

NOW PLAYING THIRD BASE
FOR THE ST. LOUIS CARDINALS –
BOND, JAMES BOND
by Joe Hanrahan

SET

Stage Left – a wooden bench, like the ones found in public parks. A baseball bat leans on the bench.

The ACTOR enters, Stage Center. He wears a long-sleeved baseball undershirt, jeans and well-used Converse. He carries a baseball glove, and flips a ball casually as he begins to talk. The ACTOR plays all roles.

ACTOR: This is a play about theatre. (Aren't they all?).

It's also about baseball. Baseball in St. Louis

St. Louis. So...it's about race. And...the weather.

But mostly it's about theatre.

and also, The Beatles.

And...World War II. Some of the men who came out of that war. Most of 'em just wanted a house, job, family - Blue Collar, White Collar, American Dream. But there were other men. Men, who maybe because of what that war was, came out of it with an unquenchable drive for massive wealth and unlimited power - and maybe because of what they did or saw in that war, felt they'd earned the permission to do anything they needed to do to get it. Including killing a President.

But mostly... it's about theatre. About seeing a story – the telling of a story – live!

(ACTOR moves Stage Left)

July, 1964. 10 in the morning. Already brutally hot, hotter on a dusty baseball field. You could see waves.

But hey...We were kids. We were playing baseball. Supposed to be hot.

(ACTOR moves Center Stage)

It had been about half a year since John F. Kennedy had been assassinated.

Everything was still...in a fog. Waves of sadness. We were were kids. Something had been taken away.

But it was summertime. School was out. Sun was out. Baseball.

And just that past February, like a ray of light cutting through the fog, like a cool breeze on a summer day, this new band came out of nowhere. England, kind of nowhere.

MUSIC/SFX: (Beatles song under and continues) "I WANT TO HOLD YOUR HAND"

At first, we were, uh...Beat...wait, b-e-a-t...Oh, that's cute! C'mon, we're Motown guys.

But then you'd hear a song on the radio, ...and you'd go...ah?!...and right then my sister was having a birthday party, and somebody gave her the Meet The Beatles album.

I stood outside the party...listened.

I walked in, took it off the turntable...

MUSIC/SFX: Beatles music cut off abruptly

...looked at the girls..."This is mine."
Nobody said a word. They could tell I was serious. I walked out of the room with that album.

And it was mine. (ACTOR listens a bit) I played it a hundred times, and you felt something, something...coming...

(ACTOR moves Stage Left)

There was something coming to that park, too...a bunch of guys coming to play ball

It was easy to get guys. We were a Catholic parish, 1,000 kids in our school.

First destination of white flight – families fleeing the middle of the city as Blacks started spreading out from the Northside.

(ACTOR moves back Stage Center)

For my family, it was whites fleeing whites. Poor folk from Tennessee and Arkansas were moving in, looking for work...into Soulard, where we lived, Soulard, before it was cool. When I was about six, one of 'em, older kid from Arkansas, he was about seven,

talked me into helping him knock over a Freund Bakery truck. I really liked their fried pies.

We didn't really knock it over, we waited for the driver to go into a tavern to get a beer, and we snuck in the back and got a bunch of stuff. But we got busted - my mom wondered where all those fried pies came from - and my folks thought it was time to get out of the middle of the city.

(ACTOR moves Stage Left)

But my new neighborhood was cool, lots of grass, lots of parks in play in.

And all we ever did, all summer, was play ball...all we ever did.

I was on four teams in the summer – CYC baseball, fast-pitch Cub Scout softball, fast-pitch Public Playground softball (with one of those fat softballs) and our parish, to keep kids off the streets, even had an organized wiffleball league every morning.

When we weren't playing or practicing, we'd get guys together, Indian Ball, fuzball. If it was raining, we'd play table top games – All Star Baseball.

If you were by yourself, you could throw a ball against the steps, or you'd read – Sport magazine, Sporting News, books about baseball. And, then when they were on, you'd listen to Cardinal games on the radio – Harry Caray, Garagiola, Buck.

All we did. Play ball

So we're there, at the park,, and...over the horizon, far side of the park, running towards us like his hair's on fire...one of the guys, Danny...but...but...something different, something's going on...you know how it is when you see somebody you know from a distance and even if you can't see their face, you know something's up, something's happened... Well, it looked like something happened to Danny, he's running to tell us, right now, and we really wanted to hear what was going on.

(ACTOR up, moves to Stage Center)

The renowned British theatre and film director, Peter Brook, wrote in his first book, THE EMPTY SPACE, about an exercise he did once with some kids.

He was speaking with teenagers who were interested in theatre, and he asked one of them to come up on the stage to read a passage aloud to the rest of the students. Brook handed the kid a sheet of paper, told the kid on the stage to read it to himself once, then read it out loud to the class.

All the kids in the audience were laughing, pointing, glad they weren't on the spot. The kid on stage started to read to himself, nervous cause he was the first one up there. But then, as the kid continued to read, he began to transform, from a nervous child to an engrossed reader. He was consumed by what he was reading, he was overtaken. The kids in the audience changed, too. They saw what was happening, and they wondered, what's going on, what's he reading?

