

# "HOLIDAY INN" AUDITIONS

**Presented by The Comedia Musica Players - Performances on November 7-9, 2024**

Thank you for your interest in auditioning for Comedia Musica Players' upcoming production of "HOLIDAY INN". Performances will be Nov. 7-9, 2024 at Phillips Luxury Apts (Historic Phillips) Auditorium. Auditions this year may consist of reading dialogue, a monologue and/or a vocal audition.

Auditions will be held:

**Tuesday, August 20 at 6:30pm - AND – Wednesday, August 21 at 6:30pm**

**Historic Phillips Auditorium, 1015 5th Ave N, Fort Dodge**

Adult role auditions are open to all persons entering 9th grade as of Fall 2024 or older

The role of Charlie may be or appear to be around 9-12 years old

**The auditions are for the following roles:**

CHARACTER BREAKDOWN

Jim Hardy – a performer and singer-songwriter eager to leave showbiz behind for a simpler life on a farm in Connecticut, thirties (lyric baritone, Bb2-A4)

Ted Hanover – Jim's best friend and performing partner; a charming ladies' man looking for his big break, thirties (lyric baritone, Bb2-F4)

Lila Dixon – a determined performer and Jim's mismatched fiancée, thirties (high belt, B3-E5)

Danny – Jim, Ted and Lila's agent, thirties to fifties

Charlie Winslow – a precocious bank messenger, age 9 to 12 (Eb3-C4)

Linda Mason – a school teacher with the hidden talents of a singer and dancer, thirties (belt/mix, G3-F5)

Louise – the local fix-it woman; tough, no nonsense and extremely perceptive, forties to fifties (belt, G#3-F5)

Ensemble: Announcer, Nightly Dancers (Stanley, Daphne, Sawyer, Stella, Byron, Rose, Janie, Susie, Brenda, Hadley), Radio Chorus, Radio Host, Radio Voice Over, Danny's Mother (Voice Over), First A.D., Director, Cameraman, Sound Man, P.A., Midville townspeople, Holiday Inn guests

AUDITION MATERIALS ARE AVAILABLE AT [www.comediamusica.com](http://www.comediamusica.com) under the Announcements tab!

You can find more information about the show, including a synopsis, at: <https://www.concordtheatricals.com>.

Again, thank you for your interest in the show. If you have any questions, please feel free to contact the Comedia Musica Players at [info@comediamusica.com](mailto:info@comediamusica.com).

**PLEASE be sure to "like" and follow us on facebook and check out our website, [www.comediamusica.com](http://www.comediamusica.com) for all the latest updates and news on our productions!**

**You can also find us on Instagram and Twitter! @comedia\_musica**

**Scene Four**  
**Nightclubs, The Midwest / The Farmhouse**

**The Turf Lounge - Stage**

**[MUSIC 6: "HEAT WAVE"]**

*(The stage at a nightclub in Omaha. Fanfare.)*

**ANNOUNCER (RECORDED V/O)**

Ladies and gentleman,  
*(Fanfare.)*  
the Turf Lounge of Omaha is proud to present  
*(Fanfare.)*  
the red hot duo, Lila Dixon and Ted Hanover!

*(TED appears with the FULL ENSEMBLE.)*

**TED**

A HEAT WAVE  
BLEW RIGHT INTO TOWN LAST WEEK  
SHE CAME FROM THE ISLAND OF MARTINIQUE  
THE CAN-CAN SHE DANCES WILL MAKE YOU FRY  
THE CAN-CAN IS REALLY THE REASON WHY

*(LILA enters, a sexy siren pin up girl, making the men swoon.)*

**LILA**

WE'RE HAVING A HEAT WAVE  
A TROPICAL HEAT WAVE  
THE TEMPERATURE'S RISING  
IT ISN'T SURPRISING  
SHE CERTAINLY CAN CAN-CAN

**The Farmhouse**

*(JIM holds up a large sheet of graph paper.)*

**JIM**

So according to my plan we should see a fresh crop by October.



**Scene Six**  
**KENO Radio Studios, Las Vegas**

**[MUSIC 8: "PLENTY TO BE THANKFUL FOR"]**

*(A line of FEMALE DANCERS enters, dressed as sexy turkeys.)*

**FEMALE CHORUS**

**GOBBLE! GOBBLE!**

**MALE CHORUS**

*(Entering dressed as dancing pilgrims.)*

**GOBBLE! GOBBLE!**

**ALL**

**PLENTY TO BE THANKFUL (THAT'S RIGHT!)  
THERE'S PLENTY TO BE THANKFUL (TONIGHT!)  
THERE'S PLENTY TO BE THANKFUL  
PLENTY TO BE THANKFUL FOR**

**ANNOUNCER**

Live from Las Vegas, this is the K-E-N-O Thanksgiving Musical Cavalcade, with Ted Hanover and Lila Dixon, brought to you by Opatrix Eye Lotion and Benzel Sinus Spray. Relief you'll be thankful for!

