A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE

ACT I

1. Just go to the movies
2. Mr. Sid Grauman
3. Famous Feet
4. Nelson
5. Nelson exit (Playoff)
6. Story behind the song
7. Richard writing melody
8. Blue Horizon (With small Wild West)

ACT II

12. Interlude
13. Enter FANFARE
14. Enter Samovar Entrance
15. Carlo solo "Hello in F"
16. Samovar entrance
17. Just Like That
18. Again
19. One's Sharp Solo-Tape Also Available
20. A DUEL! A DUEL!
21. "Jeddy Plays Tchaikovsky" (Chord)
22. Natasha
23. Finale: ACT II
24. Curtain Call
25. Exit Music

OCTOBER 14

ACT II Bows

Xerox
P. 128

Xerox
P. 135

Xerox
A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE.

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FOLLOW ME DOWN THE AISLE OF THE GRAU-MAN'S CHINESE THEATRE A COL-

ERAL ARCHITECTURAL SENSATION FROM THE PLUSH OF YOUR SEAT IN THE
GO SEE FAY WRAY IN THE PALM OF AN APE

WATCH ROY FLYNN SHOOTING HIS BOW. JUST GO TO THE

MOVIES, JUST GO TO A PICTURE SHOW. OH,
When your morale needs some repairs

Watch by by's beauties descending the stairs

Hundreds of girls doing high kicks, just go to the
MOVIES
JUST GO TO THE FLICKS.
AND
FOR THE SUM
OF A QUARTER
LIFE IS PEACHY

YOU CAN BECOME
ALICE FARJE OR DON AMICHE.
SWAMPED WITH YOUR BILLS  LATE WITH YOUR RENT

WATCH BETTE DAVIS RUN OUT ON GEORGE BRENT

SEE FRED ASTAIRE IN STYLE. WHEN EVERYTHING
VOC./KNBDS. I - II

SEE SCARLET MAKE A DRESS OUT OF THE DRAPES

LIFE CAN BE GRAND FROM THE THIRD ROW. JUST GO TO THE MOVIES. JUST GO TO A PICTURE SHOW. OH,

A6 G4 A6 #7 B13
Voc. I, II, III

Men:

Movies, Just Go to the Flicks

Girls:

Share the Marquee with Misses Marx's Zany Trio

Abmaj7 (sus 2) Ab

Abmaj7 (sus 2) Ab

Abmaj7 (sus 2) Ab
SO WHEN YOUR LIFE SEEMS A BITLEAN.

JUST LET SOME SHADOWS APPEAR ON THE SCREEN.

SHINE UNTIL STAR FOR A BRIEF WHILE EVEN YOU'RE

A Minor

E

C#m7
WHISPER CHORUS

So when your life seems a bit lean

Just let some star do his part on the screen

Shine like a star, for a brief while when ever you're
Down in the Dumps, try putting on Judy's red pumps and visit a Gun to-tin! Sharpie, a moth eat-en har-pie, a
Dangerous beauty, a Kewpie doll cu-tie, an
ANCIENT HIGHLANDER, A HIGH STEP-MOTHER, JUST

GO TO THE MOVIES AND SMILE.

Movies
MOVIES - TAG

Go to a movie and smile

Music notation with chords and rhythm markings.
Famous Feet

1. Here foot
2. prints Holly wood boulevard
   mak' in you cern
   tain that

(1)

Dmii G7

(2)

There's a Hall of Fame
You ain't worth a cent

(3)

WHERE THE IN THIS

(4)

Dmii G G9 Dmii 7 G9-5
MOVIE CZARS AND THE STARRIEST STARS YOU CAN NAME

TOWN YOU'LL FIND THAT UNLESS YOU'RE EN-SHRINED IN CEMETERY

HAVE PLACED THEIR FAMOUS FEET.
YOU DON'T HAVE FAMOUS FEET.
SEEMS I STAND AND STARE AT THOSE FOOTPRINTS OUT

THERE ABOUT A DOZEN TIMES A DAY
Famous Feet

All the fame they've had, oh do I want it bad and will it ever...

E Cm6\(\text{Eb}\) G\(\text{B}\) G\(\text{B}\) G\(\text{D}\) G\(\text{M7}\) A\(\text{7}\) A\(\text{6}\) Am\(\text{7}\) Cm\(\text{5}\)\(\text{Eb}\)

Come my way? I'll dance my...
Famous Feet

SHOES OFF OVER AND OVER AND

Dm7 G7 Dm7 G7

GET THAT BREAK SOMEHOW TELL ME,

Dm7 G G7 Dm7 G7-5
Famous Feet

WHAT 'LL HAPPEN THESE FEET THAT I'M TAPPIN' RIGHT

NOW WILL THEY BE FAMOUS FEET?
102 Interlude

103

104

OH

SEE THOSE FAMOUS FEET

105

(loo)

106

107

108

109

ALL THOSE FAMOUS FEET

Ebm7

Ab7

Ebm7

Ab7

Ab7

Ebm7

Ab7

Ebm7

Ab7
FAMOUS FEET

BE YOUR LIFE YOUR LIFE IS SWEET WHEN YOU'VE

130 - 133
GOT THOSE

FA- MOUS FEET

E/A A7
FAMOUS FEET

OH, SEE THOSE FAMOUS FEET

\[ \text{Music notation} \]

ALL THOSE FAMOUS FEET
Famous Feet

Footprints thanks to that accident.