The reader on stage came to the end of the page, he looked up at Brook, Brook nodded, and the kid began to read out loud. What Brook had given him was a very graphic description of Nazi Concentration Camp atrocities. The reader, this kid, was staggered by what he read, all self-consciousness was gone, and all he wanted to do was share these horrors, to get them out and off of just him. And the audience, the kids, were right there with him. All they wanted was to hear what he was going to say next.

This was Peter Brook's illustration of what the theatre experience should be. An actor compelled, driven, to share a story. And an audience so eager to hear it. And that's what was about to happen on that baseball field...as Danny came towards us with a story to tell.

(ACTOR moves Stage Left)

(DANNY running into place, Stage Left)

DANNY: Guys...guys...guys...Wait, wait, wait...I...I...I...I...

(catching his breath)

I...saw this... I saw this...hold on...I saw this...

I saw this movie last night...

It's at the Maplewood...

It's...

...From Russia With Love.

James Bond. Right...Dr. No, yeah...No, I didn't see that one either...

So this movie...Ursula Andress...Yeah...I saw her...

...But this movie, guys...this movie...

I've never seen...

No, Ursula Andress isn't in this one...

(Bond music in)

So first thing you see, it's like this giant eye or something, and in the background, this guy, Bond, he's walking, he's walking...and he turns...and shoots!

And this blood type stuff comes down all over the screen...
weird...

(Bond music out)

Then Bond's in this this dark garden....statues, fountains...

And there's this guy following him – blond guy, tough tough looking – Red Grant – he's like an albino viking T-Rex or something...

Bond hears a noise – he shoots.

Doesn't bother Red Grant. Grant pulls this wire out of his watch –

Yeah, out of his watch. He gets behind Bond, and he strangles him.

And as soon as he's dead...No, no, no, no, wait, wait...

All these lights go on, they're in the garden of this big mansion, and there's all these people watching from the porch. And one guy comes down, checks his watch, and says, "One minute fifty-two seconds. Excellent."

And then he reaches down...and pulls a mask off Bond...And it wasn't Bond, it was just a guy in a Bond mask!

MUSIC/SFX: James Bond music up and under "007"

DANNY: And the movie hasn't even started yet!

(ACTOR moves Center Stage)

ACTOR: What I was about to witness, in that park, was my first live theatre experience –

Danny, starring in the world premiere of the one-man stage production of...From Russia With Love.

MUSIC/SFX: Music plays a bit, then fades

An 18th Century British satirist named Samuel Foote is credited academically with the creation of the first one person show. At that time in London, there were only two theatres licensed to present plays. But Foote found a loophole with a show he wrote called The Diversions of Morning, in which he portrayed famous actors and other prominent people, and then performed it at coffee houses, pubs and the like.

Fifty years later a comedian named Charles Mathews toured extensively with a show called An Entire Play In the Person Of One Man.

Sarah Bernhardt toured American and European stages with her one woman shows, and then there was Ruth Draper, a little remembered actress who delivered long monologues for very successful appearances on Broadway and elsewhere.

Hal Holbrook's Mark Twain Tonight probably set the standard for the one person show for our times - basically stars playing big historical or entertainment figures - like Julie Harris as Emily Dickinson and James Whitmore as Harry Truman and Will Rogers.

And it's only since the 80's or so with writer/performers like Bogosian and Spalding Grey who brought more personal themes and social issues to one person theatre, resulting in the wide variety and many, many one person shows we see today - and I know a lot of you theatre types aren't happy about that.

(ACTOR moves Stage Left)

But here was Danny, doing a one man show.

For an audience who'd never seen any kind of a play. And none of us had ever seen a movie like From Russia With Love.

(ACTOR moves Center Stage)

No one had ever seen a movie like From Russia With Love. Brilliant, colorful cinematography, exotic locales, high-level espionage, ruthless all-powerful villains, staggering never-before-seen action sequences, incredible women, and the coolest of cool heroes, all set in a world reeking of sex, snobbery and sadism.

And all of this in the service of the epic battle of good and evil. The Cold War.

Just a couple years before...the Cold War seemed like just an intermission between World Wars II and III...The Cuban Missile Crisis.

Whether you believed or not, most of us Catholic kids wound up in Church, praying no one was going to shoot first. You did feel...right on the brink. It seemed like what everybody was preparing to happen was inevitable.

But JFK managed it...and it was all over, like that. DR. NO, the first Bond movie was out at the time. And JFK said he wished he had James Bond on his staff.

MUSIC: Bond music up and under “James Bond Theme”

From Russia With Love, by Ian Fleming, was the fifth James Bond novel, published in 1957.

Fleming based his books on what he learned as a journalist, and in British Naval Intelligence in World War II. His main character, James Bond; Commander in the Royal Naval Reserve, and agent in British Intelligence MI6, with the code number – 007 – the double O designate – license to kill.

He named the character after American ornithologist James Bond, an expert on Caribbean birdlife. Fleming had visited Jamaica for an intelligence summit in the early days of the war, fell in love with the place, and eventually settled there. He was also a fervent bird-watcher.

He wanted a name –Bond, James Bond – and a character – who was dull, someone that things happened to. He described Bond as a “blunt instrument,” and the name reflected that.