*(TED and LILA enter, decked out like stars.)*

**TED**

**I'VE GOT PLENTY TO BE THANKFUL FOR  
I HAVEN'T GOT  
A GREAT BIG YACHT  
TO SAIL FROM SHORE TO SHORE  
STILL I'VE GOT PLENTY TO BE THANKFUL FOR  
I'VE GOT PLENTY TO BE THANKFUL FOR**

**FEMALE CHORUS**

**YES, SIR, HE'S GOT A LOT!**

**TED, LILA & FEMALE CHORUS**

**NO PRIVATE CAR (NO!)  
NO CAVIAR (NO!)  
NO CARPET ON MY FLOOR (OH NO!)**

**24 HOLIDAY INN****JIM**

I SHOULD SMILE  
THAT'S EXACTLY WHAT I'LL DO  
(*Into phone.*)

Operator. Get me the Franklin Hotel in Omaha. Miss Lila Dixon. Oh, she's not? Then take down this message. It should read as follows:

**JIM**

BLUE SKIES  
SMILING AT ME  
  
SMILING AT ME  
NOTHING BUT BLUE SKIES  
DO I SEE

**DANCERS (FULL ENSEMBLE)**

BLUE... BLUE SKIES  
NOTHING BUT BLUE SKIES

AHHHHHHH...

NOTHING BUT BLUE SKIES DO I SEE

**ALL**

BLUE DAYS, ALL OF THEM GONE  
NOTHING BUT BLUE SKIES  
NOTHING BUT BLUE SKIES  
NOTHING BUT BLUE SKIES  
FROM NOW ON!

**[MUSIC 4A: "BLUE SKIES PLAYOFF"]**

**JIM**

Thank you guys, see you soon. Expect fresh produce at your door.

**DANCERS**

NOTHING BUT BLUE SKIES FROM NOW ON!

(*The **DANCERS** exit, the last one slamming the door behind them. The doorbell rings.*)

**JIM**

What's the matter? Did you miss me already?

(*He opens the door. It's not the dancers. It's **CHARLIE WINSLOW**, ten going on forty, armed with a messenger bag from Midville Bank & Trust.*)

**CHARLIE**

Special delivery for Mr. Hardy.

**JIM**

And who are you?



**CHARLIE**

Charlie Winslow, Midville Bank and Trust.

**JIM**

Really? Are you in finance or lending?

**CHARLIE**

Collections.

*(CHARLIE hands over a manila envelope that weighs 5lbs.)*

Your back taxes.

**JIM**

Oh, nobody said anything about—

*(THUMP. CHARLIE hands over another heavy manila envelope.)*

**CHARLIE**

Water bill, electric bill, gas bill, and your first mortgage payment. Welcome to the neighborhood.

**JIM**

You got any good news, Mr. Winslow?

**CHARLIE**

I work for a bank. What do you think?

**JIM**

I think...

*(And he's gone. The slam of the door causes the house to instantly come apart. Curtains fall, shelves drop, pipes come loose, the railing pops off the stairs. JIM is stunned.)*

Apparently I work for a bank now too.

*(The doorbell rings again.)*

Who now, the I.R.S?

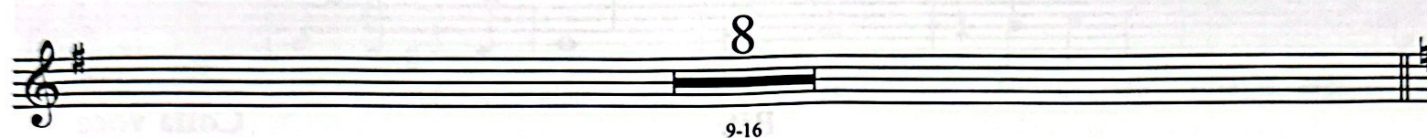
*(It's LINDA MASON, a smart, spirited schoolteacher.)*

Oops. Oh. Hi.

*(LINDA tries to keep it all business.)*

**VOCAL****HOLIDAY INN****12****Holiday Inn / Happy Holiday**

Music and Lyrics by Irving Berlin  
Arranged by Sam Davis  
Orchestrated by Larry Blank

**cue:****LINDA:** But that's only a week away!**JIM:** Piece of a cake... for a natural. (GO)**Bright** ♯ = 180**ALL:**

If you're bur - dened down with trou - bles, if your nerves are wear - ing thin.\_



Pack your load\_ down the road,\_ and come to Ho - li - day Inn.

**WOMEN:**

If the traf - fic noise af - fects\_ you like a squea - ky vi - o - lin.\_

**ALL:**

Kick your cares\_ down the stairs\_ and come to Ho - li - day Inn.



If you can't find some - one who\_ would set your heart a - whirl\_

\* In the original Broadway production, m. 1-8 were cut. - 44 -



37 Take your car and mo - tor to the home of boy meets girl.  
38  
39  
40  
8 Take your car and mo - tor to the home of boy meets girl.

MEN: 41 If you're laid up with a break - down  
WOMEN: 42 throw a - way your vi - ta - min.  
43  
44

MEN: 45 Don't get worse,  
WOMEN: 46 grab your nurse,  
ALL: 47 and come to ho - li - day Inn.  
48

JIM: Ladies and gentlemen, welcome to the first-ever performance at the first-ever Holiday Inn.

5  
49-53  
WOMEN: 54 Hap - py  
MEN: Hap - py

55 hol - i - day! Ha day! While the  
56  
58  
8 hol - i - day! py hol While the

59 mer - ry bells keep ring - ing, may your ev - 'ry wish come true. Hap - py  
61  
62  
8 mer - ry bells keep ring - ing, may your ev - 'ry wish come true. Hap - py



## HOLIDAY INN 63

*(All turn to see LINDA standing in the doorway. Embarrassed at her outburst, she awkwardly turns toward the door, "Who said that?")*

JIM

Linda! Merry Christmas. These are my friends. Friends, Linda. Linda, friends.

