"THERE'S NO BUSINESS LIKE SHOW BUSINESS"

A Twentieth Century-Fox

CINeMASCOPE

Production
FROM: 20th Century-Fox Film Corp.
444 West 56th Street,
New York, N.Y.

VITAL STATISTICS

ON

Irving Berlin's

"THERE'S NO BUSINESS LIKE SHOW BUSINESS"

In setting up production plans for Irving Berlin's There's No Business Like Show Business producer Sol. C. Siegel made up the following whopping recipe:

Take five million dollars; add the musical genius of Irving Berlin with 23 of his songs -- six of them brand new; mix with the directorial talent of Walter Lang; stir in the choreography created by Robert Alton.

"Simmer with a cast composed of Marilyn Monroe, Dan Dailey, Ethel Merman, Johnnie Ray, Donald O'Connor, Mitzi Gaynor; sprinkle gently with the cinematographic magic of academy award winning cameraman Leon Shamroy; season with costumes designed by Miles White and William Travilla and serve on the huge Cinemascope screen."

It took a year before Producer Siegel could get all these ingredients together, but viewers of rushes thus far on "There's No Business Like Show Business" unanimously agree that the time was well worth the waiting.

The personnel alone in "Show Business" stamps the picture far above the ordinary. Imagine a Broadway show with such born-in-vaudeville veterans as Ethel Merman, Dan Dailey, Donald O'Connor, Mitzi Gaynor and Johnny Ray. Then add Marilyn Monroe--it couldn't miss.

In addition to the superlative cast there is Director Lang, recovered from an illness that forced the year's postponement, but still reaping praise for such musical successes as "Call Me Madam" and "With a Song in My Heart."

Added to the other plus factors of the technical and production aspects of the picture it is easy to see why Producer Siegel could assure 20th Century Fox that a budget of five million dollars, largest ever spent on a musical, was a wise investment.

THE STORY

The story of "There's No Business Like Show Business" centers around Terrance and Molly Donahue, a married team of vaudeville hoffers who intrain their three children, Steve, Katy and Tim, with a love of show business.

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Despite Molly's insistence that the kids go to a private school, Tim leads them in numerous "breakouts" and, urged by the head of the institution, the kids are allowed to stay with their parents, seen up show business and learning the routines of their dancing mother and father.

In time, Tim, Steve and Katy grow up and become parts of the "Five Donahues," one of the top acts in vaudeville, but the act is reduced by one when sensitive Steve quits to become a priest.

Tim falls hard for ex-cigarette girl Vickia Parker, who uses him on her climb to the top, but because of an important costume fitting with her producer she breaks an important date with Tim.

Vickie breaks the date the night before she is to star in a new revue with Tim and Katy featured on the bill. Tim, drunk and on a date with a chorus girl, winds up in the hospital and Molly goes on with Katy.

Tim, after telling Terrance he doesn't go for this "on with the show" business, disappears from the hospital and a short time later Terrance, feeling he's a has-been and looking for Tim, also disappears.

The Family finally is reunited at an actor's benefit with Tim in the Navy, Steve an army chaplain and Terry returned from his search for Tim. Together the Five Donahues, with Vickie, sing "Alexander's Ragtime Band," and "There's No Business Like Show Business."

THE PRODUCTION

Because of the abundance of theatrical talent in "There's No Business Like Show Business" the company has been known around the 20th Century Fox lot as "The Happy Company."

Every day on the set Dan Dailey, Ethel Merman, Donald O'Connor, Mitzi Gaynor and Johnnie Ray carry on off-take by-play that has the technical crew in stitches.

Not at all funny, however, has been the siege of flu that so far has bitten six members of the cast. Mitzi Gaynor was out one week with the bug; Marilyn Monroe missed three days because of it. Johnnie Ray, Donald O'Connor and supporting players Lee Patrick and Charlotte Austin also were stricken with the virus.

So lavish are the production numbers in the picture that the finale scene alone, shot on a replica of the old Hippodrome Theatre, cost $200,000. Another spectacular production number is the "Anything You Can Do I Can Do Better" bit on a full scale replica of a Miami Night Club.