After John F. Kennedy – another World War II veteran - became President, Time Magazine asked him to list his 10 favorite books. (Those were the days, huh, when a president could name a book.) The list was primarily books about history and politics, one was on the poet Lord Byron – and there were two novels – The Red And The Black by Stendahl...and From Russia With Love.

(ACTOR moves Stage Left)

MUSIC/SFX: Music transitions to From Russia With Love theme

DANNY: And then titles come up...From Russia With Love, but the titles...

...there are these like dancing girls...belly dancers...not ballet dancers, belly dancers!... and it's all shadowy and dark, and you just see part of them, part of the girls, and the titles are ON THE GIRLS!

Yeah, the print goes across their bodies and their legs...and...

And then when it's time to say...Introducing Daniella Bianchi...

it's like a closeup on her two legs...or the dancer's two legs...and the words are right there...

(in a trance for a moment)

MUSIC/SFX: Music fades

(ACTOR moves Center Stage)

ACTOR: Daniella Bianchi would be a seminal figure in the headlong rush into puberty most of us ballplayers were going through. Most of us had been yanked into the rush that summer with the release of another movie – BYE BYE BIRDIE. Which the group of us saw six times, giving us a thorough grounding in the structure of the American musical comedy, and a chance to watch the title song sung by...Ann-Margaret.

(Actor moves Stage Left.)

DANNY: (waking from trance) Yeah, Daniella Bianchi...and she's got this accent...I don't know, I think she's almost as good as Ann-Margaret...ok ok alright...I take it back.

So the movie starts in Venice...Venice, that's in Italy...

...there's this big chess match, championship, and this weasley looking guy is playing, and he gets a drink and written on a napkin under his glass, it says "Come at Once." So he does one move – one move!...Checkmate!...and wins the match.

He goes and there's ta secret meeting of this secret crime organization, Spectre! The boss, Number One, he's got a white cat on his lap, he's pettin' it pettin' it, and there's a tough looking woman, Number Three, Rosa Klebb.

– Rosa Klebb used to be part of Smersh, Russian Secret Service, but she's defected to work with this group.

And Spectre wants to steal this decoding machine, the Lektor, and sell it back to the Russians for a ton of money.

The machine is in Istanbul...

...uh, I don't know... Turkey? Close enough...

And they're going to get somebody who works at the Russian Embassy in Turkey to help steal it. And Rosa Klebb says "I found ze perfect girl. She's intelligent, cooperative and her loyalty to Muzzer Russia iz beyond question."

And they're going to have her, you know...you know, kind of...kind of get with a British agent, y'know...yeah... to steal it. And the guy they want the British to send to steal it is...

Right! James Bond. And they want that to happen so...they can kill Bond and get revenge for him killing...

...Dr. No...

(ACTOR moves Center Stage)

ACTOR: Some of what you read in early James Bond books was true, situations based on reality, jazzed up by Ian Fleming.

As Spectre was in pursuit of a decoding machine in *From Russia With Love*, just one of Fleming's missions during World War II was trying to steal a decoding machine to break the Nazi Enigma code – the code eventually broken by Alan Turing and the mathematicians at Bletchley Park. Fleming came up with putting fake wreckage of a Nazi plane in the Atlantic – all Nazi planes, subs, ships etc had machines to read these secret codes – and then when a Nazi ship would come to the rescue of the plane, capture that ship and get a machine. Didn't work. They had to do it the hard way - with Turing and the code-breakers.

(ACTOR moves Stage Left)

DANNY: So after Venice, we see Red Grant.

They're at this mansion from the beginning of the movie, and Rosa Klebb comes down in a helicopter. They tell her Red Grant is the best student they ever had...a homicidal psychopath.

Red Grant's standing there, (he's only wearing a towel, he was getting a massage) Rosa Klebb walks around behind him, looking at all his muscles, puts some brass knuckles on, and then...POW...right in the gut. Grant doesn't flinch.

Rosa says, "Zis is ze right guy!"

So Rosa goes to Istanbul...

We see the girl...Daniella Bianchi...(goes into a short trance)...playing Tatiana Romanova...

She thinks is Rosa is with Smersh and she's doing the right thing, but she's not, Rosa's Spectre now, remember, and she tells Tatiana...what she has to do.

Rosa says, "You haf had zree luffers!?! Here's a picture of a man you do not know... You may have to do...somezink mit him, even if you're not in luff..."

But the thing is, this Rosa Klebb, she's touching Tatiana's knee, and her back, and her hair and telling her what a lovely girl she is...I think Rosa Klebb is a...lesbian...

(the guys listening are stumped)

Lesbian...She likes...girls.

(guys are stunned)

So then we see James Bond, and he's with a girl, by a lake, and he's got a string around his toe, he's cooling a bottle of Champagne, and they start drinking it, but then he gets a call that he has to go into the office, so James Bond tells the office "I'll be there...in an hour and a half..."

(ACTOR moves Center Stage)

ACTOR: And the movie's main characters have been introduced.

Red Grant, played by Robert Shaw – he was in The Sting, Henry VIII in Man For All Seasons, and, of course, Jaws.