DANCERS (FULL ENSEMBLE)

Hi, Linda.

JIM

Linda grew up in this house. And I guess she still has a key.

LINDA

It was open. I'm here for the party.

JIM

How did you know we were having a party?

LOUISE

Well, I certainly didn't invite her! It definitely wasn't me if that's what you're thinking!

LINDA

You know, I used to put on shows just like that when I was a little girl, right here in this very room.

JIM

Linda is a performer too!

LINDA

No, no, no, no, but I did force my whole family to watch and I charged admission.

*(To LOUISE.)*

What was it Louise, five cents a head?

LOUISE

Heaven knows we could use those funds.

STANLEY

Hey, if you charged half what they charged for tickets in Flatbush, you'd be in clover.



**64 HOLIDAY INN****JIM***(An idea sparks.)*

Wait a minute... that's it!

**LOUISE**

Of course it is.

**JIM**

Show business could be the solution!

**DAPHNE***(Sweetly naïve.)*

Isn't that usually the problem?

**JIM**

Maybe not this time.

*(To LOUISE.)*

Are you thinking what I'm thinking?

*(LOUISE and JIM brainstorm with mounting excitement.)***LOUISE**

You're a much better singer than you are a farmer...

**JIM**

You can build a stage...

**LOUISE**

You know all these dancers...

**JIM**

The best hoofers in New York...

**LOUISE**

And together we could put on a show.

**DAPHNE**

You can charge for tickets!

**LOUISE**

Yes we already covered that, Daphne.

JIM

But not just tickets. Rooms.

LOUISE

With all these bedrooms we could have a big—

LOUISE & JIM

—showplace hotel!

STANLEY

I love it! But Jim, we can't just move out here.

STELLA

We have our shows and our lives back in the city...

DAPHNE

We're only free on the holidays.

JIM

Okay. Then we'll only be open on the holidays! We work on the days when other people don't!

LOUISE

You'll write special songs for each one!

JIM

What do you say, gang?

ALL (FULL ENSEMBLE)

*(Variously.)*

Count me in! / Finally, a country house! / A home for the holidays.

BYRON

Hey Jim, mind if we make ourselves at home?

LOUISE

We've got fifteen rooms!

JIM

*(Suddenly remembering.)*

The heat's still not working!



**LOUISE**

*(Punting.)*

So grab extra blankets from the hall closet and everybody... sleep together.

*(The DANCERS are silent for a moment, considering the idea. Then all at once...)*

**ALL (FULL ENSEMBLE)**

*(Shrugging, happy for the opportunity.)*

Okay! / Why not? / I can live with that.

*(LOUISE leads them upstairs toward the bedrooms. As they exit, LINDA and JIM are left alone.)*

**LINDA**

You're serious about this.

**JIM**

Absolutely.

**LINDA**

I thought you wanted out of show business.

**JIM**

I did. I do. But this is different. No New York. No rat race. And maybe it does take a little bit of performing to live a normal life.

**LINDA**

That's certainly true.

**JIM**

I have no idea if it'll work but if I don't do something the bank is gonna take this place back.

**LINDA**

*(Wrapped up in the excitement.)*

It's a shame we're not open tonight.

**JIM**

We?

LINDA

*(Catching herself.)*

Oh - I just mean that Christmas Eve would be a big draw.

JIM

It certainly would. And who says we can't have our first rehearsal right now?

*(JIM pulls some sheet music from the piano bench.)*

LINDA

What's that?

JIM

Oh, an old Christmas song I wrote a few years ago and stuck in a drawer.

**[MUSIC 11: "WHITE CHRISTMAS"]**

*(JIM plunks out the first phrase of the song on the piano. Thinking twice, he starts to put it back.)*

JIM

It needs work.

LINDA

I would love to hear it. Please.

JIM

I'M DREAMING OF A WHITE CHRISTMAS  
JUST LIKE THE ONES I USED TO KNOW  
WHERE THE TREE TOPS GLISTEN  
AND CHILDREN LISTEN...  
TO HEAR SLEIGH BELLS IN THE SNOW

I'M DREAMING OF A WHITE CHRISTMAS  
WITH EVERY CHRISTMAS CARD I WRITE  
MAY YOUR DAYS BE MERRY AND BRIGHT  
AND MAY ALL YOUR CHRISTMASES BE WHITE

*(LINDA joins him, picking up on the words...)*

JIM & LINDA

I'M DREAMING OF A WHITE CHRISTMAS  
JUST LIKE THE ONES I USED TO KNOW



## HOLIDAY INN 129

**Scene Ten**  
**Universal Studios Sound Stage, Los Angeles**

*(The set of the film Holiday Inn is a garish one-dimensional version of the real thing. A loud bell rings and the flashing red light goes on. A **SOUND MAN** holds a long boom microphone over **TED** and **LINDA**.)*

**FIRST A.D.**

All right everybody, quiet on the set! Close 'em up!

**DIRECTOR**

Okay, sweetie, I think you have the mood. Remember the circumstances here. Your Broadway attempt was a flop, your house is in foreclosure and your father's dead. Blah blah blah. Let's go.

**FIRST A.D.**

Holiday Inn, scene four, take seventeen!