In "There's No Business Like Show Business" Marilyn Monroe runs the gamut of clothes from a ballet-type cigarette girl costume to a spectacular gown of strategically-places sequins over net on crepe nude. Mitzi Gaynor’s and Ethel Merman's wardrobes are no less lavish and eye-pleasing.
TECHNICAL CREDITS

The CinemaScope camera direction is under the supervision of three-time Academy-Award winning cinemaphotographer Leon Shamroy. Art Direction was by Lyle Wheeler and John DeCuir. Wardrobe was under the direction of Charles LeMaire with costumes designed by Miles White. Marilyn Monroe's costumes were designed by William Travillia. Robert Alton handled the choreography. Makeup artist was Ben Nye. Hair Stylists, Helen Turpin and Gladys Rasmussen; set directions, Walter Scott; Unit Manager, Gaston Glass and Assistant Director, Ad Schaumer.
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SYNOPSIS

of

IRVING BERLIN'S

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Atmospheric show business shots, ranging from burlesque to drama
and opera, from an Ice Capades number to vaudeville acrobats, fade into
one of Irving Berlin (IRVING BERLIN) seated at his famous little up-
right piano. The composer stops playing "Remember" to point out that
there's another side to show business besides its great stars, acts and
spectacles—great heart. Then he tells the story of a pair of typical
vaudevillians, THE DONAHUES.

Dissolving to Molly (ETHEL MERMAN) and Terence Donahue (DAN DAILY)
on the Adelphi Stage in 1919, where they're doing a fast version of
"When That Midnight Choo Choo Leaves For Alabam'," in which their two-
year-old son, Steve (JOHNNY POTTER) joins them. By 1923, doing "A
Simple Melody" at the Pittsburgh Theatre, the Donohues are five, with
six-year-old Steve (JIMMY BAIRD), joined by four-year-old Katy (MIMI
GIBSON) and two-year-old Tim (NEAL MCCASKILL).

Surrounded by children, luggage and bundles, waiting for a late
train to their next booking, Molly protests, obviously for the umpteenth
time, that this is no way to bring up kids, who ought to be in school
getting a real education. Terry points out that Molly has done all
right though she never got past the sixth grade. An argument about
welfare workers is interrupted when Terry's chronic wandering eye
spots a pretty girl. Molly kills any embryo flirtation quickly by asking
"Father" to fetch a diaper—in a sweet voice the top gallery couldn't
miss. The arrival of the train stops further argument. Eventually,
Molly wins out and the youngsters are entered in St. Michael's School.

The Donahues keep on the road, with Molly's wits one step ahead of
Terry's discerning eye for cuties. When he devises a number for himself
and eight beautiful blondes, Molly dons a wig, becomes the ninth blonde
on stage to keep her eyes on Terry, while singing "A Pretty Girl Is
Like A Melody." That ended that act.

Meanwhile, at St. Michael's, little Tim leads Steve and Katy
furtively out of the school, but the kids are caught by kindly Father
Dineen (RHYS WILLIAMS). That's when the Donahues, now at the Rochester
Theatre doing the "Call Me Up Some Rainy Afternoon" number get Father
Dineen's wire, leave right after the show for the school.

Molly is afraid the Father wants to expel the youngsters as too
dumb, but the gentle priest quickly dispels that notion, points out the
children tried twice to run away because they missed their parents and
the theatrical life. The Donahues had just put a down payment on a
house in New Jersey, and take the kids to their first real home. The
next day comes the 1929 stock market collapse. Theatres all over the
country dumped vaudeville and switched to pictures. To keep their

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and keep from starving, Molly desperately takes a job singing radio commercials, Terry winds up a country fair midway, singing "You'd Be Surprised." They try everything, including a flop fling in stock musical comedy.

Eventually, with the now grown-up Steve (JOHNNIE RAY), Kay (MITZI GAYNOR), and Tim (DONALD O'CONNOR), the FIVE DONAHUES finally hit the top, headliners in a New York Hippodrome extravaganza, in which their hit number is "Alexander's Ragtime Band." Tim obviously inherited his father's wondering eyes, and when he spots Lillian Sawyer (ROBIN RAYMOND), a blonde cutie obviously five years his senior, Molly worriedly asks Terry if he's ever had a talk with Tim about girls. Terry facetiously answers: "A few times, but he couldn't give me any phone numbers," and Molly disgustedly gives up.

Meanwhile, another pretty chorine, Lorna (CHARLOTTE AUSTIN) persuades Katy to join her in a date with two college boys. When Molly and Terry get ready to take their brood for an after-show dinner, they find Tim and Katy gone, and Steve, the quiet, sensitive one of the family, off for a lonely walk.

