

# **Liner notes from the 1964 Original Cast Album of *What Makes Sammy Run?***

## **ACT I**

A NEW PAIR OF SHOES .....	Steve Lawrence, Robert Alda, Ensemble
YOU HELP ME .....	Steve Lawrence, Robert Alda
A TENDER SPOT .....	Sally Ann Howes
LITE-CAMERA-PLATITUDE .....	Steve Lawrence, Sally Ann Howes, Robert Alda
MY HOMETOWN .....	Steve Lawrence
MONSOON .....	Graciela Daniele, Richard France, Ensemble
I SEE SOMETHING .....	Bernice Massi, Steve Lawrence
MAYBE SOME OTHER TIME .....	Sally Ann Howes, Robert Alda
YOU CAN TRUST ME .....	Steve Lawrence
A ROOM WITHOUT WINDOWS .....	Sally Ann Howes, Steve Lawrence
KISS ME NO KISSES .....	Sally Anne Howes, Steve Lawrence

## **ACT II**

I FEEL HUMBLE .....	Steve Lawrence, Barry Newman, Ensemble
SOMETHING TO LIVE FOR .....	Sally Ann Howes
PAINT A RAINBOW .....	Graciela Daniele, Richard France, Ensemble
YOU'RE NO GOOD .....	Bernice Massi, Steve Lawrence
REPRISE: SOMETHING TO LIVE FOR .....	Robert Alda
REPRISE: MY HOMETOWN .....	Steve Lawrence
THE FRIENDLIEST THING .....	Bernice Massi
WEDDING OF THE YEAR .....	Ensemble
SOME DAYS EVERYTHING GOES WRONG .....	Steve Lawrence

Musical numbers are listed as of February 21, 1964, prior to the recording of this album

Artistically, Hollywood's Golden Age is a matter of taste and dispute. But there is no doubt whatever about her age of gold – that was the Thirties. More movies were made, and they made more money than ever before or since, reaching their all-time high with "Gone With The Wind," the biggest money-maker in movie history. In 1938, fifty-four actors made a quarter of a million dollars. By the end of the decade, more than 200 million dollars were spent in making movies each year and over half a billion dollars were taken in at the box office. Fifty-five million people went to the movies every week.

The Thirties perfected sound and created commercially feasible color – major technical advances in films. They gave us completely new types of movies: the hard-boiled gangster movie and the musical. With them, they provided a whole new generation of stars – Cagney and Bogart, Astaire and Rogers, Rooney and Garland.

The Thirties gave us a pantheon of movie goddesses that remains unrivaled to this day: Norma Shearer, Jean Harlow, Joan Crawford, Bette Davis and the legendary Garbo. There were leading men to match: Gable, Cooper, Grant.

The Thirties also inspired one of the best novels about the fabulous industry, Budd Schulberg's *WHAT MAKES SAMMY RUN?*, and the all-time, first-class American heel – Sammy Glick.

## ACT I

As Al Manheim (Robert Alda) recalls, it all began back in the old days in the City Room of the New York *Record*.

Reporters and writers in shirt-sleeves sit at their desks typing their stories for the day. As each yells "Copy!" the sheet is whisked away by the eager new copy boy, Sammy Glick (Steve Lawrence), as Al Manheim remembers him, "a ferret of a kid, sharp and quick." That's Sammy, quick and in a hurry – whether rushing copy to the composing room or "helping" Al by pointing out to the Managing Editor O'Brien (Edward McNally) a crucial error in Al's drama column. Helpful, too – like selling complimentary tickets cut-rate to one of the reporters. But what can you do with a kid who takes the money and buys *A New Pair of Shoes*, the first pair he's ever owned that were not hand-me-downs, but "Argentine, gen-u-ine imitation alligator"?