Rosa Klebb portrayed by Lotte Lenye, who played Jenny in the first production of ThreePenny Opera in 1928, singing the songs of her husband Kurt Weill, who was Bertolt Brecht's collaborator.

Daniela Bianchi as Tatiana Romanova– a Miss Universe runner-up, who only spoke Italian, had to do her lines phonetically for the movie, and then had all her lines dubbed anyway.

and...as Bond, Sean Connery, who many feel was the best Bond; but he wasn't the first Bond. The first adaptation of a Fleming novel was a 1954 American television version of Casino Royale, with Barry Nelson playing American secret agent, James Bond.

(ACTOR starts to move Stage Left, changes his mind, then moves Stage Right)

Now, we had a lot of time to play, but most of us had to jobs, too, summer jobs. My job, when I wasn't playing baseball?

Sportsman's Park, selling popcorn and soda during Cardinal games. Grand and Dodier. In the middle of the North part of St. Louis, in what was becoming a very solidly divided, geographically and racially segregated city.

Rode the bus to get there and back. Hung out. White boy in a black neighborhood. You didn't really think twice about it then. I was too young to work there, but my dad knew somebody.

(ACTOR moves down center aisle)

HEY SODA HERE! SODA! ICE COLD COKES!

Thought it was the best job in the world – watch baseball for free! But I soon learned that I had to move at least half-a-dozen trays of Cokes or popcorn if you wanted to make any money. So you learned to sell –

(ACTOR again moves down center aisle)

HEY SODA HERE! HEY COKE! COKE HERE!

(ACTOR turns half-way back to Front of House)

SFX: Sudden crowd cheer

You'd turn around when you heard the crowd cheer, and you'd see what was happening. Then back...

HEY SODA HERE! ICE COLD COKE!

Us boys sold soda and popcorn. Men sold beer and peanuts, a couple of hot dog and cotton candy vendors, but that was it. Concessions were simpler. No Sushi. Even Nachos hadn't been invented yet.

All the men had been there for years, and developed their own distinctive routines.

(ACTOR goes back into audience, assuming different personas)

BEER MAN! BEER HERE! COLD BEER HERE!
BEER MAN! GET YOUR BEER HERE!

And then there was the guy...

igotthebeerhereicecoldbudicecoldbuschcoldbudcoldbuschwhowantssomedrightheretow-
budtobuschpassitdownpassthemoneybackoverthereonebuschtwobudhereyougothanky-
ousir...

And my favorite...

Goobers! Goobers! Double sprinted Goobers! Goobers!

Those were peanuts.

First time I'd ever known many black people. There was one or two in school, I cheered for the black players on the Cards, and of course there was Smokey, Marvin Gaye, Sidney Poitier, but here were black guys selling alongside the rest of us, mostly men with boys who liked listening to them. There were some good jokes told. A few sexual epics that seemed real complicated. And there was often a flask being passed around

We all got along. We were all working. We were at the ballpark.

And there was always baseball.

(ACTOR moves Stage Left)

And now there was From Russia With Love...

DANNY: Bond is in an office, and his boss, who's called Q, says this Russian secretary in Istanbul has fallen in love with a photo of him, and wants to turn over the decoding machine, the Lektor, to him and him only. They know it's a trap, so Bond says "Well, I don't think I..." then he looks at Tania's picture..."But, I'm not too busy at the moment."

Then this other guy, called M, comes in, and gives him two suitcases. One's got all this stuff in it, 20 rounds of ammunition, a knife, a folding sniper rifle, 50 gold coins, and in the second suitcase is this can of talcum powder, it has this complicated lock, and if the case isn't opened just right...Doosh! the talcum powder becomes tear gas.

MUSIC: From Russia With Love theme

Bond gets to Istanbul, (and you know who else is in Istanbul, Red Grand is following him) gets picked up at the airport by a driver from the Embassy, and they go through this secret code...

"Can I borrow a match."

"I use a lighter."

"Better Still."

"Till they go wrong."

(ACTOR moves Center Stage)

ACTOR: This became a code us guys used for years, even though we never needed a code for anything

(ACTOR moves Stage Left)

DANNY: They go to the headquarters of England's agents in Istanbul, and the head of it is Ali Karem Bey.

(ACTOR moves Center Stage)

MUSIC fades

ACTOR: Karem Bey was played by Pedro Armandariz, in true Hollywood fashion, a Mexican playing a Turk. Armandariz was a big star in Mexico, and had a very successful Hollywood career, acting in several westerns with John Wayne. One Wayne movie he did was The Conqueror, about Genghis Khan, (a Mexican playing a Mongol), produced by Howard Hughes in 1956. It was filmed in Utah, very near Nevada nuclear bomb test sites. In the years after the filming, 91 of the cast and crew of 220 developed cancer, including many family members who visited the set. It wasn't followed up that the radiation caused the cancers, but those numbers spell an epidemic. Armandariz was diagnosed with terminal cancer during the filming of From Russia With Love. He wanted to do the film to provide some financial security for his wife, but he couldn't finish and they had to use a body double. A month later, in the same fashion in which his close friend Ernest Hemingway had ended his own life, Armandariz smuggled a shotgun into a Los Angeles hospital and took his own life.

