

THE JOKE'S ON YOU

An original musical comedy.

Book and lyrics by James C. Main, Edward Atwater, and Arthur M. Mellor

Music by Arthur M. Mellor

ACT I

Scene 1. Pancake Flats, Kansas; Street scene; Extras milling around stage rear; enter boy stage right and girl stage left.

BOY: Good morning, Sadie!

GIRL: Howdy, Li'l Abner! (Boy and girl join crowd at stage rear. Enter Corny Fritter and Flo from stage left. Flo joins crowd at rear.)

CORNY: Mornin', everybody!

ALL: Mornin', Corny! (etc.)

SORNY: Sure is a nice day!

Song; IT'S A LOVELY DAY IN PANCAKE FLATS Solo by Corny Fritter with Chorus.

CORNY: It's a lovely day in Pancake Flats,
The birds are flying high;
Ladies and gents, please remove your hats,
Throw them into the sky!

It's a lovely day in Pancake Flats,
The clouds are white as snow;
The sun is drying up the dew,
And I'm with my best gal, Flo.

CHORUS: It's a lovely day in Pancake Flats,
And this is our day off;
Tonight is the barnyard dance,
The one up by the loft. (Enter Metro G. Mayor.)

It's a lovely day in Pancake Flats,
There's a picnic lunch today.
There'll be lots of corn on the cob,
So let's all shout hooray! Hooray!

CORNY: It's a lovely day in Pancake Flats,
Let's step out for a stroll;
And we'll take our fishing poles along
Down to the swimming hole.

There'll be eating, swimming, fun for all,
It's a grand time for romance;
Let's go, folks, and have a spree
Before the barnyard dance.

CHORUS: It's a lovely day in Pancake Flats,
The birds are flying high;
Ladies and gents, please remove your hats,
Throw them into the sky!

It's a lovely day in Pancake Flats,
The clouds are white as snow;
The sun is drying up the dew,
And the temperature is low. (Metro steps up
to Corny in stage center.)

METRO: I beg your pardon, sir. I don't suppose you've heard of me, but I'm Metro G. Mayor, you know, the one who roars before every movie. (Roar.) I'm a Hollywood producer, and I'm looking for a new face.

CORNY: Well, I don't think you're that bad-looking.

METRO: No, that's not what I mean. I'm looking for a new actor. When I heard you singing, I knew you were the one for my new extravaganza, A Winter Place. You'll play opposite Cynthia Wynthrop,

CORNY: Me next to the real Cynthia Wynthrop? Hot dog!

METRO: Yes. As a matter of fact, I discovered her too. In short,

Song: THE DISCOVERY SONG Solo by Metro G. Mayer

METRO: Greta Garbo and Helen Hayes
Were my best in their days;
But now with the coming of a brand new age
I'm forced to turn to the popular rage.

Refrain: That's why I need you,
Yes, indeed I do,
To come to Hollywood,
And do the films some good.

Since Gregory Peck is out of place
We need some one with a brand new face;
Since Tyrone Power took a mort,
We need some one to hold the fort.

Refrain.

When Scott Brady was shooting up the plain
I viewed the flicks with great disdain.
When Charlie Chaplin clowned around
That's the time they turned to sound.

Refrain.

When Rudy Valey sang a score
There never were complaints of bore;
But as other movies were made,
The great Valey began to fade.

Refrain.

When Marlene Dietrich was the fad
And all the villians were really bad,
There romantic movies began,
And now I've found the perfect man.

Refrain.

How fast can you pack your bags so that we can leave
for California?

CORNY: Aw, shucks, M.G., I ain't got no clothes but the
ones I'm wearing.

Curtain

Scene 2. M.G.M.'s office in Holly wood; House scene;
Onstage are Corny Frittor, Metro G. Mayor, and Noel, his
secretary.