Katy and her Harvard date wind up at Gallagher's Roof, where Katy does a neat job of avoiding both the drinks and arms of the Harvard wolf. About this time, Tim and Lillian enter the same nightspot, and when Tim tries to check his hat, his roving eyes settle delightedly on the hat-check girl, a blonde beauty named Victoria Hoffman (MARILYN MONROE), whose figure, in short black outfit and long silk stockings, is staggering. But Tim is even more staggered by the pear-shaped tones and strictly-from-drama-school accent she affects. He learns she's working strictly for eats and to pay for singing and drama lessons, gets nowhere when he tries to get her phone number.

Tim's cajolery is cut short when Eddie Duggan (FRANK MCHUGH), Vicky's agent, comes in with the news that the great Lew Harris (RICHARD EATHAM) is coming to hear Vicky, who gets the cigarette girl, Helen to take over at the checking stand. Eddie has brought the dress he's rented for Vicky, who assures him that both the club manager, Mr. Gallagher and the headwaiter, Carlos, as well as the band boys are with her. Eddie tells Vicky that Harris is after a plain American girl singer, not a "Drahmatic" actress, and warns her to drop her carefully acquired accent.

Meanwhile, Katy has spotted Tim and Lillian, and Katy is so worried about the number of drinks her brother is consuming, she fails to note that her won escort has substituted liquor for her gingerale, until she swallows a drink. When the Harvard lad compliments her on the Donahue act and begins pawing at the same time, Katy sweetly tells him he hasn't seen it all, fixes him good by demonstrating what he's missed, leaves him with a drink over each hand, pours one over his head for good measure, and gets away alone.

Tim, meanwhile, despite his alcoholic daze, realizes the performer now singing "After You Get What You Want, You Don't Want It," is VICKY! When she takes her bows to terrific applause, Tim tries to get her attention, but she has eyes only for Lew Harris. She goes straight to her dressing room, practices how she'll greet Mr. Harris, but the knock on her door is from Tim, who pretends he's a Variety reporter come to interview her. But Vicky is too smart for him, tells him she'll call him at Variety next day, tries to get rid of him before Eddie brings Harris in. (more)
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But the two managers arrive, Harris recognizes Tim as one of the Five Donahues, and quick-witted Vicky bats her big blue eyes at Tim, tells Harris how sweet it is of a performer like Tim to come backstage to tell another of his admiration, gets rid of Tim by telling his she appreciates his offer to join the Donahue act. Tim plays it straight, says the Donahues will be heartbroken, and Vicky closes the door on him. Tim gives Lillian a fast explanation of his disappearance and takes her home.

Molly and Terence meanwhile, are having their first taste of waiting up for their children. Terry tries to reassure Molly by reminding her of their first date, when she sneaked out to meet him. Remembering, she worries all the more about Katy, who at that moment returns home in a cab, airily asks her father to pay the Cab Driver (LOUIS QUINN). When Katy tells Molly the trick she played on young Harvard, they roar with laughter, and Molly recalls her own youthful "woman's defender"—a handbag full of nickels. Before Terry can figure what's so funny, Steve returns and to Terry's barked question, tells them he's been in church, announces he's decided he wants to become a priest.

They think he's gone out of his mind, but Steve refuses to be swayed from his purpose, tells his father: "When you come right down to it, the church is the biggest show of all, and you must admit it's had a pretty long run." Tim's return provides the next shock. He's crocked. While Molly takes Tim upstairs and douses his head under cold water, Terry resumes his argument with Steve, who finally goes up to his mother; Molly understands, but she also understands Terry, losing his first-born son, but tells Steve she's proud of him.

Before Steve goes off to study for the priesthood, the Donahues' have a party for him. Katy and Tim, dressed in their parents' clothes, do a take-off on Molly and Terry in the "Choo Choo" number, then introduce Steve, who sings "If You Believe", then tells his audience he hopes they'll all come to see him in his new act, in his new costume and setting.

The Four Donahues are next booked in the Tropical Room of the Miami-Plaza, where Vicky Parker and Mack Martin and his Rhythm Boys are booked on the same show. Molly is sorting the new Cuban costumes she's ordered for their "Heat Wave" number, and Tim goes to find the band. He feasts his eyes, instead on Miss Parker, the erstwhile Victoria Hoffman. With the name change, he fears Vicky is married, but she tells him her new manager, Lew Harris, has given her a new name, new act, etc. Tim is delighted, sits enthralled while she rehearses "Heat Wave", suddenly recalls it's the Donahues' planned new number, and groans. Vicky turns on the charm strictly "pathetique," and says since the Donahues are the headliners, and "Heat Wave" is her only big number, she guesses she'll just have to cancel and go back to New York. Tim doesn't want to lose her, tells her to forget the whole thing, goes off to tell his parents, while Vicky sighs with relief that her calculated play worked.