**CAMERAMAN**

Rolling!

**SOUND MAN**

Speed!

*(A snow machine sits atop the scenery flat, with a **P.A.** churning out the fake snow.)*

**P.A.**

Snow machine!

*(The **FIRST A.D.** claps the sticks in front of the camera.)*

**DIRECTOR**

Annnnd... action!

**[MUSIC 24: "WHITE CHRISTMAS (REPRISE)"]**

*(The camera rolls.)*

**LINDA (AS HERSELF)**

It's a shame you're not open tonight. Christmas Eve would be a smash.

TED (AS JIM)

Who says we're not a smash?

*(TED sits down to fake-play the piano next to the tree. He clearly has no idea how to really play.)*

I have a new Christmas song I just finished writing the other night. And baby, my leading lady is right here.

LINDA (AS HERSELF)

If you insist.

TED (AS JIM)

I insist.

LINDA

*(Begins to sing.)*

I'M DREAMING OF A WHITE CHRISTMAS...

*(Music out. Then:)*

Sorry, can I have a moment?

DIRECTOR

Cut! Another moment? Darling, this is your seventeenth moment today.

LINDA

*(Holding back tears.)*

I'm so sorry.

TED

*(Hands her a hankie.)*

Here. Are you gonna be all right?

LINDA

No, it's all wrong Ted. It's not how it happened.

TED

Nobody else is gonna know that.

LINDA

But I know it. Jim was the one who started singing first. I wasn't sure of myself so he—

TED

They change the true story for the movies all the time.

## HOLIDAY INN 131

LINDA

You're right. Let's try it again.

TED

You sure?

LINDA

Mmm-hmm.

TED

*(Calls to the crew.)*

We're good to go again, guys.

FIRST A.D.

She's okay again!

P.A.

Wasn't she okay again before?

FIRST A.D.

Yeah, but then she wasn't. Now she is.

LINDA

I can hear you.

DIRECTOR

Remember, if you cry, the audience won't. So let's get into the scene without getting all blubbery, okay, darling?

FIRST A.D.

*Holiday Inn*, scene four, take eighteen!

CAMERAMAN

Rolling!

SOUND MAN

Speed!

P.A.

Snow machine!



**132 HOLIDAY INN****DIRECTOR**

Annnnd... action!

*(Music resumes under scene.)*

**LINDA (AS HERSELF)**

It's a shame you're not open tonight. Christmas Eve would be a smash.

**TED (AS JIM)**

Who says we're not a smash?

*(TED sits down to noodle on the piano next to the tree.)*

*(JIM slips in through a side stage door and watches them filming, amazed that LINDA is reenacting their first duet.)*

**TED (AS JIM) (Cont'd.)**

I have a new Christmas song I just finished writing the other night. And baby, my leading lady she's right here.

**LINDA (AS HERSELF)**

If you insist.

**TED (AS JIM)**

I insist.

**LINDA**

I'M DREAMING OF A WHITE CHRISTMAS

*(Starts to cross to her next camera mark.)*

JUST LIKE THE ONES I USED TO KNOW...

*(LINDA starts to cry. JIM starts to sing from off camera.)*

**TED & JIM**

WHERE THE TREE TOPS GLISTEN  
AND CHILDREN LISTEN

**JIM**

TO HEAR SLEIGH BELLS IN THE SNOW

**DIRECTOR**

Cut!



Vocal

- 3 -

4. Blue Skies

(WOMEN:)  
49 No - tic - ing the days hur - ry - ing by. When you're in love my how they fly. —

(MEN:)  
8 No - tic - ing the days hur - ry - ing by. When you're in love, my how they fly.

**Dance Break**

14  
53-66

Cl, Tbn.,  
Kbds, Vc, Bs  
67 *p cresc.* 68 *mp cresc.* 69 70

JIM: Anything marked show business goes into storage in the barn!

71 *p* 72 73 74

Kbd I,  
Cymb,  
Vc, Bs

JIM:

JIM: That goes in the bedroom.

75 76 77 78  
8 I should care if the wind blows east or west.

STANLEY: Which one?  
You've got fifteen!

JIM: Pick one!

79 80 81 82  
8 I should fret if the worst looks like the best.

JIM: Whoa, outside!

83 84 85 86  
8 I should mind if they say it can't be true.

**Colla Voce****A tempo**

87 88 89 90  
8 I should smile. That's ex - act - ly what I'll do.

**Safety (out any bar)**

JIM: Operator. Get me the Franklin Hotel in Omaha. Miss Lila Dixon.

Oh, she's not? Then take down this message. [GO ON] It should read as follows:

2 2  
91-92 93-94



## Vocal

- 4 -

## 4. Blue Skies

**JIM:**

95 Blue skies 96 smil - ing at me, 97 noth - ing but 98

**WOMEN:**

Blue blue skies. Noth - ing but blue skies.

**MEN:**

Blue blue skies. Noth - ing but blue skies.

99 blue skies 100 do I see. 101 102

Ah Noth - ing but blue skies do I see.

Ah Noth - ing but blue skies do I see.

103 Blue days 104 all of them 105 gone, 106 noth - ing but

Blue days all of them gone, noth - ing but

Blue days all of them gone, noth - ing but



## Vocal

- 5 -

## 4. Blue Skies

(JIM:)

107 blue skies, 108 noth - ing but 109 blue skies, 110 noth - ing but

(WOMEN:)

blue skies, noth - ing but blue skies, noth - ing but

(MEN:)

blue skies, noth - ing but blue skies, noth - ing but

111 blue skies 112 113 114 from now

blue skies from now


blue skies from now

115 on. 116 117 118

on.

on.

on.