(ACTOR moves Stage Left)

DANNY: So Karem Bey and Bond go to this underground reservoir, and with a submarine periscope – “a gift from your navy” – they spy on the Russians. They see Krilenko, a Russian assassin. Then Bond spots Tatiana – just her legs in the meeting room - Bey asks how she looks, Bond says, “Things are shaping up nicely. I’d like to see her in the flesh.”

Karem Bey takes Bond to a gypsy camp to lay low for a while. But the camp’s attacked by Kirilenko. There’s a big fight. Red Grant is there – at one point someone tries to get Bond from behind – but Grant shoots him – Bond doesn’t know who saved his life. After the fight, he and Karem Bey go to get Krilenko. They track him to this building in Istanbul, It has a big billboard painted on the side of it, with this blonde woman’s face on the billboard -

(ACTOR moves Center Stage)

The billboard was for the movie Call Me Bwana with Bob Hope and Anita Ekberg, which was also produced by the producers of From Russia With Love, a nifty bit of cross-marketing.

(ACTOR moves Stage Left)

Karen Bey says “That Anita, she has a nice mouth,” and you see Krilenko crawling out of an opening in her mouth, and down a rope. and Bey takes shoots him...”Bang!” And Bond says, “she should have kept her mouth shut.”

So Bond goes back to his hotel, he’s getting ready for a bath, he’s just wearing a towel... OK OK another guy in a towel, he’s having a bath, give me a break...and he hears something in his bedroom He gets his gun – and goes around the corner, and sees a girl getting into his bed. And you can barely see through these sheer curtains, but you can see she doesn’t have any clothes on!

(ACTOR moves Stage Center)

ACTOR: This scene between Bond and Tatiana would be used as the audition scene for all subsequent actors who played Bond or Bond girls.

(ACTOR moves Stage Left)

DANNY: So she’s in bed...it’s Tatiana, and all she’s wearing is this little black cloth necklace around her neck...(DANNY shudders) and she says, “You look surprised. I thought you were expecting me.”
“So you are Tatiana Romanova.”

“My friends call me Tanya.”

“Mine call me James Bond.”

They shake hands. They don't have anything on, but they shake hands!

“Well, now that we've been properly introduced...”

“Careful, guns upset me.”

“Sorry, I'm a bit upset myself.”

“You look just like your photograph.”

“And you're one of the most beautiful girls I've ever seen.”

“Thank you. But I think my mouth is too big.”

He leans down to kiss her.

“No, it's the right size...for me.”

They're kissing, but Bond keeps talking.

“Is it here?”

“What?”

“The decoding machine, the Lektor.”

“Must we talk about it now?”

“Or is it at the Russian Consulate?”

“Yes.”

“Yes. Well, we'll need a plan of the place. If you can get one, we can meet at the San Sofia Mosque, as tourists.”

“Why don't you ask me that...later.” Then she reaches behind him.

“What are you looking for?”

“Your scar. You see, I know all about you. From your file.”

“Well, I hope you're not disappointed.”

“I'll tell you...in the morning.”

And then you see, behind the mirror by the bed, you see this camera and this cameraman, and there's Klebb, and they're...filming... them!

(ACTOR moves Center Stage)

ACTOR: Danny was killing us with this movie. But we were kids. We were used to be being killed. We were hurt pretty bad when they killed Kennedy. We didn't know what was going on. Few people did.

(ACTOR moves Stage Right, grabbing a bat)

The Cardinals were killing us, too. They hadn't won anything since before we were born. Seemed like we had a good team, but the team just wasn't jelling.

One thing it had going for it was...some good black players; Gibson, Flood, White. Integration was still new to baseball. It'd only been a decade or since Jackie Robinson, and baseball was very s-l-o-w-l-y following up on that.

St. Louis was as slow or more so than any other team. St. Louis was the most Southern, most Western team in Major League Baseball at that time. The Chase Hotel was one of the last hotels on the Big League circuit to admit Blacks.

When Gussie Busch bought the team, it was almost all white. But he said, "Hell, we sell beer to everybody, don't we?" After Busch took over, Florida segregation was still a problem, so for Spring Training, Gussie bought a motel, so the Black and White Cardinal players could live in the same place.

But the team got along. Players felt Manager Johnny Keane didn't have a racist bone in his body. And the mutual respect that ran throughout the clubhouse was evident in a cut-throat bridge game played nightly, in which Gibson and Dick Groat took on Bill White and Boyer - Black & White vs Black & White. Only color that counted, was the color of those cards.

The team wasn't coming together yet, but it was a long season.

(ACTOR moves Stage Left)

But the quest for the Lektor machine was starting to come together.

DANNY: So Bond meets Tanya on a boat, he's trying to find out all about the Lektor, she just keeps saying "I luff you, James, I luff you."

(ACTOR moves Center Stage)

Must have been a good night.

(ACTOR back to State Left)

She finally says, it's the size of a typewriter, in a brown case, "brown, like your eyes, James!" Bond's tape recording what she says and sends the tape back to London so they can verify this is the real Lektor.

So we see all these guys, these military and secret service guys listening to the tape, and on the tape Bond's trying to get information, and Tanya's saying "Vhen vill you make luff to me again, James?" "Day and Night" he says. Everybody's embarrassed.