METRO: The first thing we must discuss is your renovation.
You were brought here to play the part of a romantic hero.
However, with your name and accent, you won't go far.
Let's discuss your new first name first, so to speak.
Something like Jim, that sounds rather masculine. No, no,
perhaps Jock. No, Jack, that's it. Now for your last
name, something fit for a star. Hm. That's it, Starr.
That's a rather stellar name.

JACK: I thought I was supposed to be a man.

METRO: What do you mean?

JACK: You can't call me Stella.

METRO: Yes, and speaking of accents, can you speak in a
more refined manner?

JACK: (With no accent) You mean like this?

METRO: Well, you are a good actor, aren't you?

JACK: No. Actually I speak like this all the time. We just

put on our accents to fool the tourists back home.

4

METRO: Now I know I can use you, so let's get back to business. About your contract, as I told you in Pancake Flats, you'll be co-starring with Cynthia Wynthrop.

NOEL: Louella Parsons says she's not really a blond.

METRO: Quiet, Noel, when I want your advice, I'll give it to you. Cynthia is in the reception room. We can discuss your contracts together. Noel, please get Miss Wynthrop.

NOEL: Yes, sir. (Noel leaves stage right, returns with Cynthia Wynthrop. Cynthia stands by desk.)

CYNTHIA: Hello, M.G., darling.

METRO: Hello, Cynthia. I'd like you to meet your new leading man, Jack Starr.

CYNTHIA: How do you do, darling. (She kisses Jack on forehead.) It's so nice to meet you.

JACK: It's rather nice to meet you also, Miss Wynthrop.

CYNTHIA: (Sitting down.) Please, darling, to you it's Cynthia.

METRO: Now that you two have met, let's get on with the business. Cynthia, you will play Doris, and Jack, you will play Alec in my new romantic drama, A Winter Place. You can just sign here; everything's in order. Noel will send you your shooting assignments.

JACK: (With accent) Sounds like an assassin.

METRO: What, Jack?

JACK: (without accent) I need an anacin.

METRO: Aren't you feeling well?

JACK: I'm feeling fine. I just heard that it was the thing to do in Hollywood in the morning.

METRO: I see. Here, sign on the dotted line. (He hands Jack and Cynthia their contracts. Cynthia signs hers.)

JACK: Which name should I use?

METRO: Your real one, of course. (Jack starts to sign Corny Fritter.) No, no, now Jack Starr is your real name. (Jack signs Jack Starr.) O.K., Cynthia, thanks a lot. We'll see you later.

CYNTHIA: Right, M.G. Goodbye, Jack. (She exits stage right.)

JACK: She's a good-looking girl. And awfully nice, too.

METRO: Come back to earth, Jack. I want you to meet some of my other discoveries. Noel, go get the leading men and ladies in the other three movies I'm making. (Noel

leaves stage right and returns with Buster Crebbe, 5
Jane Oop, Rock Pebble, Brenda Gee, Tom Mex, Dale Ovens,
and Gabby Hawes, all in movie costumes. They line up in
stage center.) People, I want you to meet Jack Starr, my
new discovery, who is going to play Alec in A Winter Place.
Jack, this is Buster Crebbe. He's starring in our
current film, The Ape and I, you know, one of those spine-
tingling jungle movies.

BUSTER: Hi, Jack.

METRO: And Jane Oop.

JACK: Hello, Jane.

JANE: How do you do, Jack?

METRO: This is Rock Pebble, who plays the King of Swing in
our new rock and roller, Sing Me the Blues Or I'll Die
In My Shoes.

ROCK: Hiya, Jack.

JACK: Hello, Rock.

METRO: And Brenda Gee, Tom Mex, Dale Ovens, and Gabby Hawes.

(pointing) Tom, Dale, and Gabby are in the shooting of
our new adult western, Custer's First Stand.

ALL: Hi, Jack! (etc.)

JACK: Hello, everybody.

METRO: Noel will send you your assignments and we'll
start shooting Monday.

ALL: O.K., M.G. (etc.) All but Metro and Jack exit stage
right.)