## Scene Two

## Lila's Dressing Room, Backstage at the Cat's Meow - Immediately Following

*(JIM knocks on LILA's dressing room, ducks his head in.)*

JIM

Happy closing, honey!

LILA

I can't believe we're closing. It feels like we just opened.

JIM

Because we did. It was a one-night gig.

LILA

I wish we could find something more permanent, you know? I don't think I'll make it through another dry spell like the one in March.

JIM

Lila...

LILA

And April.

JIM

Lila...

LILA

And 1945...

JIM

Lila... You won't have to.

*(JIM is now down on one knee, holding out a ring. LILA sees and gasps.)*

Lila. It's been two years of laughter and song and love. Will you marry me?

LILA

Oh, Jim! This is so exciting. I always pictured a church wedding but if we could get Carnegie Hall the *Times* would cover it.

**14 HOLIDAY INN****JIM**

Well...

**LILA**

It won't be cheap. So you'll write a new show! New songs. A new booking with full houses every night.

**JIM**

I was actually thinking we could fill a house of our own. A real house. With a real family.

**LILA***(Looks at him, frozen.)*

Whose family?

*(JIM produces a deed from his pocket.)*

**JIM**

Lila, I finally did it. I bought a farm. With a farmhouse. In Connecticut.

**LILA**

Connecticut? We can't leave New York. We can't just up and leave.

**JIM**

But Lila, we promised each other that when the gigs dried up we'd get out of show business and live a normal life.

**LILA**

I've always wanted to be normal. After I'm famous.

**[MUSIC 3: "THE LITTLE THINGS IN LIFE"]**

**JIM**

Lila, we don't need all that...

**LILA**

Says who?

**JIM**

JUST A LITTLE ROOM OR TWO  
CAN MORE THAN DO  
A LITTLE MAN AND WIFE



**VOCAL****HOLIDAY INN****6****Heat Wave**

(TED, LILA, ENSEMBLE)

Music and Lyrics by Irving Berlin  
 Arranged by Sam Davis  
 and Bruce Pomahac  
 Orchestrated by Larry Blank

cue:

LOUISE: Pretty cute, huh?

JIM: Yes. I mean no. I mean she is. I mean, I have a fiancée.

LOUISE: A fiancée, huh? Where the heck is she? (MUSIC GO)

**Fanfare****ANNOUNCER:**

Ladies and gentleman,

the Turf Lounge is of Omaha  
 is proud to present...

...the red hot duo, Lila Dixon  
 and Ted Hanover!

**With a Latin flair!**

With a Latin flair!

**TED:**

A heat wave blew right in - to town last week.

She came from the is - land of Mar - ti - nique.

The can - can she danc - es will make you fry.

We're

**(TED:)**

The can - can is real - ly the rea - son why.



Vocal - 2 - 6. Heat Wave

(LILA:)

29 hav - ing a heat wave, 30 a tro - pi - cal heat wave. 31 The 32

33 temp - 'ra - ture's ris - ing it is - n't sur - pris - ing, she cer - tain - ly can 34 35 can - can. 36

JIM: So according to my plan we should see a fresh crop by October.

LOUISE: That's a little ambitious. What are...

37-40

... you planning to grow?

JIM: I thought I'd start with my favorite: bananas. (OUT)

LOUISE: We're gonna need a new plan. (to m. 45)

**Vamp (out any bar...then on to m. 45)**

41-44 (Orch) 45 TED: She

46 LILA: start-ed the heat wave 47 by let-ting her seat wave. 48 And 49

WOMEN:

Oh, she start-ed the heat wave. just by let-ting her seat wave,

(LILA:) 50 in such a way\_ that the cus - to - mers say\_ that she cer - tain - ly can\_ 51 52 can - can. 53

(WOMEN:)

she cer - tain - ly can\_ can - can.

"Circle"

54-59

60-63



Piano-Conductor

- 2 -

9. Nothing More to Say

Poco rall.

33 34 35 36

Gone are the pret - ty speech - es that you planned for your luck - y day.\_\_\_\_

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 33-36 contain a melody of eighth and quarter notes. The lyrics are 'Gone are the pret - ty speech - es that you planned for your luck - y day.\_\_\_\_'.

Colla Voce

A tempo

3

37 38 39 40-42

Fun - ny when you're left with noth - ing more to say.

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 37-39 contain a melody of eighth and quarter notes. Measure 40-42 is a triplet of eighth notes. The lyrics are 'Fun - ny when you're left with noth - ing more to say.'

Rit.



43 44 45 46 47 48

When your mo - ment comes to an end, what good is pre - tend - ing?

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 43-48 contain a melody of eighth and quarter notes. Measure 44 has a triplet of eighth notes. The lyrics are 'When your mo - ment comes to an end, what good is pre - tend - ing?'.

Poco rit.

49 50 51 52

Gone are the pret - ty speech - es that you planned for your luck - y day.\_\_\_\_

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 49-52 contain a melody of eighth and quarter notes. The lyrics are 'Gone are the pret - ty speech - es that you planned for your luck - y day.\_\_\_\_'.