In a typical, "no-nonsense" newspaperman's bar a few months later, Sammy tells Al he has knocked out a radio column and wants Al's "approval" of it. Al points out it has been cribbed from a book Sammy "borrowed" from Al's desk – objections which Sammy merely laughs off. When the editor arrives to tell Al that he is cutting the drama column to make room for a new radio feature, Al proposed a toast "to Sammy Glick, the imitation alligator with genuine teeth." Sammy pleads that he was only trying to help improve the entertainment page. "Oh, you helped me all right. Like Flit helps flies." With dawning awareness of Sammy's ruthlessness, Al sums up the situation in *You Help Me*. His humble-helper act dropped, Sammy lashes out at Al for not doing more for him: "Drop dead twice!"

Sammy now shares the drama cubicle with Al, who tolerates him with alternating amusement and amazement. He watches Sammy's lethal swagger as he cons Julian Blumberg (George Coe), a talented writer, into placing a radio script with Sammy's "agent." When Blumberg leaves, Sammy browbeats Al into recommending the best Hollywood agent, phones him using Al's name as a lever, and threatens that if he doesn't read the script, there will be no more favorable mentions for any of his stars in Al's column. Most amazing of all, the bluff works. Sammy is running and on his way.

Sammy has parlayed his way into a job as a screenwriter at World Wide Pictures in Hollywood, and has adapted beautifully to the milieu with a loud striped jacket, ascot and yellow loafers. He meets fellow-writer Kit Sargent (Sally Ann Howes), who is everything Sammy isn't – carefully and tastefully groomed, cool, dignified and completely self-possessed. Sammy introduces her to Al who, somewhat against his better judgment, has come West to make his fortune. Sammy, off in pursuit of some main chance, leaves them together. When Al tries to get from Kit an untarnished view of Sammy, she admits she finds his do-or-die personality refreshing. Alone, Kit confesses an interest in "men with problems": *A Tender Spot*.

On the set of the super-colossal, pseudo-Biblical sex epic, "The Queen of Sheba," the movie is grinding to a close in a profusion of the customer clichés. When the cast and crew

leave, Sammy, Kit and Al remain to improvise parodies of trite movie plot situations in the satirical *Lites-Camera-Platitude*.

Studio head Sidney Fineman (Arny Freeman) discovers Sammy alone dreaming aloud of future glory as an important producer. When Fineman counsels Sammy to harden himself to the movie industry's ways, Sammy replies he already looks upon Hollywood as *My Hometown*. When Fineman says he needs a South Seas vehicle for the studio's latest sex-pot discoveries, Rita Rio (Graciela Daniele) and Tracy Clark (Richard France), Sammy comes up with a switcheroo on the basic plot of the novel, "Rain." As Sammy narrates the plot of *Monsoon*, the scene unfolds on the stage. Missionary Rita Rio in a Mother Hubbard, has just converted the island natives when Tracy Clark as a roaming racketeer arrives and re-converts them to their orgiastic revelries. About to have his way with the lady, he is converted at the sight of her rhinestone cross. Suddenly a storm comes up, rips off most of her clothes and they fall into each other's arms as the movie ends.

At a private screening of "Monsoon" at the Hollywood hacienda home of H.L. Harrington (Walter Klavun), principal owner of World Wide Pictures, Sammy is regarded as the studio's new genius. The moment is marred only by the appearance of Julian Blumberg, who protests that he has received no screen credit for either "Monsoon" or the earlier story. The unwilling ghost, however, is easily bought off. When Al raises the same point, Sammy shrugs: "That's Hollywood." "No," says Al, "that's Sammy Glick." It's also Sammy Glick who makes a play for Harrington's icily seductive daughter, Laurette (Bernice Massi), who delights in humiliating him by talking about a picture, Gainsborough's "Blue Boy" which poor ignorant Sammy thinks is a British movie. For once Sammy is bowled over and in the duet *I See Something* he expresses his attraction while Laurette studies him with the detached scrutiny of a biologist with a new specimen. Sammy soon regains his composure, however, when beguiled Sidney Fineman, on who Sammy fawns, makes Sammy a producer.