So in a few days Bond shows up at the Russian embassy, Karem Bey explodes a bomb as a diversion, and Bond knocks out a couple guys, grabs the Lektor and Tanya.

They make it to the train station, and they get on the Orient Express. But Red Grant is there, too, still tracking Bond.

Bond and Tanya are posing as a married couple, and they're flirting on the train, Bond says "Two days to London, time for a honeymoon." Tanya says "But, James, I have nozzink to wear," and Bond pulls out this little black cloth necklace she was wearing when they met - in the hotel - (DANNY shudders) - and says, "Your trousseau."

They spot a Russian agent on the train, but Karem Bey corners him in his cabin and he's going to keep him there till they reach a checkpoint. But hanging out nearby is Grant. Later a train porter comes and gets Bond and says "There's been a terrible accident." Both Karem Bey and the agent are dead, it looks like they killed each other in a fight. But... we know Grant did it.

Bond is mad, he goes back to Tanya, thinks she set him up, but all she keeps saying is "I luff you, James. I luff you."

(ACTOR moves Center Stage)

ACTOR: What's a guy to do?

(ACTOR moves Stage Right)

Somebody we didn't luff...were the New York Yankees. They'd dominated baseball forever. Seemed like they took any player they wanted, treated the poor Kansas City A's like a farm team. The Yankees and the whole American League had been a lot slower welcoming Black players. That had something to do with their racist owner, George Weiss. He didn't want black players on his team, because he didn't want to attract black fans, didn't want that rabble mixing with his middle class White fan base. He also truly didn't believe that Black players were as good as White ones.

Weiss' Yankees had always gone after what he called Red Ass players, tough kids who played ball like animals, kids who were more warriors than players. What he didn't realize was that Black players coming had to be warriors to survive.

To be a Black player on the Yankees, you almost had to be perfect. There were only a couple - Al Downing, a very promising left handed pitcher, and Elston Howard, their catcher, maybe their best player, and the winner of the Most Valuable Player Award in 1963. Perfect.

(ACTOR moves Center Stage)

And there was a perfect specimen on the Orient Express. Red Grant. The next sequence is a great, at a station where the train stops. You can't hear any dialogue, just the train station sound effects. A British agent is there to meet Bond, but Grant gets to him first, and the scene is real loud, train whistles and all, so you see Grant pull out a cigarette and talk to the agent, and you can't hear it, but you know what he's saying - "Can I borrow a match I use a lighter. Better still till they go wrong." Grant takes him off to kill him and take his identity, and his stupid hat, then sees Bond, and you can't hear it, but the same code, "Can I borrow a match ya da ya da." And Grant's made the connection.

Speaking of perfect, when they first talk on the train, Bond comments to Grant, "You look very fit." That's the intro for this scene coming up on the train, one of the best fights in movie history, James Bond versus a guy who's been set up as The Terminator.

(ACTOR moves Stage Left)

DANNY: So Bond and Tanya and Grant go eat at the dining car, where you see Grant slip something into her drink. She's passing out, and when they get back to their room, Bond says "So what did you put in her drink?" He's suspicious, but Grant talks him out of it, and when he's showing Bond a map, he whacks him on the head.

Bond is out, and when he wakes up Grant makes him get on his knees, hands in his pockets. And Grant tells him the whole story - that it's Spectre after the Lektor machine, they'll sell it back to the Russians, Rosa Klebb (Bond knows her) is now with Spectre, Tanya doesn't know anything about this she thinks she's working for Mother Russia, Grant saved Bond's life at the gypsy camp - he even shows Bond the film they shot of him and Tanya, that first night, it's going to be part of the whole coverup.

Bond says he suspected Grant "When you ordered red wine with fish at dinner." Then Bond asks "What kind of sick maniac thought this up?" Grant whacks him again, and says, "The first shot won't kill you. Nor will the second. Or the third. You won't die until you crawl across this room and kiss my foot."

Bond says "Can I have a cigarette?", Grant says "No chance.", Bond says "I'll pay for it. 50 Gold coins in that suitcase." He gets it down, shows him the coins, then says "There's more." and he reaches real quick for the second case, but Grant stops him, thinks he's going after a gun or something. So Grant opens the case - the second case - and boom, the talcum powder explodes.

And Bond and Grant fight and fight - it's incredible, it's a fight, it's judo, it's just knocking each other all over the place, even on top of the sleeping Tanya, throwing the other guy across the room, kicking. Then Grant gets behind Bond, and pulls the wire out of his

watch, he's choking him choking him but Bond reaches for one of the suitcases and gets a knife out, stabs Grant in the arm, then turns him around, and chokes... Grant... with his own wire.

(DANNY as Bond adjusts tie/coat)

(ACTOR moves Center Stage)

Two men made this legendary movie fight what it was. Director Terence Young made three critical choices for the fight: He used no music over the fight, he wanted the audience to hear every punch, every kick; then, as Bond jumps Grant, Grant's gun goes off, shooting out a light, and letting the fight unfurl in this nightmarish blue; and as the fight proceeds, Grant's elbow knocks out a window, letting the sound of the train come in and heighten the tension.