METRO: It's about lunchtime for me. Care to join me, Jack?

JACK: No, thanks, M.G. If you don't mind, I'll stay here
and look at these pictures.

METRO: O.K., Jack. See you later. (Exit stage right. Jack
looks at the pictures on the walls. He turns to the
audience and steps into the spotlight. All lights off
except spot.)

JACK: Cynthia. I' can't get her out of my mind.

Song: CYNTHIA Solo by Jack Starr

Cynthia, I'm lost in a world of mist

Ever since that first kiss

That you gave to me.

Cynthia, with the bewitching eyes

And all your tender sighs,

For someone like me.

Cynthia, I'll love you till the day I die,
Till the sea climbs to the sky,
I'm yours to then, now and ever,
Cynthia, I've prayed the whole day through
Hoping our love is true
For you and for me.

Cynthia, I'll love you till the day I die,
Till the sea climbs to the sky,
I'm yours to then, now and ever,
Cynthia, I'm lost in a world of mist
Ever since that first kiss
That you gave to me.

Cynthia, I love you so.

Curtain

ACT II

Scene 1. Western set of M.G.M. Studios. Metro sitting beside right tormentor. Curtains; desert; campfire.

METRO: Alright, let's get this show rolling. Campfire scene, take four, Custer's First Stand. Actors ready? Dale? Gabby? O.K., lights camera, action. (Roar) (Dale Ovens, Gabby Hawes, and extras ~~enter stage right~~ and settle around campfire stage center.)

EXTRA I: What a long day! My feet is aching!

EXTRA II: Yea, this is our eight day out; I wanna be getting back to the bunk.

DALE: Daddy, do you think we'll ever find Custer? He's been out looking for Injuns for two weeks now.

GABBY: Don't worry, little darling. We'll find him. He can't be far from here. After all, you can hear those Injuns rampaging. (War whoops heard off stage.)

DALE: Oh Daddy, Custer might be hurt. Can't we do anything?

GABBY: You know very well that we're doing everything possible. Why not hit the hay so's we can get an early start in the morning?

DALE: But Daddy, I can't sleep. (Coyote cry) What's that? Why what is this? I'm so nervous. I just don't know what's the matter.

GABBY: NOW, dear, just because this is an adult western, we

mustn't get neurotic.

METRO: (aside) Arthur, cut that line before printing.

GABBY: But wait! Is that thunder I hear? No! It's a horse!
Could it be?

DALE: It is, Daddy! It is General Custer! I can tell by
the horse hair on his hat! General, general, are you
alright? (Enter Buster Crebbe dressed in leopard skin.)

BUSTER: Ugh! How are you? You Dale, me ~~Tarzan~~ Custer.

(Typical Tarzan scream. Dale, Gabby, and extras look be-
fuddled but continue.)

DALE: Are you alright? Are you alright?

BUSTER: Me fine, except for a few elephant bites.

METRO: Arthur, let me see that script. Let's go! Continue!

DALE: I'm so glad you're well. I was so worried.

Song: COMING BACK Duet by Dale Ovens and ~~Gabby Hawes~~ ^{Buster Crebbe}.

DALE: I thought that you would not come back,
I thought that you would not come back.

But now that you are here,

I do see you so clear,

So please take that arrow from your back.

BUSTER: Oh, cowgirl, me come back to you,

Yes, cowgirl, me come back to you.

But now that we are here,

And you're so full of cheer,

Why not go back to your nom in Timbucktoo.

DALE: Why do you treat your gal so bad?

Why do you treat your gal so bad?

But now that you are here

~~Take~~ the nyin-nyin from your ear,

And please remove the arrow from your head.

BUSTER: Yes, cowgirl, me treat you so bad,

Yes, cowgirl, me treat you so bad.

But now that we are here,

And you seem so full of cheer,

Why not go back to your Mom and to your Dad?

BOTH: But I think we can get along,

But I think we can get along.

With just a little dough

We will quarrel no more