Moving forward

53 54 55 56

Fun - ny when the words no long - er come your way.\_\_\_\_

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 53-56 contain a melody of eighth and quarter notes. The lyrics are 'Fun - ny when the words no long - er come your way.\_\_\_\_'.

Rall.

Con Moto

Molto rit.

57 58 59 60 61 62

Fun - ny when you're left with noth - ing more to say.\_\_\_\_

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). Measures 57-62 contain a melody of eighth and quarter notes. The lyrics are 'Fun - ny when you're left with noth - ing more to say.\_\_\_\_'.

Applause Segue to #9A

DANNY

I can't find Linda anywhere and you're on in a minute and fifty-seven seconds.

TED

So hold the curtain!

DANNY

The producers from Hollywood aren't going to wait around all night.

TED

But I rehearsed a double-act.

DANNY

Improvise!

*(TED turns around, just as CHARLIE bumps into him with a bin marked FIREWORKS.)*

TED

Hey, kid. You're too young to be playing with fireworks.

CHARLIE

You're too old to be playing with fireworks.

*(TED grabs the fireworks.)*

### The Barn

*(LINDA paces frantically. But then the latch flies open.)*

LINDA

Oh thank god—

*(LINDA rushes out as LILA enters.)*

LILA

Is this the stage door for the Holiday Inn?

LINDA

*(Stops when she sees who it is.)*

You're Ted Hanover's old dancing partner.



LILA

Old?

LINDA

Former.

LILA

Former.

LINDA

I thought you were living in Texas. With a millionaire.

LILA

Yeah, turns out he didn't own millions, he owed them. Anyhow. Ted and I are dancing at the Inn tonight. A couple of Hollywood producers are here to consider us for pictures.

LINDA

I thought Ted had a new partner?

LILA

Oh, she won't be there tonight.

LINDA

I was told she would be dancing tonight. I work at the Inn.

LILA

Waitress?

LINDA

*(Beat.)*

Yes.

LILA

I know your boss Jim Hardy quite well...quite well.

LINDA

Is he the one who invited you out here tonight?

LILA

Who else?



LINDA

I see. Listen, you're late for the show already, just go through the back door right over there, you can't miss it.

*(LINDA points her to the back of the barn. LILA follows.)*

LILA

Where? Here?

LINDA

Yes, take a left when you see Bessie.

LILA

Thank you.

*(LILA heads into the dark as LINDA slams the door shut. "MOOOOOOOO.")*

LILA

Ahhhh!

Holiday Inn (Outdoor Stage)

**[MUSIC 22: "LET'S SAY IT WITH FIRECRACKERS"]**

*(TED emerges on stage, alone.)*

TED

WE'RE (SINGING A S—)  
I'M SINGING A SONG OF FREEDOM

*(TED looks over to an empty spotlight where LINDA should be singing and dancing her part. He compensates by improvising an entire solo tap routine, throwing firecrackers with each step to fill in for her taps. [NOTE: On Broadway, the snap and spark of each pop were created by a special effect. Live poppers are not recommended. Choreographers should work with designers in advance to ensure a safe dance for all.])*

*(As the dance reaches a fever pitch, LINDA finally rushes on stage in her costume and joins TED.)*

