SHE'S A YANKEE, BY GOSH!
OH, SAY CAN YOU SEE
ANYTHING ABOUT A YANKEE THAT'S A PHONY?

(CAGNEY looks around and all the old gang enter. Each character pays tribute to CAGNEY by performing an important moment from their friendship.)

ALL

I'M A YANKEE DOODLE DANDY,
YANKEE DOODLE DO OR --

(BILL does a tap break from the USO Show.)

BILL

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

(BOB HOPE moves to center stage.)

ALL

A REAL LIVE NEPHEW OF MY UNCLE SAM,
BORN ON THE FOURTH OF JULY.

(Short dueling tap break by CAGNEY and BOB HOPE.)

ALL

I'VE GOT A YANKEE DOODLE SWEETHEART,
SHE'S MY YANKEE DOODLE JOY.

(Short romantic dance break by CAGNEY and WILLIE, she kisses him.)

ALL

YANKEE DOODLE CAME TO LONDON,
JUST TO RIDE THE PONIES,

(JACK WARNER enters and shakes hands with CAGNEY.)

I AM THAT YANKEE DOODLEBOY.

PROJECTIONS: *Still images from CAGNEY's private and public life. A family album: shots of his mother, backstage, movie, at home, with his horses on his ranch, getting older.)*

(ALL scat a fanfare.)

ALL

DOO, DOO, DOO, DOO, DOO
DOO, DOO, DOO, DOO, DOO
DOO, DOO, DOO, DOO, DOO
DOO, DOO, DOO, DOO, DOO
DOO, DOO, DOO, DOO, DOO
DOO, DOO, DOO, DOO, DOO

(EVERYONE sings as CAGNEY does a celebratory TAP DANCE.)

I'M A YANKEE DOODLE DANDY,
YANKEE DOODLE DO OR DIE;
A REAL LIVE NEPHEW OF MY UNCLE SAM,
BORN ON THE FOURTH OF JULY.
I'VE GOT A YANKEE DOODLE SWEETHEART,
SHE'S MY YANKEE DOODLE JOY.
YANKEE DOODLE WENT TO LONDON,

JUST TO RIDE THE PONIES,
I AM THAT YANKEE DOODLE BOY

(MA CAGNEY appears. CAGNEY turns to her.)

CAGNEY

Made it, Ma! Top of the world!

(The ENTIRE COMPANY comes together and surrounds CAGNEY in a final tableau.)

ALL

I AM THAT YANKEE DOODLE BOY.

(Blackout.)

THE END