On the terrace of Kit's house overlooking Hollywood's glittering lights, Al and Kit are discussing Sammy. Kit admits that she loves him or at least the sense of success that he gives her and is convinced that she can find the true Sammy under the hard shell. Al, partly motivated by jealousy, is unsure that there is a true Sammy. In *Maybe Some Other Time*, Al sings of his hopeless love for Kit, who soon joins in, trying to comfort him. When Sammy arrives, crowing about his triumph and still refusing to give Blumberg his due, Al lashes out at him. "You're vermin, Sammy. I should have squashed you back into the gutter the first time I laid eyes on you." Disgusted, he leaves, headed back to New York. Sammy laughs away Kit's scolding and invites her for a weekend in Tijuana to forget the whole business. *You Can Trust Me*, he assures her as he goes into a lively Mexican dance describing wonderful things they can do, ending up, just the two of them, in *A Room Without Windows*. Just as Kit is about to pack her scruples and her suitcase, the phone rings. Laurette finds Sammy immoral enough to intrigue her and invites him to a tryst at her place. He invents a flimsy excuse for Kit about a front-office conference. Kit no longer believes his lies: *Kiss Me No Kisses*.

When Sammy arrives at the Harringtons, Laurette has changed her mind. In toreador pants, she is off for a night on the town with her buddy, Babe Lynch, an aviatrix – and Sammy is definitely not invited. Sammy is not mollified by her taunting peck on the cheek. *Kiss Me No Kisses* he sings as he promises to get even. For once it is a promise he intends to keep.

## ACT II

It is a few years later and Sammy is Hollywood's fair-haired boy. It is the night of another of his triumphs – a klieg-premiere at Grauman's Chinese Theatre. "Variety" headlines "Glick's Pix Clix." How does he feel about all his success, a columnist asks. *I Feel Humble*, Sammy confesses. He goes out of his way to point out that all he is or ever hopes to be, he owes to Sidney Fineman.

In New York, Al is writing a play about Sammy. Sammy arrives to lure Al back to Hollywood. He is determined that Al and Kit collaborate on a script. Al is unconvinced until he telephones Kit in Hollywood. She implores him to return, adding that she loves him. She can now pass her "Glick immunity test." Al agrees to come, and Kit, happy at last, feels she has *Something To Live For*.

Atop World Wide Pictures' New York office building, Sammy is giving a big party for friends and visiting celebrities. When Sammy's brother Seymour phones, Sammy hangs up without even speaking to him. "He was born dumb and poor and he'll die dumb and poor." His sin, in Sammy's eyes, is that he would rather teach in a settlement house than go to Hollywood and become one of Sammy's yes-men. Seymour (Mace Barrett) crashes the party and begs Sammy to come home with him to visit their mother, who is in tears because her Sammy isn't there for her birthday. "I sent her a silver fox cape... I told ya to leave me alone." Seymour socks Sammy and leaves. In a desperate attempt to salvage something of his miserable reputation, he confides to the guests that his brother is a mental case and a great burden to poor, long-suffering Sammy. Laurette, once more attracted by his viciousness, acquires an awakened interest in him. *You're No Good*, they sing, with mutually fascinated loathing.

With hit after hit, Sammy is now the most successful producer at World Wide. In Sammy's office, Sidney Fineman asks him to put in a good word with Harrington who is troubled at the financial state of the studio. When H.L. Harrington asks his advice, however, Sammy praises Fineman with faint damns to the effect that he is a fine old pioneer who goes back to the nickelodeon days and who does the best he can. Harrington, interpreting Sammy's back-stabbing as admirable loyalty to his boss, decides to replace Fineman and make Sammy head of the studio. Laurette sees her father and Sammy as Cassius and Brutus plotting the death of Caesar. She tries to seduce Sammy, but he is playing for higher stakes than a mere dangerous affair with the boss's daughter. But Laurette is not to be put off from what she considers *The Friendliest Thing*.

