

MOVIE MUSIC
by Joe Hanrahan

Stage - two stools. Small props table.

MUSIC: piano intro HOORAY FOR HOLLYWOOD

EILEEN/JOE enter

JOE: Hello, everyone, and thank you for being here tonight.

EILEEN: We're so glad you're here to come along with us tonight on a musical trip through some of your favorite movies, and some of your favorite movie songs.

JOE: But first, a public service announcement. There are some words that we're not going to throw around tonight. This is due to a certain... "Academy"... in Hollywood, who, with extremely strict copyright laws, fiercely protect the integrity of their... "Awards." When they hand out these honors, it's accompanied by a small statue of a man, who shall remain nameless. But you know what we're talking about, and we want to assure you that each of the songs you'll hear tonight were given one of those small statues, making each the top movie song of the year.

EILEEN: In our own personal, individual style, and with our own personal selections, we're going to focus on a number of selected movies - some of these are classic films, but we're going to bring them back to life.

JOE: We're going to share a few interesting behind-the-scenes stories about these movies. We'll even recreate a few representative scenes from the films themselves.

EILEEN: But always, we're going to feature the big songs from these movies - the songs that represented and symbolized the movies, and then received the recognition and honors they deserved. (EILEEN does a quotes mark gesture.)

JOE: As Eileen said, many of these movies are classics, some go back aways. Maybe you haven't seen some of these in a while, or maybe you've never seen them. But maybe this show'll give you that little push to check them out again, or for the first time.

EILEEN: The movies are eternal. And so is their music. Let's begin.

MUSIC: piano interstitial intro

EILEEN: Our 1st song is from a 1961 film, and we're starting with one of the most famous, most beloved songs ever heard on the silver screen.

JOE: The film is BREAKFAST AT TIFFANY'S. Based on a 1958 novella by Truman Capote. Its main character is Holly Golightly - a free-wheeling young country girl, new to New York City, but quickly learning the ropes there, dating a number of well-heeled men who keep her in some of the luxury she wants.

EILEEN: It was speculated that the character of Holly was based on one of the many high society ladies that Capote cultivated, but in the book, her description was more a “Marilyn Monroe” type. Capote wanted Marilyn in the role, but she had a conflict. Shirley MacLaine and Kim Novak were also offered the part.

JOE: The part of her love interest in the film, Paul, was offered to Steve McQueen and Jack Lemmon, but it was George Peppard who got the role.

EILEEN: And Holly was...Audrey Hepburn.

JOE: The movie differed wildly from the book, including the love story. Movies are usually different from the books they're based on, and this one used the magic of movie-making to make this movie a hit.

Take the iconic opening scene.

(EILEEN takes small paper bag, paper coffee cup from props table. She'll act out the scene description.)

MUSIC: piano underscores following paragraph with soft MOON RIVER

JOE: It's Fifth Avenue, New York City. Early morning, lonely, the street is deserted. (The movie crew worked all night to prepare the scene, shot on a Sunday morning, best to avoid crowds.) A sole yellow cab comes down the street, and Holly Golightly, in a Givenchy gown, gets out. (Just one of the costumes in the film that would change fashion forever. See *The Birth Of The Little Black Dress*). Holly's in front of Tiffany's. She takes a bite of a pastry, a sip of coffee, and slowly wanders past the windows, looking, yearning. And then walks off. Around the corner, and towards home. That's Holly. And the movie would tell the poignant story of her dreams.

(EILEEN puts bag/cup back. Moves to a stool, sits.)

JOE: And later in the movie, there's a song. By Henry Mancini and Johnny Mercer. Holly sits on the fire escape of her apartment, dreams, and sings.

MUSIC: EILEEN sings MOON RIVER

JOE: We're now going to start a hop, skip and jump routine through movie history, and we'll be linking two films together. The first couple of movies we'll pair up premiered just a couple years before *Breakfast At Tiffany's*.

Both of these movies starred Frank Sinatra, and he sang the big songs from each movie. Just a few years before, his winning performance in *From Here To Eternity* started one of the greatest comebacks in show business. He was now choosing the films he wanted to do, and his songs were ruling the music business.

The first is *THE JOKER IS WILD*, from 1957. It's based on a biography, the true story of Joe E. Lewis. He was a popular singer in Chicago, 1929, who worked in places run by the mob. When he tried to work elsewhere, thugs cut this throat, ending his career as a singer. Over the years, he recovered and became a popular stand up comedian, and a great friend to Frank Sinatra.