LINDA

WE'RE SINGING A SONG OF FREEDOM  
FOR ALL PEOPLE WHO CRY OUT TO BE FREE



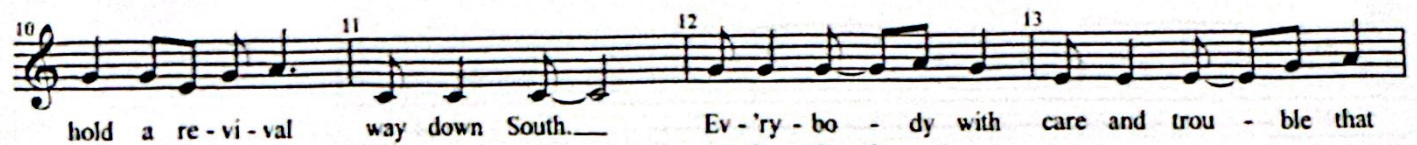
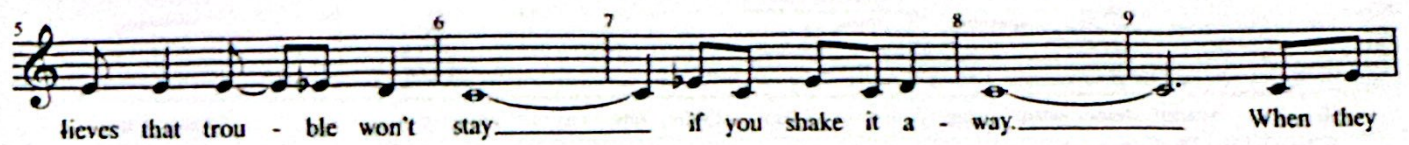
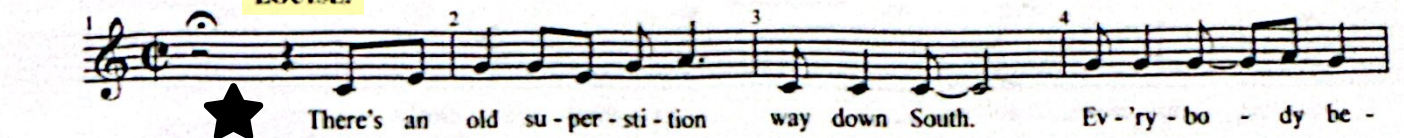
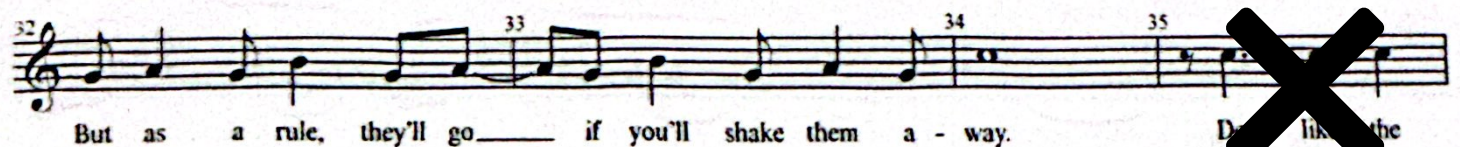
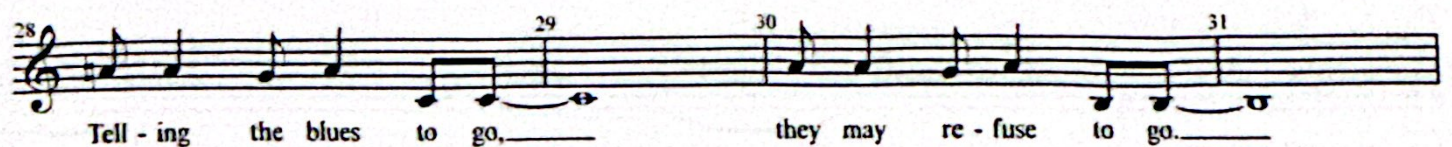
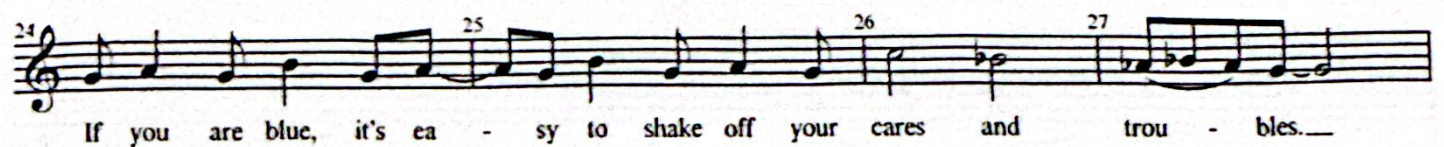
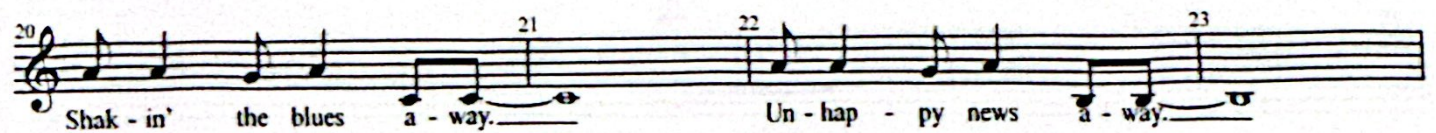
**VOCAL****HOLIDAY INN****10****Shaking the Blues Away**

(LOUISE, JIM, ENSEMBLE)

Music and Lyrics by Irving Berlin  
Arranged by Sam Davis  
Orchestrated by Larry Blank**cue:**

LOUISE: I figured you were in need of a little musical medication.

DAPHNE: So we're here to fill the prescription. (GO)

**Freely, not too slow****LOUISE:****Rit.****Fast and swinging**



**126 HOLIDAY INN****Scene Nine**  
**Holiday Inn (Living Room) - Thanksgiving 1947**

*(The Inn is closed and in disarray. There hasn't been a show in months. JIM is at the table wrapped in a blanket, sulking. The radio blares.)*

**RADIO V.O.**

Coming to you live from the star-studded hills of Hollywood, California, the KRLA Thanksgiving Extravaganza presents Ted Hanover and his new co-star, Linda Mason, who are about to start shooting their first picture, *Holiday Inn* for Universal. Linda, what are you most...

*(JIM turns off the radio. The phone rings. JIM pointedly doesn't answer it. LOUISE enters from upstairs to pick up the phone...)*

**LOUISE**

*(Into phone.)*

Holiday Inn. No, ma'am, sorry to say there's no Thanksgiving show.

*(To JIM.)*

She wants to know are we having a Christmas show?

**JIM**

No.

**LOUISE**

*(Into phone.)*

No.

*(To JIM.)*

New Year's?

**JIM**

No.

**LOUISE**

*(Into phone.)*

No.

*(To JIM.)*

Are we closed for good?

*(JIM shrugs.)*



Piano-Conductor

- 2 -

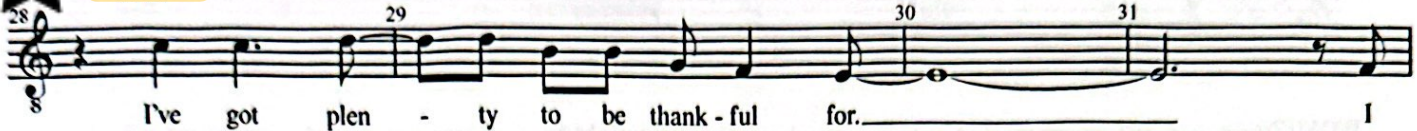
8. Plenty to Be Thankful For

Cavalcade, with Ted Hanover and Lila Dixon, brought to you by Optrix Eye Lotion and Benzel Sinus Spray.