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At the show that night, Terry can understand Tim, also watching Vicky do "Heat Wave" in her 'Tondelayo'-type costume, agreed to the switch. Molly is burning. Tim tells Vicky she's great when she comes off. She agrees to meet him after the show. Tim, aglow, assures his mother she'll love Vicky. "Want to bet?" Molly answers furiously.

After the Donahues have done their "Anything You Can Do" number in the Cuban costumes originally destined for "Heat Wave," Tim and Vicky are walking around the hotel grounds following their dinner. Vicky is telling Tim all about how Lew Harris bought her contract from Eddie, how he told her to stop talking as though she had marshmallows in her mouth. Tim just watches her mouth as she talks, and Vicky is inwardly fighting her attraction for Tim. When she tells him Lew thinks she's ripe for a Broadway starring debut in a musical show, Tim recalls she originally wanted to be a dramatic actress, offers to cue her now if she'll repeat after him, "I, Vicky," but she's wise to him, tells him she'd be miscast as a wife, to his picture of wedded bliss, points out he's left out the menace—her career, frankly admits that until she gets to the top, there'll be no stopovers, no detours. But she offers to kiss him goodnight. That does it, Tim breaks into dancing to "A Boy Chases A Girl."

In the Donahue's hotel bungalow next morning, Molly and Terry and Katy are proudly reading a letter from Steve, when Tim comes in, absent-mindedly pats Molly's back and kisses the top of Terry's head. He's told to take his entrance again, but the phone rings, and when Molly answers it, her voice turns glacial as she recognizes Vicky's voice and tells Tim "the girl who steals everyone's material" wants to talk to him. Tim locks himself in the closet with the phone. Molly debates whether Tim and Vicky are secretly married. Katy reassures her, but the discussion ends when "love's young dream" pounds on the door to be let out. Excitedly he tells them Lew Harris, who is going to star Vicky in a Broadway show, wants Tim and Katy for it, too. Molly soliloquizes: "First she takes our song, and now..." But Terry points out they raised the kids for just such a break. Molly finally agrees—on condition Harris also takes the four Cuban costumes! Terry, proud that Molly's humour always comes to the fore in a pinch, tells her he loves her.

Over a shot of Broadway at Times Square, Walter Winchell's voice tells his audience that while Molly and Terry Donahue, back to a twosome, are still a smash, their kids Katy and Tim are rehearsing for their Broadway debut in the Lew Harris show.

At the 45th Street Theatre, the Dance Director and assistant stage manager quiet everyone while Vicky does the vocal of "Lazy", and Tim and Katy do their fast dance. Charlie Gibbs, the show's lyric writer, hands Harris his new lyrics, at the same time tells him he's going to marry "that girl." Harris is relieved to find the object of Charlie's affections is Katy. When lunch is called, Tim is annoyed that Vicky has to lunch upstairs with Lew. Katy says she'll go with him, but when Charlie invites her, Tim lets her go. First Katy reminds him they've got Friday afternoon off to go to church where Steve will be ordained.

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Tuesday comes and Molly, Terence, Katy and Tim, as well as Charlie Gibbs, are all congratulating Steve on his ordaining. Terry jovially tells Steve to get a good booking instead of letting himself be put out in the sticks. Katy suddenly remembers to introduce Steve to Charlie, who asks if Steve will have time to perform a wedding ceremony in the near future. Katy wants to know whom he's marrying, is told she's the bride-to-be. Molly and Terry wonder when this has happened, Katy assures them it's the first she's heard of it, too. Steve replies: "have black suit. Will travel," congratulates Katy and Charlie.

Back at the 45th Street Theatre that night, Lew, Charlie and others watch Vicky perform a new number, after which Tim comes to Vicky's dressing room to offer pheasant under glass for dinner. She says she'll settle for steak. Just then, Nelly, the wardrobe woman comes by with a purple dress. Upset at the sight of the gown she thought she'd thrown out, Vicky urges Tim to go on while she tries to convince Lew anew that purple doesn't suit her. Tim promises to wait dinner for her, goes on. Two hours later, he's still waiting. When he phones, Vicky is still arguing with Lew and the costume designer, Geoffrey, tells Tim on the phone to start his dinner and she'll be along. She never gets to the restaurant and about 2 a.m. Tim returns to the empty theatre, more then slightly lit, bumps into the microphone on stage, starts a pensive soliloquy about a little girl about to become a big star because she knows exactly where she's going and who with; goes into "All Alone" number until he sees Vicky approaching. Vicky apologizes, Tim drunkenly tells her she'll make the grade because she not only has what it takes but knows how to use it, especially on Lew Harris. Vicky, shocked, tells him to get out. When he does, she cries.