We can certify that from.
Famous Feet

Now to do over they come from all over, and why?

To see those famous feet.
Famous Feet

Oh, see those famous feet

Emi7    A7    Emi7    A7

All those famous feet

Emi    A7#5    Emi    A7
"Famous Feet"

Music notation with lyrics:

"See those famous feet,
Love those famous feet,
Fmi7       Bb7       Fmi7       Bb7"
Famous Feet

Two more tootsies would be fine.
Oh, Lord, ee.

Please make 'em mine.

(roller - hold back seal)
I'll dance my shoes off.

Dance and dance and get that break somehow...

Famous Feet
WILL THEY BE FAMOUS FEET?

FOREVER IN CONCRETE

E♭7   D7   D♭7   B♭m7   E7-9   E7
"Famous Feet"

LIKE ALL THOSE FAMOUS FEET.

Eb9  D13  G  A7#  B6  C/E  D♭Eb  Eb
NELSON

ACCOMPANIMENT (2 PNO) TO BE DONE WITH MUCH MORE FLOURISH

My heart, my love, my life is his alone.

If, but if, but if the truth be known.
Fast Waltz (in one)

My hero must stand on a box in our love scenes. And

Cm7  F7  Cm7  D7
God, does he act like a loa in our love scenes. Oh.

Gm  Gm7  C7
Nelson, what you're putting me

Cm7
through, oo oo oo oo.

And
all of his notes above B flat were rotten. And all of his picture of strength and good breeding were rotten. Oh, Nelson, don't call me, I'll call you, oo oo oo oo.

His love making casts such a pall, It's a symbol of virtue and class.
not hard to sleep through it
mer - ic's sweet - hearts my ass
His vocal chords

carry in - sur - ance by Lloyd's
and so, might I add: should

hisilded

primp and quite frankly, his hair is n't all that goes limp, Darling

4649
DIALOGUE OVER: "the beautiful hopefuls of Hollywood..."

("...few are chosen...")
Freely:

It all comes out of the piano - intro

Mister Richard Whiting, at your piano you compose

(Stage piano only?)

So many hits for movie shows - oh, won't you tell us how?

Man I:

When it comes to writing

Man II:

I'm no professor, no sir-ee
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"IT ALL COMES OUT OF THE PIANO"

GOT MY FINGERS ON THE KEYS
WANDERING THE WAY THEY PLEASE

STAGE PNO. ONLY

A Dm
A Dm
Fm7
Fm7

ALL COMES OUT OF THE PIANO
ANY OLD PIANO

Bbmi7
Eb7
Bbmi11
E7
Bbmi7
Eb7
SITTING AT THE EIGHT-Y-EIGHT
SUM-PIN'S STARTS TO PER-CO-LATE

ADD PNO. 1

All comes out of the piano
Any old piano

PNO. 1 ONLY

Bbm7  Eb7  Bbm7  F7  Bbm7  Eb7
HEY

HERE'S A LITTLE MELODY IN A FLAT MAJOR.

STG. PNO. ONLY

SAY

THIS COULD BE THE MIDDLE OF THE SONG: I'M GLAD I PLAYED - JA!
EVERY SINGLE NOTE I NEED. POSITIVE-LY GUARANTEE IT

A Maj
A6
F#mi11
F#mi7

ALL COMES OUT OF THE PIANO AN OLD PIANO

Bmi7
E7
Bmi7
E7
GEE, other kids were me-lan-cho-ly at the key-board.

I could go for ho-urs at a stretch and nev-er be bo-red!
WHITING MED.

WHEN A PAIR OF WINGS I WEAR

WON'T BE PLAY IN' HARP UP THERE

IT

A maj 9  A6  F#mi11  F#7

ALL COMES OUT OF THE PIANO

ANY OLD PIANO, ANY

Bmi7  E9  Bmi9  Bmi7  E13
"Too Marvelous for Words"

Just too marvelous, too marvelous for words. Like

Glorious glamorous and that old standby amorous. It's
All Too Wonderful I'll Never Find The Words That

SAY ENOUGH TELL ENOUGH I MEAN THEY'RE JUST NOT SWELL ENOUGH YOU'RE

(LIGHT SPACE JAZZ FILLS)

Fmaj7  Gbm #11  A  Bm7  A6
"Much, Too Much And Just Too Very Very To"

(Chorus)

"Evel Be In Webster's Dictionary And"

"Bb Maj7 Eb9 Dm7 G13 Gm7 Bb/C"

(Additional Music Notation)
So I'm borrowing a love song from the birds to tell you that you're marvelous, too marvelous for...
Japanese Sandman

Here's a Japanese Sandman sneakin' on with the devils.