And Film Editor Peter Hunt put this scene together like no fight you've ever seen - with quick cuts and jump cuts all over the place.

This is all kind of par for the course for today's fight scenes, but these men did it first.

(ACTOR moves Right Stage)

There was a new man in the Cardinals organization that year, and he wanted to be first on the Cards' totem poll. Branch Rickey - the man who signed Jackie Robinson and integrated baseball, He had come to the Cards as a Special Consultant to Gussie Busch. This old-timer was still a master politician, and he was looking to bring his own men into the organization, including bringing replacing Manager Johnny Keane with Leo Durocher.

A clubhouse incident brought it all to a head. The Cards were still treading water in the middle of the summer, and Dick Groat, their shortstop, was muttering in the clubhouse, complaining about Manager Johnny Keane not letting him hit-and-run enough, and causing general dissension. Keane heard about it, called a team meeting, and though he was mild-mannered gentleman, Keane let the players have it. He confronted Groat and even though Keane was a slight gentleman, offered to go outside with him and settle it man to man. Everybody backed off, and Keane gained control of the team, but it was an ugly incident.

Groat happened to mention that meeting to a friend, Milwaukee Braves 3rd Baseman Eddie Matthews, who happened to be dating Elizabeth Busch at the time, Gussie Busch's daughter. Elizabeth mentioned it to Dad, and Dad exploded. He screamed "Why am I hearing this from my daughter instead of my General Manager?"

Branch Rickey came in, and suggested maybe it was time to get rid of Devine. So Busch fired Devine, and his replacement was Bob Howsam, a protege of Rickey's.

This happened in August, while the team Devine had put together was still getting it together. But, fortunately for the Cardinals and us fans, a couple months earlier Devine had added a player to the team - Lou Brock. That trade with the Cubs was a steal.

(ACTOR moves Center Stage)

So Bond has the stolen Lektor, and...

(ACTOR moves Stage Left)

(MUSIC/SFX): Bond music in and under

DANNY: Bond and Tanya get off the train, and there's this crazy chase. They're trying to get to Venice, where the movie started.

They steal a truck, and the truck is attacked by Spectre guys in a helicopter. Bond leaves the truck to draw the helicopter away from Tanya. He takes one of his cases with him. And they're buzzing him...he's running...buzzing him...it's great...finally he gets behind a rock and puts together the sniper rifle from the case, they're just about to drop grenade on him, he shoots, the helicopter guy drops the grenade in the helicopter, and BOOOOOOMMM!!!

Then they drive to the sea, and take a boat. But there's about five Spectre guys in boats after them - they're shooting and shooting - Bond is evading them. They shoot the fuel tanks on the back of Bond's boat, and Bond sees fuel spilling out. Bond tells Tania, "Take the wheel!" He releases the tanks, oil is all over the water, then takes a flare gun, shoots and BOOOOOOMMM!!!

(ACTOR moves Center Stage)

There were some amazing guys who created these Bond films, these action sequences. Like the writer, Ian Fleming, most of them had come out of World War II, and they were used to action.

Like the Director Terence Young. He was a tank commander in Operation Market Garden, when the Allies tried to take Arnhem Bridge. He later directed the movie WAIT UNTIL DARK, based on the play, and he was able to tell his star, Audrey Hepburn, that he shelled her home town while she was a child living there.

Production Designer Ken Adam consulted on FROM RUSSIA WITH LOVE, he had worked on DR. NO, and would work on many more Bond films, but he wasn't on this film's official crew. At the time, Adam was just finishing Art Direction on Stanley Kubrick's DR. STRANGELOVE, and would go on to work with him again and win an Oscar for BARRY LYNDON. But Adam did turn down a chance to work on 2001: A SPACE ODYSSEY. He learned Kubrick had been talking to NASA for a year, and he wanted his ideas, not NASA's in the film. Adam was a German expatriate, and one of only three Germans who were cleared to fly fighter jets for the RAF in World War II.

Incredible men.

(ACTOR moves Stage Right.)

The Cardinals had some incredible men as well. Men who had to fight their own wars to get where they were at.

Like Lou Brock, son of a Southern Sharecropper. No one ever worked harder to become a Hall of Famer. Stan Musial had retired the year before, and that left Left Field open for Brock. When he was traded to the Cards that summer, the team was poised to win.

Like Curt Flood. He came up in the Cincinnati Reds organization, and played for the Savannah Redlegs, in the Carolina League. When they travelled around the League by bus, he wasn't allowed to get off to eat. And by Georgia law, he had to dress in a separate room from the White players.

Curt Flood played a ferocious Center Field for the Cards in 1964. I loved him. But baseball grew to hate him. He shanghaied his own career to challenge baseball's Reserve Clause, which basically said that a team owned you until they didn't want you anymore. He took it all the way to the Supreme Court. And won. He gave birth to free agency and made it possible for a St. Louis boy like Max Scherzer to make over \$200 million to pitch for Washington. Flood said, "I did think slavery was dead."

He was an artistic man, a painter, whose work was sold and exhibited all his life. One night in '64, my dad woke me up about 2 in the morning. He said, "Here, look at this." He and my mom had been over to a jazz club on the East Side. Flood was there, and my dad got his autograph for me.