Later, Sammy boasts to Al and Kit of his conquest. He tells them that Harrington is delighted with the liaison and that he and Laurette are going to be married. "Congratulations," Kit says, "I know you and Mr. Harrington are going to be very happy." The door opens and Fineman stands there, suddenly old and broken. Sammy protests to Al that Fineman was through anyway. Al, who has sold himself for a mess of footage, bitterly agrees.

At Sammy's mansion, a vulgar costume-epic palace, guests and bridesmaids are celebrating the *Wedding of the Year*. Amidst the lavish festivities, word arrives that Fineman has committed suicide. Even Sammy is abashed and postpones his honeymoon. Al and Kit, finally sickened beyond endurance by the tragedy that Sammy's insatiable lust for power has brought about, free themselves for good from Sammy and leave Hollywood. Climbing the great

staircase of his house to the bedroom, Sammy finds Laurette, still in her wedding gown, on the bed in an embrace with a newly imported French film idol. She callously reminds Sammy that he won't do anything about it. "You don't own World Wide Pictures yet," she jibes. Fineman is dead, Kit and Al – the only friends Sammy ever had – have left him, Laurette had taken this marriage of convenience literally. Sammy's reaction? *Some Days Everything Goes Wrong*. As the curtain falls, Sammy is still running.

Curtis F. Brown

STEVE LAWRENCE (Sammy Glick) One of the nation's top television, recording and nightclub stars, Steve Lawrence is making his Broadway debut in *What Makes Sammy Run?* Not too many years ago, this young man from Brooklyn ignored two rebuffs from the casting department for the Arthur Godfrey Talent Scouts program. On the third try he was declared top prizewinner. It's that kind of determination that set his sights in the direction of the musical stage. Mr. Lawrence's first record was "Poinciana," which sold a million copies. When Steve Allen started his *Tonight Show*, he invited Mr. Lawrence to become a member of the permanent cast. During this time, he often sang with another member of the program, Eydie Gorme, whom he married in 1957. When the *Tonight* program left the air, Mr. Lawrence appeared as guest star on several important television variety programs. Finally he and Miss Gorme starred on their own television series which won a Peabody Award nomination. Mr. Lawrence's career was interrupted by two years in the Army where he won the Medal of Commendation. After the service stint, he and Miss Gorme teamed up for the first time as a nightclub and recording attraction. They have starred in the leading nightclubs of the world and have turned out best-selling record albums for Columbia Records with astonishing regularity. In 1962, Mr. Lawrence made his first acting appearance in a stock production of "Pal Joey" and won such excellent notices that he became a "natural" for the role of Sammy Glick.

SALLY ANN HOWES (Kit Sargent) Daughter of Bobby Howes, one of England's top comedians, Sally Ann Howes was herself a star on the stage and in films in her native England before coming to the United States to appear as Liza Doolittle in the Broadway production of "My Fair Lady." On Broadway, she has also been seen in "Kwamina," written by her husband composer-lyricist Richard Adler and at City Center she twice delighted critics and broke all City Center attendance records when she played the lovely Scottish heroine of "Brigadoon." One of the few musical performers who can really act as well as sing, Miss Howes has demonstrated the scope of her abilities by assignments ranging from the Perry Como Show to *Play of the Week*. Also on television she has done starring dramatic roles in "Jane Eyre," "The Fifth Column," "The Old Foolishness," and "After Hours" and made melodic appearances on the *Dinah Shore Show*, the *Jack Paar Show*, the *Tonight Show*, the *Bell Telephone Hour* and the *Firestone Hour*. Television audiences know her too as a regular panelist on *To Tell the Truth*.