EILEEN: Sinatra found the book, wanted to play the part, and the production was on. For the scenes where Sinatra would play Lewis, the singer, Sinatra insisted that they only work late at night, just as Lewis did sang in Chicago nightclubs. And he also demanded that he be able to sing the songs live, in a nightclub setting. He liked the audience coughing and scraping chairs...made it seem like it was really happening. Watching the filming, Lewis told Sinatra, "You had more fun playing my life than I had living it.

JOE: The film realistically portrayed Lewis' problem drinking, and how he hurt people. Like his wife, played in the film by Mitzi Gaynor, and his best friend, who was Eddie Albert. This song - by Jimmy Van Heusen and Sammy Cahn - honestly portrays the deep pain and commitment a deep, troubled love demands, and the song became a Sinatra standard.

MUSIC: EILEEN sings ALL THE WAY

JOE: Another Sinatra movie that closely followed JOKER IS WILD was 1959's A HOLE IN THE HEAD.

This was Frank taking charge of his movie career. It was from a play. Sinatra liked the story - a heartwarming tale, where he could portray a tough guy with a heart of gold. He bought the rights, and then hired the legendary Frank Capra to direct. Capra had directed a number of heart tugging movies like this - from You Can't Take It With You to It's A Wonderful Life.

EILEEN: In the movie, Frank plays Tony Manetta, a regular guy living in the Bronx, hustling to make a buck and a life for him and his son, Ally. See, Ally's mom, Tony's wife, had died, and the guys were struggling to make it on their own. Tony wasn't doing that well in the Bronx, so he decides he's going go South and take Miami by storm. His big idea - He's going to start a second Disneyland - in Florida! What a crazy idea, huh? But everything you can imagine goes south, and then dad and son are split. But eventually they're reunited, and then Tony finds true love - with a beautiful widow who just happens to have a few bucks. A heart tugging ending.

JOE: The story was all about going for that golden ring - having hopes - high hopes, that everything is going to turn out swell. And this song - like ALL THE WAY, also written by Sammy Cahn and Jimmy Van Heusen - lived up to its pedigree. It was used as the official campaign song for the 1960 Democratic Presidential candidate - John F. Kennedy. As sung by his then pal Frank Sinatra.

MUSIC: EILEEN sings HIGH HOPES

JOE: After looking at a pair of Sinatra movies, we're going to look at another pair of movies from a genre that we know, we love, we all invented - the Western. And, no, we're not going to present HIGH NOON, which had another top song in 1952, though if you buy Eileen a drink at the bar later, she might sing that one for you.

MUSIC: Piano could do a HIGH NOON riff

JOE: We're going back a bit earlier, to 1948, and a comedy western, called PALEFACE. This is a movie that's just as ridiculous as HIGH NOON was serious. HIGH NOON was a classic Western, a suspenseful film with looming gun fights, which just happened to alsbe a metaphor protesting the Communist witch hunts of the day.

EILEEN: PALEFACE starred Bob Hope and Jane Russell. Jane Russell played Calamity Jane, a notorious outlaw hired by the U.S. Government to help them catch some gun runners. The movie's plot is sheer nonsense, but it is a lot of fun. One of the most ridiculous plot elements is the romance between Bob Hope and Jane Russell - but that's Hollywood.

JOE: As this scene in the movie illustrates. It's between Calamity Jane and Bob Hope's character, a traveling dentist named Peter "Painless" Potter. They've just been married and now they're heading west in a covered wagon.

MUSIC: Underscore with a bit of BUTTONS AND BOWS)

(EILEEN and JOE place stools front/center, next to each other.
During scene and song, they bounce a bit to simulate covered wagon.)

JOE: Going west in a covered wagon.

That's my kind of life.

Blazing new frontiers, facing danger, privation and death.

Is that my kind of life?

EILEEN: Now, Painless, you promised to love, honor and protect me.

JOE: (trying to kiss her, she resists) Yeah, let's do it in the order named.

(hears something) What? We're heading into Indian Country?

Do we have to go that way?

EILEEN: Now, I'll be with you. You're not afraid, are you?

JOE; No. I can always get another scalp.

JOE: Looked at from today, the movie is devastatingly politically incorrect. But Bob Hope was a big star then, and the film went on to critical and popular success. And much loved was this song. By Jay Livingston and Ray Evans. Sung in a wagon train, with a green screen Old West behind them.