Chopsticks!

(Ukulele on stage)

Just an old second-hand man he'll buy your old dog from you.

He will take every song of the day that is through.

And he'll give you tomorrow just to start life anew.
Pro Cond.

-20-

WHITING MED.

AND YOU'LL BE A BIT OLD-ER
IN THE DAWN WHEN YOU WAKE.

A7sus C6
Ami C
Gmi
Ami

AND YOU'LL BE A BIT BOLD-ER
WITH THE NEW DAY YOU MAKE.

Fmaj7
Fmi

HER A JAPANESE SAND-MAN TRADE HIM SILVER FOR GOLD—JUST AN OLD SECOND-HAND MAN

G6
Ami C
Ami
G6 G6

TEA-DING NEW DAYS FOR OLD

G6 C G6 C G6 C
Good Ship Lollipop

WOMAN L

I've thrown away my toys
Even my drum and trains

STAGE PIANO ONLY

I want to make some noise
With real live aer-o-planes.
Someday I'm going to fly
I'll be a pilot too.

Stage hand only

When I do, how would you like to be my crew?

Baritone sax
BARITONE SAX

ON THE GOOD SHIP LOLLIPOP

STAGE PIANO ONLY
P.C.

Whiting Med.

\[ \text{Melodica) } \]

\[ \text{On-stg. pno.} \]

Bb6 G7(b9) Cm7 sus F+9 Bb6 G7(b9) Cm7 sus F+9

---

Woman I:

I'VE GOT TROUBLE, DOUBLE TROUBLE. WHAT A BUSINESS, OO OO

(Melodica)
(Woman I) REALLY SHOULDN'T SUFFER, MY HEART IS BIG ENOUGH FOR TWO.
(Melodica) I CAN

Bb G\(^{(0)}\) Cm7 sus F+9 Bb G\(^{(0)}\) Cm7 sus Bb \(Bb6\) Bb

TALK WITH THEM, I CAN WALK WITH THEM, I CAN EVEN

Cm7 sus F\(_7\) Cm7 F\(_7\) Bb\(_{maj7}\) Bb\(_6\)
SPOON WITH THEM,

BUT I CAN'T GO ON A HONEYMOON WITH THEM, AND

Cm7 sus F7

B/D D♭ F9/C F+7

THAT'S MY TROUBLE, DOUBLE TROUBLE. I DON'T KNOW WHAT TO DO. I'M

B♭6 G7(b9) Cm7 sus F+9

B♭6 G7(b9) B♭9
CRAZY AS A CUCK-DOO FROM TRY-IN' TO BE TRUE, I'M AS CRAZY AS A CUCK-DOO FROM TRY-IN' TO BE TRUE, I'M AS

CRAZY AS A CUCK-DOO FROM TRY-IN' TO BE TRUE TO THE TWO.

Bb Bb D E e/ c
Whiting Med.

[Applause segue]
Wouldn't it be a change for you and me to stay at home once in a while

We cab-a-rest un-till the break of day I bet we danced many a mile
I'd like to see a movie once more — They don't keep people staying up until four

Wouldn't it be a pleasant novelty to tumble in early once more?
WHITING MEDLEY

302
SLEEPY TIME GAL
YOU'RE TURNING NIGHT INTO DAY

306
SLEEPY TIME GAL
YOU'VE DANCED THE EVENING AWAY
BEFORE EACH
WHITING MEDLEY

310

SIL-VER-Y STAR  FADES OUT OF  SIGHT  JUST GIVE ME

ONE LITTLE KISS  THEN LET US WHISPER "GOOD-NIGHT"  IT'S GET-TIN' LATE AND, DEAR, PILLOWS WAITIN',

Emi
P.C.

326
COOK AND TO SWE

327
WHAT'S MORE, YOU'LL

328
LOVE IT I KNOW

329

330
WHEN YOU'RE A

331
STAY AT HOME, PLAY AT HOME

332
EIGHT O'CLOCK SLEEPY TIME

333


SEGUE AS ONE TO "BLUE HORIZON"
2.

HORIZON

GOT MY FINGERS ON THE KEY

WANDERING THE WAY THEY PLEASE

ALL COMES OUT OF THE PIANO

OH

ONCE I HEARD A
TRAIN WHILE I WAS IM-PROVISIN', SO, I CAME UP WITH

SOMETHING CALLED BE-YOND THE BLUE HORIZON

[ON STAGE PIANO ONLY]
My life has only begun.
THANKS FOR THE MEMORY
DOIN' THE PRODUCTION CODE

Moderately fast

(Spoken:)
Nudity can never be permitted as being necessary for the plot.