The night of the show's opening, Molly and Terry, dressed to the teeth, are ready to leave for the theatre, when a phone call from Katy informs Terry that Tim was in an auto crash, is in the hospital. Terry persuades Molly that Katy needs her at the theatre, goes to the hospital to see Tim.

Backstage, Lew is considering closing the show before it opens, but Molly persuades him she can take Tim's place in the number with Katy. He finally agrees. Meanwhile, at the hospital, Tim admits to Terry that he was so drunk the chorine he was with took the wheel, and the next thing he knew, they landed in the hospital. Terry lectures Tim, who doesn't go for "the show must go on" routine, calls Terry's protests sheer corn. Terence slaps Tim hard, and leaves to join Molly and Katy at the theatre. He arrives in time to see Katy and Molly take bow for their number. Molly and Katy are set in the show. Terence is a single now who spends all his time trying to find Tim, who has disappeared from the hospital leaving a note of apology and no indication of where he'd gone.

By this time Steve has enlisted as a chaplain in the Army; the show, "Manhattan Parade," starring Vicky, with Molly and Katy Donahue, is in its 34th week. As Kelly, the doorman, gets a taxi for Vicky, a very seedy Eddie Duggan shows up. Vicky, realizing he's down and out, suddenly recalls she's never paid him for the dress he rented for her first try-out at Gallagher's, insists on paying for it and all the lunches and calls he made on her behalf. As Eddie goes, Molly comes

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out, and Vicky offers to share a cab with her, but Molly will have none of her, blaming Vicky for Tim's disappearance.

At home, Molly finds a despondent Terry, who not only blames himself for Tim's disappearance, but is feeling like a has-been professionally. When Molly urges him to appear at the Actor's Fund show before the Hippodrome is torn down, Terry bitterly refuses, saying he's an old act that ought to be torn down, too. She has to be back to the theatre, makes him promise to do nothing until her return home, but Terry brooding over Tim, disappears.

The night of the Actor's Fund benefit, Molly is enroute to her dressing room when she's hailed by old vaudeville friends, Harry (CHICK CHANDLER) and Marge (LEE PATRICK), who reveal they've seen Terry looking seedy in Chicago. Molly pretends she knew he was there, escapes to her dressing room only to find Vicky there.

Vicky has deliberately changed dressing rooms with Katy so she can have things out with Molly. Vicky admits she blames herself for Tim's going away, Molly grimly agrees Vicky's right on that score. Vicky confesses there never has been anyone but Tim for her, admits that the show and getting to be somebody came between her and Tim, that she's finally realized Tim means more to her than her career; she, too, has had detectives looking for him, and now that she's said her say, she'll clear out. Molly, finally realizing Vicky's sincerity, insists there's room for them both. Just then, a knock comes, an Army Chaplain enters—it's Steve.

After the welcoming hugs, Molly remembers to introduce Vicky to Steve. They've each heard about the other from Tim, and Molly admits she was wrong about Vicky. Steve asks about his father. He's heard from Katy about Terry's disappearance. He's booked for the christening of the heir Katy and Charlie expect. Molly is glad someone in her family is happy, and her son, now Father Donahue, urges his mother not to lose faith.

As Molly is called to the stage, she sees to it that Steve can watch from the wings. While she does "There's No Business Like Show Business," Steve is joined by Katy in the wings. Out front, Tim, in a navy uniform is watching his mother, is os moved he goes back stage, quietly stands near Katy and Steve, who try to get Molly's eye. When, still on stage, she finally sees Tim, Molly falters, finally finishes her number and rushes to Tim, who asks about his father. As Molly tries to frame an answer, Terence's voice says: "Here, son." Molly is stunned, Terry grabs Tim in his arms, then kisses Molly.

The applause for Molly is still going on and when the stage manager reminds her she's supposed to lead the show into the big number she's still too numb with joy to budge. Terry takes over, goes out and apologizes for his wife, explains that when they first played the Hippodrome there were Five Donahues, and now the Five Donahues are together again for the first time in years.

The orchestra strikes up "Alexander's Ragtime Band", segues into "Show Business", for which Vicky joins the reunited Donahues for a thrilling climax of IRVING BERLINS'S "THERE'S NO BUSINESS LIKE SHOW BUSINESS."
Ethel Merman, Dan Dailey, and Jimmy Baird, Mimi Gibson and little Neal McCaskill in
A Scene from the 20th Century-Fox Production
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