

George M!

George

GEORGE

(Enter S.L. in front of SHOW DROP)

....Turned the corner of Broadway and 43rd the other day, kid yells out, Hey Frankie, there goes the man who owns Broadway. So I turned around to see who he meant and you know what? It was me. And you know what else....

(Cat swallowing canary)

He was right. Old Georgie's up there now. Climbed on board, picked a window seat. Now I've got me eye on a private car...

(SHOW CURTAIN goes up. S.R. is COHAN-HARRIS office. S.L. FAY TEMPLETON APARTMENT)

....Why not? Check the league I'm batting with now. The geezer with the roll of bills is none other than the mayor of this fair city, Norbert T. Hatry himself. Pilot fish swimming around him include Chief Alderman Haley, economical fella, never buys a whole pair of gloves, doesn't have to, one hand's always in someone's pocket. That's hizzoner T.J. Anspacher mooching the cigars. Very distinguished gentleman. Only living U.S. Justice still on parole. And last but not least our own Congressman W. F. Burkhardt Jr. running for his sixth straight term on the....

(BURKHARDT throws down a shot)

Prohibition ticket. Why are they here?, To give a little glitter to my latest enterprise. Going to be a Broadway producer and give Ziegfeld and Frohman a run for their money. Got me Sam H. Harris for a partner and from now on....Cohan presents Cohan!

George M!

GEORGE

(As ALBEE starts off right)

~~Albee, Albee, Albee~~ You're going to want this act some day and I just want you to know the Four Cohans will never play any theatre of yours as long as we're in this business....

(ALBEE exits, slams door. GEORGE shouts after him)

And there's no use pleading, I won't change my mind.

(Then turning back to family)

Imagine us....in Poughkeepsie!

JERRY

(Putting cane on chair and sitting)

It's a lot closer to New York than we are now.

GEORGE

(Crosses to JERRY)

Closer isn't enough, Pop! We've been on our way to New York for twelve years. I want to get there!

JERRY

So do I! And your mother. But just because we want a thing doesn't mean we can have it.

GEORGE

Why not, Pop? If someone's good enough, and I'm good enough, why not?

I can't lie, Pop, you didn't teach me how. I'm Georgie, and I think I'm great and if that makes me a fresh punk okay I'm a punk but I'm going up there, Pop, and no Albee or anyone else is gonna stop me!

JERRY

(As HE exits)

I hope so, Georgie. I hope so.

George
+
Jerry

Behman
+
George

George M!
FIFTH BANK

1-7-29

BEHMAN

(Enter up S.L.)

Yeah, kid.

GEORGE

Just wanted to say so long, Mr. Behman. Moving up!

BEHMAN

What up? You got fifty-two weeks a year guaranteed with me!

GEORGE

Fifty-two weeks a year but only fifteen minutes a night! And that's just not enough. I want the full time, Mr. Behman. Eight-thirty to eleven.

BEHMAN

George, I'll level with you. Eight-thirty to eleven is musical comedy, meaning Broadway, and I ain't sure you're ready yet. Fall on that street, kid, and the whole country hears the crash. You won't get a vaudeville booking for ten years.

GEORGE

Who says I'm gonna fall?

BEHMAN

Bigger boys than you have, Georgie. Look, why don't you take your time, get a little more experience, play another year or two of vaudeville before you risk it. I'm saying this for your own good, kid.

GEORGE

(As HE starts up stairs)

So long, Mr. Behman.

BEHMAN

Okay, Georgie, have it your own way. But make that goodbye. I don't keep no lights burning in the window.

GEORGE

Goodbye, Mr. Behman.

BEHMAN

Hey kid!

GEORGE

Yeah, Behman.

BEHMAN

....one last thought. You got a thing about you, a way with people, rubs 'em the wrong way kinda'. You may not mean no harm but some people ain't gonna like you, Georgie....

ETHEL

George M!

ETHEL

There are organizations to deal with people like you -- The Police -- The Law Courts -- The Benevolent Protective Order of....
(HE kisses her)

I will accept you as a potential suitor but I must warn you that I'm the sort of girl who wants a boy to meet me properly first, then go walking, then dancing, then hold my hand, then my waist, then kiss me, propose, march down the aisle, put a ring on my finger, give me a dozen American Beauty Roses and carry me across the threshold!

George M!

AGNES

Mr. Cohan, I didn't see you....

GEORGE

What do you mean by leaving the party early?

AGNES

I'd hardly call two in the morning early. I'm tired, we've got two shows tomorrow, so I thought I'd go home.

GEORGE

Which way?

AGNES

Three blocks uptown.

GEORGE

You got company.

(THEY start walking)

Look, Miss Worcester, Mass., you're a sensible girl, tell me something. What's wrong with people?

AGNES

People?

GEORGE

All of 'em! You love 'em, trust 'em, give 'em everything you've got....And they walk out on you!

(Before SHE can answer)

....Aah, I don't even know why I'm asking. I've known about people for years. They come and they go, they crowd you when you don't want 'em and they're never there when you do.

AGNES

They must have something to recommend them, Mr. Cohan. Not many of us seem to be able to do without them.

GEORGE

Look, don't give me that Tin Pan Alley mularkey! It's great for second act ballads but that's it! Kid, when I was five they stuck a fiddle in my hand and I went out there and played.... And there was just me and those lights and that stage...And it was enough!

AGNES

And now?

GEORGE

It's still enough! Look....

(And HE points to glow of Times Square lights behind them)

....Lights! Broadway! Those lights are always there! You can depend on them!

AGNES

And if someday you look up and they aren't?

1

Gives
+
George
Pg. 1

Agnes
&
George
Pg. 2

George M!

GEORGE

Kid, that day's never gonna come. With what I got in me...
(A vow)
....That day's never gonna come.

AGNES

Well, this is it, Mr. Cohan.

GEORGE

Hah?

AGNES

Home. Where I live. Thanks for the company and I hope
you're right about....
(Pointing to sky)
....That.

GEORGE

Hey, wait a minute! You can't walk out on an argument like
that, I've still got lots to say! How about lunch tomorrow?

AGNES

It's not a very good idea, Mr. Cohan. I wouldn't want us to
get too friendly. I'm people. I might let you down.

GEORGE

I'll take the chance. Pick you up at noon. And that name is....

AGNES

Miss Worcester, Mass.
(MUSIC starts)
Goodnight, Mr. Cohan.

(And she is gone S.R. GEORGE smiles)

GEORGE

Good night, kid....

GEORGE M!

GEORGE

(HE stops, MUSIC continues)
....What did you say?

JOSIE

I'm getting married, George. Fred Niblo has asked me to marry him and I've accepted.

GEORGE

(After a moment)
Wonderful. Great!

(MUSIC stops)
What did you think I was going to do....Forbid it?
(MUSIC continues underscoring)

JERRY

There's more, George. Fred's on the road a lot and naturally Josie will want to be with him so....

GEORGE

Wait a minute. What do you mean, be with him?

JOSIE

Travel with him, George. Go wherever he goes.

GEORGE

But what about the act? The Four Cohans?

NELLIE

She's leaving it, George.

JOSIE

I'm sorry, Georgie, I....

GEORGE

(You're sorry? You take twenty-five years and throw it away and you say you're sorry! Look, Josie, I put my whole life into the act and you've got no right to walk out on it just like that!)

Josie

+

(George
Jerry)