The effect of nudity on the average audience is immoral. Transparencies, translucent materials and albums are even more suggestive than exposure.

Excessive bodily movements while the feet are stationary violate decency and are wrong.

Dick Vosburgh

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No approval shall be given to the following words or phrases: All-ley cat, applied to a wom-an. Tom cat, applied to a man. Broad, applied to a wom-an. Tair, applied to a wom-an. Hot, applied to a wom-an. Chip-pir, applied to a wom-an. Mad-em, applied to pros- ti-tu-sion.

Goose, in a vul-gar sense. You can't say "In your hat." You can't say "Hold your hat." You can't say "Neretz." You can't say "Nuts" except when mean-ing cra-zy.
can't say "Pregnant." You can't say "Virgin." You

can't say "Damn." You can't say "Hell." You can't say "God." You

can't say "Gawd." Can't say "Lord." Can't say "Louse." Can't make a noise like

Bzz! (Blowing a raspberry)

Im - pure love must not be the sub - ject of farce or

com - e - dy. Ex - ces - sive and lust - ful kiss - ing is

not to be shown on the screen. Six seconds is the max - 

imum length of a kiss in a mov - ie scene. And it has to be done.

Sim - ply has to be done. And it has to be done. Sim - ply

has to be done with a closed, dry mouth! The treat - ment of bed - rooms
must be governed by delicacy and good taste. Which means, of course, that even though a man and a woman are fully dressed, if they embrace on a sofa or bed, then one at least of the couple must have one foot up on the floor. Way back in Nineteen-thirty, on a shining April morn, the legend airy Hollywood Production Code was born. Oh, do the Production.

Do the Production. Do, do, do.

KEYBOARDS 3-2

ACT II OPENING
(MERRY VILLAGERS)

PHO II

PHO I

H

H

H

1

2

153
SAMOVAR THE LAWYER

Words by
DICK VOYSEY

Music by
FRANK TIZAZAR

Gm7

Breath. I'm Russia's leading legal brain. I'm well-known lack of legal skill has won everybody in:

A

Gm7

...loop-holes. And very modestly I maintain I won't tell. It's more fun than the scrum-poles. Let's not forget my father, a lawyer, too, was:

D7

G

E5

The first case I defended, a poor old Mosco-
In fact he shouted: "I object!" the first time he saw

I'm Samo Var, the host of the bar, a most obnoxious

I'll press your lawsuit while you wait and search it to an-

Lawyer, I once addressed the court for days in Springfield. It li-
nove ya, I'm a swearer who knows how to sue, you slander me and 
no-vya. On a triv- 

am7 G B A7 D 

that's my cue, I'll Brexit all over you, I'm Samovar. The 

lawyer. Hel-lo lawyer, hel-lo 

lawyer. Hel-lo lawyer, Hel-lo lawyer.
Coda

stray-ya! So three hur-rah's for Sam-o-va, Hur-

Piano-Conductor
Stage Manager

JUST LIKE THAT

The day I meet my lover, the birds will go 'twit-ter, tweet, each

Lark and finch and plover, just like that I'll know.

Am7	Dm7	E7
A7-9	A7	Dm7
C	Am7	Dm7
F	G	C	Am

A Day in Hollywood, a Night in the Ukraine
-3-  JUST LIKE THAT

HEART'S NOT OUT OF SCHOOL YET  BUT  E-V-E-N  WHEN WE MEET I'LL

SMILE THE WAY THAT JU-L-I-E-T SMILED AT R-O-M-E-O.
JUST LIKE THAT

WELL, WELL, MY WORRIES HAVE FLED NOW. PRESTO, THEY LEFT ME FLAT.

AND YOU'RE THE CAUSE, I ADMIT, DEAR.

WELL, WELL, MY HEART'S OFF ITS HEAD NOW. FIRST IT GOES PHE, PHE, PHE.
JUST LIKE THAT

AND THEN IT GOES PAT A PIT DEAR

ONE LOOK AT YOU AND MY LI - 81 - DO.

SWEETLY SINGS DO RE MI FA SOL LA TI DO
JUST LIKE THAT

DRIFTED LIKE A BOAT ON THE BRI-NY BLUE.
TILL I SPIED THE

Darling that I dote on,
JUST LIKE THAT I KNEW.

Life was far from joy-ful
TILL I SAW YOU BY MY SIDE. NOW
GINO'S "HARP" SOLO

(A CYCLE WHEEL)

SCORING FOR HARP

DCBY EFGA

(broken)

Cresc.

Solo vio...

[Music notation with annotations for performance cues]
(duet)

Exit music

[V.S.]