MUSIC: EILEEN & JOE sing BUTTONS AND BOWS

(after song, JOE places stools back, while EILEEN talks)

EILEEN: Another western, and not just your usual shoot 'em up, but a story based on real people, and told with a unique contemporary feel, was BUTCH CASSIDY AND THE SUNDANCE KID. It's the story of two outlaws who robbed trains and banks, and became the target of a fierce Pinkerton posse. They fled to South America, where they continued their bandit ways, and in some fashion they disappeared down there. But not before a lot of hijinks and wise-cracks were delivered by the movie's two superstars.

JOE: THE Movie's always intrigued for its casting. Paul Newman had the script and offered either role, and top billing, to Steve McQueen. But McQueen was always a little afraid of Newman and turned him down.

So it became Robert Redford, who was recommended to Newman by his wife, Joanne Woodward. But even more intriguing - the script was first in the hands of Warren Beatty, who wanted to do Butch, and as Sundance - he wanted Elvis Presley. Elvis (or more likely, Colonel Parker) turned that down, and the script went to Newman.

EILEEN: The song was written by Burt Bacharach and Hal David for the film. Many involved with the production felt the song was wrong for the film...it was contemporary pop playing in a period film, albeit a very irreverent one. And as Redford said "there is no rain."

JOE: But the song and the movie were big big hits. In the movie, it's played over lyrical scene of Paul Newman and Katherine Ross on a sunny day, taking a very lovely, happy bicycle ride together.

MUSIC: EILEEN sings RAINDROPS KEEP FALLING ON MY HEAD

JOE: Notice how we're putting these songs in convenient, and hopefully well considered pairs. Now a look at a couple of films that featured real life couples, along with winning songs.

EILEEN: First, from 1965, featuring one of the movies' most famous real life couples, Elizabeth Taylor and Richard Burton, and their film, THE SANDPIPER. This was shot at the height of their relationship, at the height of the world's fascination with them. They were certainly the most talked about, most photographed couple in the world. Their relationship started on the set of one of the biggest bombs in movie history - CLEOPATRA - and then both left their current spouses and openly consorted together, shocking some of the world and titillating the rest.

JOE: This was the 3rd of 11 films that Burton and Taylor did together. This one a classic, bitter-sweet, romantic tearjerker.

Just a bit of the plot, that's all you need - Taylor is a free spirited single woman, living with her son in Big Sur. This is one of the very few movies ever filmed in that region. Taylor's son is troubled, and he's placed in a boarding school run by Headmaster, Richard Burton. Burton's character is happily married, and he's a deeply religious man as well. But when he meets Taylor, sparks start to fly, and Big Sur heats up.

Let's look at one deeply symbolic, deeply melodramatic scene, from early in the movie.

(JOE and EILEEN start on opposite ends of stage, then connect over a stool, the operating table)

MUSIC: piano underscores with SHADOW OF YOUR SMILE.

JOE: Sorry I didn't knock. Door was open. I decided to wait.

EILEEN: (holding something gently. He looks) Baby Sandpiper. And his leg's broken. Would you light that lamp for me?

JOE: Sure.

EILEEN: I have to try and make a splint. (she starts stroking bird)

JOE: Whatcha doing that for?

EILEEN: You're supposed to hypnotize it. (she starts doing things)

JOE: Strong?

EILEEN: Should be. Cut that. Put that right over there.

JOE: You need a cage while it heals.

EILEEN: That would spoil everything.

JOE: Why?

EILEEN: The only way to tame a bird is to let it fly free. That's why it shouldn't have a cage. It's the only way to tame anything

JOE: Get it? Free spirited woman, flying free, no cage? The song, from the film - by Johnny Mandel and Paul Francis Webster - reflected the mood of that scene - and the whole movie... but in a much more beautiful, melodic way. A melancholy song that surely was remembered often during the years of the tumultuous Burton/ and Taylor relationship.

MUSIC: EILEEN sings THE SHADOW OF YOUR SMILE

JOE: And now from another film starring a real-life couple - one who captured much of the heat and attention of Burton/Taylor, but for a much, much shorter time - Warren Beatty and Madonna from the 1990 film, DICK TRACY.

EILEEN: This came from classic comic books, and appearances as a comic strip in the Sunday funnies. Dick Tracy was a police detective who was always chasing after a colorful array of villains. He had the first and coolest wristwatch phone, and he'd use it for his signature line, "I'm on my way."

JOE: This was an early Warren Beatty attempt to start a franchise for himself, with lots of big sequels, years before Marvel took over the whole movie business with sequels. But this wouldn't be a franchise. It was too big and too complicated, and Beatty was too exacting a director to start turning out any sequels.