3

Relief you'll be thankful  
for! [GO ON]**A tempo**

COUNT OFF: 1 2

Dr Solo  
(ad lib)**TED:**

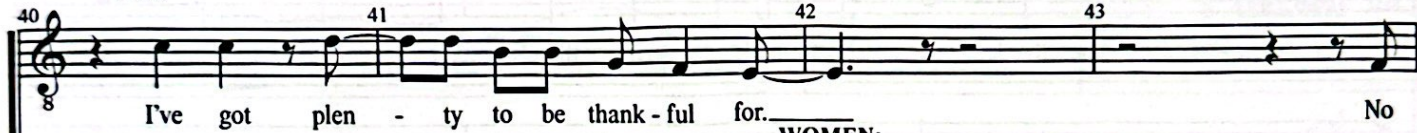
I've got plen - ty to be thank - ful for. I



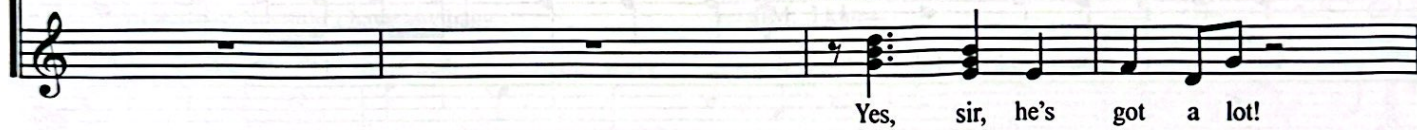
have - n't got a great big yacht to sail from shore to shore. Still,



I've got plen - ty to be thank - ful for.

**TED:**

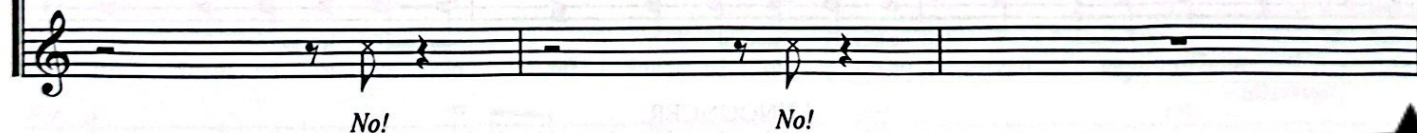
I've got plen - ty to be thank - ful for. No

**WOMEN:**

Yes, sir, he's got a lot!



pri - vate car, no ca - vi - ar, no car - pet on my floor.



No!

No!



plen - ty to be thank - ful for.



Oh, no! But he has got plen - ty to be thank - ful for.



(JIM enters, surprising TED and joining him as LINDA's "Easter date" in the number.)

**TED & JIM**

I COULD HARDLY WAIT  
TO KEEP OUR DATE  
THIS LOVELY EASTER MORNING

**LINDA**

AND MY HEART BEAT FAST  
AS I CAME THROUGH THE DOOR  
FOR IN MY EASTER BONNET  
WITH ALL THE FRILLS UPON IT  
I'LL BE THE GRANDEST LADY  
IN THE EASTER PARADE

**DANCERS (FULL ENSEMBLE)**

OOH...  
OOH...  
AAH...

**JIM & TED**

OH I COULD WRITE A SONNET

OH I COULD WRITE A SONNET

**JIM, TED & LINDA**

ABOUT YOUR (MY) EASTER BONNET  
AND OF THE GIRL I'M (YOU'RE)  
TAKING TO THE EASTER PARADE  
TO THE EASTER PARADE

AND YOUR EASTER BONNET  
AND OF THE GIRL I'M  
TAKING TO THE EASTER PARADE  
AAH

**[MUSIC 20A: "EASTER PLAYOFF"]**

### Holiday Inn (Backstage)

(DANNY enters looking for TED, who appears in his post-show garb, towel around his neck.)

**DANNY**

Teddy! Teddy!

**TED**

Danny, you made it!

**DANNY**

Barely. I'm feeling a little out of place here. I think I just got stung by a wasp.

(Beat.)

All right, let's do this quick. I want to get the hell out of here. You were right about Linda Mason.

**TED**

I told you!



**110 HOLIDAY INN****DANNY**

She's a natural. The two of you are perfect together boychik.

**TED**

I know!

**DANNY**

The timing couldn't be better. The studio wants you in Hollywood next week for that screen test!

**TED**

That's great! There's just one problem. Linda won't go to Hollywood.

**DANNY**

Why the hell not?

**TED**

She's in love with Jim.

**DANNY**

What is it with you and Jim's girls? Is this a...thing for you?

**TED**

It's a thing for Jim. He never wants them to leave.

**DANNY**

What does Linda want to do?

**TED**

Apparently, she likes it here.

**DANNY**

That's what makes her so perfect. She's fresh. She's real. Just what Hollywood loves to turn to plastic.

**TED**

But she'll never leave Holiday Inn for Hollywood.

DANNY

*(An idea.)*

Then let's bring Hollywood to Holiday Inn.

*(TED leans in as DANNY concocts a new plan...)*