ROBERT ALDA (Al Manheim) A native New Yorker and a graduate of New York University, Robert Alda worked as an architectural draftsman before starting on an entertainment career which embraced radio, the stage and motion pictures. On stage, Mr. Alda's most notable role, the devil-may-care gambler in "Guys and Dolls," won him the coveted Tony, Donaldson and Drama Critics Circle Awards. After achieving motion picture fame in "Rhapsody in Blue," he starred in "The Man I Love," "Nora Prentiss," "Cloak and Dagger," "Two Guys and a Gal," "Beautiful but Dangerous" and "Imitation of Life." For the past few years Mr. Alda has been working in Europe where he was the only American actor ever to star in an Italian musical comedy.

**BERNICE MASSI** (Laurette Harrington) From a chorus role in the national company of "South Pacific," when she was sixteen, Bernice Massi moved on to more substantial roles in "Wish You Were Here," "By the Beautiful Sea," "Can-Can," "The Vamp" and "Beg, Borrow or Steal." But it was as the very rich Texas girl in Richard Rodgers' "No Strings" that she made her big impact on critics and audiences. A native of Camden, New Jersey, Miss Massi has also appeared opposite Hugh O'Brian in a summer stock production of "Destry Rides Again."

**BUDD SCHULBERG** (Co-Author) In 1941, a young man who had studied archeology at Dartmouth College published his first novel. The young man was Budd Schulberg. The novel was *What Makes Sammy Run?* and it was an overnight sensation. But, like most overnight sensations, *What Makes Sammy Run?* had a private history. Budd Schulberg had "known" its hard-driving, swift-stepping hero for a long, long time. Son of B. P. Schulberg, production chief of Paramount Studios, Budd Schulberg and his brother Stuart were virtually reared on a motion picture lot. Following Budd's graduation from Los Angeles High School and Deerfield Academy, he attended Dartmouth where he wrote first for school publications and very soon for the commercial markets. Schulberg short stories began appearing in practically all the national magazines from the Saturday Evening Post to the New Yorker and the New Republic. One of these short stories, which dealt with the dazzling dog-eat-dog world of Hollywood, was called *What Makes Sammy Run?* and it grew into his first novel. Mr. Schulberg's second novel, "The Harder They Fall," was also a best-seller and subsequently a motion picture starring Humphrey Bogart. Next came "The Disenchanted," which became a Broadway play starring Jason Robards, Jr. "On the Waterfront," which he adapted into a screenplay, won an Oscar for him as best motion picture scenario of 1954. He also wrote the original story and screenplay for "A Face in the Crowd," which Elia Kazan brought to the screen. Mr. Schulberg, whose works have been translated into twenty languages, is also an essayist, travel writer and critic. But busy as he is with his writing, he had not completely forsaken his interest in archeology, his major at Dartmouth and an avocation ever since. Much of the year he lives in Mexico and spends time exploring primitive sites.

**STUART SCHULBERG** (Co-Author) As a son of the late Hollywood motion picture producer, B. P. Schulberg, Stuart Schulberg literally grew up in the hard-hitting film-making world of Sammy Glick. Born in 1922 in Los Angeles, he was educated at the University of Chicago before becoming a sports writer and reporter for the Washington Daily News. During World War II, he served first with the Marine Corps, then with the OSS at the Nürnberg War Crimes trials. After his military discharge, he became head of the Documentary Film Unit for the U.S. Military Government in Germany supervising production from his Berlin base. Next, as chief of the Marshall Plan Film Section in Europe, he produced some 200 documentaries from his Paris office. In 1951, Mr. Schulberg became a free lance producer and ranged all over Europe making such films as "No Way Back," which won both an award as the best German film at the 1954 Berlin Film Festival and the Hollywood Foreign Correspondents Award. Other film credits include "Wind Across the Everglades" and "Special Delivery." Mr. Schulberg is also a top television director-producer who has created shows for CBS' Twentieth Century, GE Theatre and Ziv-UA. In 1961, he was named a producer of "David Brinkley's Journal," the series which swept up a number of prizes including the Peabody Award and two Emmys. With his brother Budd, Mr. Schulberg was co-adaptor of *What Makes Sammy Run?* when it was done on television's "Sunday Showcase." Married to the former Barbara Goodrich, he is the father of four children.