EILEEN: HE assembled an all-star cast - Al Pacino, Dustin Hoffman, Kathy Bates, Dick Van Dyke, James Caan, and many, many great character actors in the crazy makeup needed to recreate Tracy's arch villains.

JOE: And as "Breathless" Mahoney, a nightclub singer - Madonna. She and Beatty were an item during the film, and for a short time after. And she included some songs from the film into her Blonde Ambition tour.

One song Beatty gave her to perform in the film - the song that took the top prize - was written by a Mr. Stephen Sondheim.

MUSIC: EILEEN sings SOONER OR LATER

OE: Real-Life couples, OK, here's a couple of winning songs from another real-life couple - who happen to be an award-winning songwriting couple! Robert Lopez and Kristen-Anderson Lopez have won two of the big awards for their songs. And in addition to movie work, Mr. Lopez has also won an Emmy and a Grammy and Tony Awards for AVENUE Q and THE BOOK OF MOR-MON.

EILEEN: Their first award came in 2017, with COCO, a Disney/Pixar production. COCO is centered around Mexico's iconic, legendary Day of the Dead celebration, and centers on a 12 year old boy, Miguel, who's accidentally transported to the land of the dead. There he's trying to get help from his deceased great, great grandfather. His family has strangely forbids any kind of music. But Miguel will get to the bottom of that.

JOE: Disney's production team spent a lot of time in Mexico to make sure they got things right. To the point of trying to get things right, in their own Disney way, the company tried to trademark the phrase Day of the Dead, for merchandise. But protests and the Mexican government quickly shut that down.

EILEEN: In terms of casting, it was, of course, an all Latin cast, except for one actor. Every Pixar animated film has included voiceover work from the actor, John Ratzenberger. You might remember him as the character, Cliff the mailman, on the tv series CHEERS. They didn't want to break the Ratzenberger streak, but also didn't want to disrupt the integrity of the casting, so they gave him one word in the film.

JOE: The key song for the film is used throughout the movie, and used poignantly as a song the great great grandfather had composed for his daughter. She's now the old, old woman, great grandmother to Miguel. But the song, as performed by Miguel for her, brings back her father to her, and finally brings the whole family some peace. It's a beautiful link to memory of those that have gone before us, and a song that binds multiple generations in the shared love of music.

MUSIC: EILEEN sings REMEMBER ME

MUSIC: Then CODA

JOE: And the next award for this talented couple came from FROZEN, IN 2013. Inspired by Hans Christian Andersen's THE SNOW QUEEN, FROZEN was a massive hit that was devoured by little girls of all ages and genders.

EILEEN: It's a Disney film, and the studio had been looking at adaptations of THE SNOW QUEEN and other Hans Christian Andersen tales since 1937.

JOE: But this was the right story and the right time to do it. The film made over a billion dollars at the Box Office, and the merchandise from the film...estimated at eleven billion dollars.

EILEEN: It was hard to find a niece or a granddaughter anywhere who weren't wearing dresses like Anna or Elsa. The British publication, the Guardian, called it FROZEN-mania. In 2014, a year after the film, "Elsa" entered the list of top 100 girl baby names for the first time.

JOE: Robert and Kristen Anderson-Lopez wrote 25 songs for FROZEN. Eight wound up in the film. And this was the big one.

MUSIC: EILEEN sings LET IT GO

MUSIC: Then CODA.

JOE: You've seen how we're cleverly pairing movies up. We're going to cleverly do it again. With two films from a studio who - love em or hate em you can't live without em - a studio who has contributed mightily to our movie history, and now, since their acquisition of Marvel and Star Wars, continue at the top of the movie business. The Walt Disney Company.

EILEEN: Didn't we just talk about a couple Disney movies?

JOE: Oh, yeah. But that was a couple, a songwriting couple...hey, it's our show, we'll do what we want. But if anybody deserves a little extra mention in this category, it's Disney. Disney has had 14 different songs from their films win that top prize.

EILEEN: The Walt Disney Company came into our lives and hearts with cartoons, including the first full length animated film - Snow White, in 1937.

JOE: Their second animated feature, from 1940, was PINOCCHIO, the story of a puppet who wants to be a real boy, based on an 1883 Italian children's novel. BAMBI was supposed to be the 2nd Disney film, but that was harder to animate, and BAMBI came out a couple years later.

EILEEN: The groundbreaking animation of PINOCCHIO was widely praised, and recognized as superior to SNOW WHITE. But the movie wasn't a box office success. The onset of World War II cut off European and Asian markets. But it was rereleased in 1944, and then it began the Disney routine of being rereleased in theatres every seven years or so. It made its budget.

JOE: The key song in the film was written by Leigh Harline and Ned Washington, and its sung by Jiminy Cricket over the opening credits and closing scene of the movie. It's widely considered as the signature song of the Disney Company, and since 1980 or so its been heard over the production logos of most Disney films. This was the first Disney song - among the 14 they've won - to take that big prize.

MUSIC: EILEEN sings WHEN YOU WISH UPON A STAR

MUSIC: Then CODA

JOE: So, PINOCCHIO was just the second Disney animated film. And the song from the film was their first winner. Here's one from a little later, and a culmination of their animated skills. In 1991, Disney animation enjoyed unprecedented success with BEAUTY AND THE BEAST, the first animated film ever nominated for the top film prize. And the title song from the movie did

win the prize in its category. So Disney thought they should follow up that success with another romance, and thus, POCAHONTAS, in 1995.

EILEEN: The voice over cast included a couple of big names - Mel Gibson played John Smith, Pocahontas' love interest, and Christian Bale voiced his friend, Thomas.

JOE: Disney knew they could possibly face some problems with the subject matter, and there were some historical inaccuracies in it, But POCAHONTAS was generally praised as a strong portrait of Native American culture, a great educational tool on the subject for kids, and possibly, the finest feature film, to date, on Native Americans that Hollywood had turned out.

EILEEN: The song from the movie - COLORS OF THE WIND - was composed by Alan Menken. Menken had previously worked with Howard Ashman, and they had collaborated on music for THE LITTLE MERMAID, BEAUTY AND THE BEAST and ALADDIN. But Ashman had passed away, and Menken needed another partner. He came up with a good one - Stephen Schwartz, who was the composer behind GODSPELL, PIPPIN, WICKED and other big stage shows.

JOE: The song was about respect for nature, something unspoken and vital to people close to the land. As some of Schwartz's inspiration reads "The wind that gave our grandfather his first breath also received his last sigh. The wind also gives our children the spirit of life. We must keep the land apart and sacred, as a place where one can go to taste the wind that is sweetened by the meadow flowers."

MUSIC: EILEEN sings COLORS OF THE WIND

MUSIC: Then CODA

JOE: We're going to stick with our pairs of movie songs, but we're going to switch to a couple of personal favorites, one of Eileen's and one of mine.

EILEEN: Mine goes back a ways. It's from the 1936 film, SWING TIME, and it was sung in the movie by Fred Astaire.

JOE: The song has received many, many cover versions. Billie Holliday followed up Astaire with her own version in 1936. Frank Sinatra's, recorded with Nelson Riddle in 1964, is probably the most famous. The Lettermen has a pop hit with it in 1961. And Tony Bennet has recorded it several times.

EILEEN: It was written by Jerome Kerns, with lyrics by Dorothy Fields. Ms. Fields said "The first time Jerry played that melody for me, I went out and started to cry. It absolutely killed me. It was so beautiful."

JOE: In the movie, Astaire sings the song to Ginger Rogers, as she was washing her hair. preparing for a big night out on the town. And now Eileen sings her favorite, this "so beautiful" melody - THE WAY YOU LOOK TONIGHT - for all of us.

MUSIC: EILEEN sings THE WAY YOU LOOK TONIGHT

JOE: My favorite was featured in a film that that premiered very appropriately in 1975, just a year before the nation's bicentennial. It was directed by Robert Altman, who came from Kansas City, Missouri. After several successful years in television, he made his first feature film splash with the groundbreaking MASH. A few other very quirky and distinctive films followed, and gave him the freedom to direct NASHVILLE.

EILEEN: The film was an indictment of the American quest for celebrity and power. It mixed the elite of the Nashville country music scene, along with some visiting pop music and movie types, and added a presidential campaign from an independent candidate to round out the equation.

JOE: The film had a large, distinguished cast, and interspersed their character's lives in multiple storylines. The cast included Geraldine Chaplin, Shelly Duvall, Henry Gibson from LAUGH IN, Scott Glenn, Jeff Goldblum in one of his first film roles, cameos from Elliot Gould and Julie Christie, and and in her first movie role, Lily Tomlin,

EILEEN: A unique approach Altman took to the film's music, highlighting the city's country music empire, was having many of the actors write their own songs. And one actor who did, and came away with a winner with it, was Keith Carradine.

JOE: In the film, Carradine plays Tom Frank, a member of a folk trio who's come to Nashville to record. There he breaks up with the others in his trio, including his girlfriend who's part of the group. And while in town he romances a few other women including Linnea Reese, a married woman who performs her music as part of a Sunday morning gospel choir, played by Tomlin.

EILEEN: In a smoky Nashville club, with several of Carradine's paramours or former paramours in the audience, he sings his new song. All of those women think the song is directed to them, but it's aimed directly at what may his true, if problematic, love, Lily Tomlin as Linnea Reese.

MUSIC: After spoken intro, JOE sings I'M EASY

EILEEN: Before we depart tonight, we want to squeeze in one from a recent film that pays homage to the city and the mythology - Los Angeles and Hollywood - that generates most of the movies we talk about.

JOE: LA LA LAND premiered in 2016, and it was an immediate contender for many honors - best picture, performances, song.

EILEEN: It was directed and written by Damien Chazelle, a musician himself and the director of the hit film about drummers and their education, WHIPLASH. LA LA LAND had been a dream project of his and a former Harvard University classmate, Justin Hurwitz, for years. But after WHIPLASH, Chazelle had the clout to do it.

JOE: It was patterned after classic Hollywood musicals, but Chazelle wanted to "ground it in real life, where things don't always work out." He also cast stars who were formidable actors,

but who weren't best known for musical performances. Musicals depict people breaking out in song and dance, but usually the people who do that in movies can do it very well.

EILEEN: Emma Stone and Ryan Gosling were those stars, and they were given many honors for their work, with Emma Stone taking... "that big prize."

JOE: Chazelle also wanted to salute the creative people who come to L.A., hoping to fulfill their dreams. The song from the film was written by Justin Hurwitz, Ben Pasek and Justin Paul, and it's a tribute to the city, to the people who live and strive there, and to anyone who harbors creative hopes and dreams.

MUSIC: EILEEN and JOE sing CITY OF STARS

JOE: We began this presentation with one of the songs we felt was one of the very most memorable movie songs of all time...

MUSIC: EILEEN reprises two lines of MOON RIVER

JOE: And to finish, maybe, the other one.

EILEEN: From the 1973 film, featuring the song of the same name, THE WAY WE WERE. The movie stars Barbra Streisand as Katie.

JOE: And Robert Redford as Hubbell.

EILEEN: They meet as college students just before World War II and the meeting turns into one of the great love stories of the silver screen. As their relationship grows, they marry and become enmeshed in the social upheaval of the 1950's, Katie is a political activist, one who fervently supports Communism, and who's working vigorously to ban the Atomic Bomb.

JOE: And Hubbell is a navy veteran, he comes from a wealthy family, he's a writer, who's now dabbling in Hollywood. The film details the anticipated clashes between these two strong-willed characters, while the movie's publicity department tried to mask the clashes between these two strong-willed Hollywood stars.

EILEEN: It was a troubled production, but so successful that years later Redford initiated a plan to do a sequel to the movie. Streisand was on board to star and direct, but it never happened.

JOE: But we still have the first movie. Not only the song, but its dialogue. Not always the stuff of romance films, but stuff that revealed how challenging this relationship was, including;

(JOE/EILEEN take stances on the stage; move in between each short piece of dialogue, taking other poses. MUSIC melodramatic stings with each short dialogue piece.)

KATIE: Wouldn't it be lovely if we were old? We'd have survived all this. And everything would be easy and uncomplicated, the way it was when we were young.

HUBBELL: Katie, it was never uncomplicated.

(MUSIC STING)

HUBBELL: I don't see how you can do it.

KATIE: And I don't see how you can't.

(MUSIC STING)

HUBBELL: You never give up, do you?

KATIE: Only when I'm absolutely forced to.

(MUSIC STING)

EILEEN: And...

HUBBELL: You think you're easy? Compared to what, the Hundred Years' War?

(ENDING MUSIC STING)

JOE: The movie was a box office smash, and of course, the song went on to great popular success, and a number one hit for Streisand. It was written by Alan Bergman, Marilyn Bergman and Marvin Hamlisch. And here it is.

MUSIC: EILEEN sings THE WAY WE WERE.

JOE: Thank you, everyone! And a big thanks to the movies! Hope we can always remember the way the movies were, the way we were.

EILEEN: Thanks to the movies! All the joy and memories they've have given us, and continue to give us.

JOE and EILEEN: And thanks to our man on the piano, Mr. Colin Healy.

MUSIC: Into Curtain call music HORRAY FOR HOLLYWOOD

Bows and exit to the music