Like Bill White. He'd come up in the Carolina League, like Flood, and suffered many of the same indignities. After he was traded from the San Francisco Giants to the Cards, he was still a hitter with a lot of holes in his swing. He was helped immensely by Harry "The Hat" Walker, who was a star on the last Cards championship team in 1946, and a National League Batting Champ. And a world class bigot. He was quoted as saying

Blacks were “shiftless and lazy,” but he found that White was intelligent and disciplined, and Walker, being the professional he was, helped turn him into a dangerous hitter.

White was a quiet, articulate man who went on to become the first Black broadcaster for a Major League team, the Yankees, and then, the first Black President of a major sports league, the National League. He railed against racism, but said that even as National League President, he couldn't do much about it. There's a story he would tell – about the early days of school integration in the South. There was this screaming, jeering mob outside a school. And a young Black mother defiantly walked her 6-year old girl through the mob and into school. A white mother then took her little girl into school, then joined the mob, screaming. After school, the white mother asked her daughter what that little Negro girl did during at school. And her daughter said, “Momma, we were both so scared from all the yelling outside we just sat and held hands all day.” White was a very private man, but just a couple years ago, he wrote an autobiography. It was entitled Uppity.

And like Bob Gibson. Racism, on the part of his first Cardinals manager, Solly Hemus, held Gibson back for a couple years, but nothing could hold Gibson down.

He'd graduated from Creighton University, was an All American basketball player there, and played for the Harlem Globetrotters a year. Then onto baseball and The Hall of Fame. His batterymate, Tim McCarver, was the son of a Memphis, Tennessee cop and he was brought up under the shadow of racism. Early in his time with the Cardinals, he brought a message into the clubhouse for Gibson. He said “Hey there's a colored man outside waiting for you.” Gibson said, “Oh yeah, what color is he?” McCarver became one of Gibson's best friends, said about him, “He was the most intimidating, arrogant pitcher who ever lived. I'll never forget his style, cap low, eyes smoldering at the batter accusingly, the ball gripped, almost mashed behind his right hip. A man of mulish competitive instinct. “

It was Gibson's game, home plate belonged to Gibson. And I had a chance once to experience that certainty. One night, a few of us took the Redbird Express to a game, and we decided to stay around, see if we could get some autographs. There weren't any professional autograph hunters then, so we got a few, and then Gibson came out. He wasn't The Bob Gibson yet, he'd just joined the team. We ran up to him, and he said, very gruffly, “What are you kids doing out here?” “Getting your autograph, Mr. Gibson.” He stopped, and signed for us, but then he said, again in a very mean tone of voice, “You kids should be in bed.” And this sense of shame came over me, not because he was speaking like that to us, but because, I realized, he was right, we should be in bed, and he was telling us what he knew was right. That was Gibson.

That wasn't the whole team of course. Besides those four and McCarver, there was Mike Shannon, a rookie from CBC and Mizzou, who'd been brought up that year to play right. Dick Groat at short. Like Gibson, he was an All-American basketball player, for Duke

University, and he played a season in the NBA. Julian Javier was the slick-fielding Second Baseman and my favorite. (I played second base.) And Ken Boyer was the Third Baseman. That year, the Cards supplied the All Star team with their entire infield - White, Javier, Groat and Boyer, the All Star infield. And while Gibson may have been the de facto leader of the team, Boyer was the Captain. Boyer was one of coolest, most professional men who ever played the game. Kind of the James Bond of the team.

(ACTOR crosses toward Stage Left)

Speaking of Bond, he and Tanya have made it back to...

(Stage Left)

DANNY: ...Venice. Oh I forgot! In between the helicopter and the boats, they showed a scene with Spectre again, and there's Number One, that main bad guy with the cat, and Rosa Klebb who's Number Three, and the weaselly Chess player from the beginning of the movie.

Number One's mad cause they don't have Bond or the Lektor, and he calls one of his henchman in, big guy dressed all in black, and this guy clicks his boots together, and a little knife comes out, you think he's going to get Klebb, but he kicks the chess player - it's poison and the guy is dead in seconds. And Number One tells Klebb, do not fail.

MUSIC/SFX: Bond music

So Bond and Tanya are in Venice, in this hotel room, they're checking out, and there's a maid in there. She picks up the Lektor and another suitcase and starts to leave. Bond says "Not that one" about the Lektor. But it's Rosa Klebb in a maid's uniform. Bond turns around and Klebb's got a gun on him. She orders Tanya to grab the Lektor and leave, which she starts to do. Klebb is just about to shoot Bond and Tanya comes back in and knocks the gun out of there hand with the door. So Klebb clicks her shoes, and that poisonous knife comes out, she's kicking at Bond, kicking at him, Bond's trying to stay away, and BLAMMM! Tanya shoots Klebb.

Tanya says, "James, she was a terrible woman." And Bond says, "Well, she had her kicks."

(DANNY as Bond adjusts tie and coat as he says final line. ACTOR moves stage right)

ACTOR: And the Cardinals were getting their kicks in, too. As the season entered September, the Phillies were ten games in front. School was starting, season seemed over, I stopped working. But then the Phillies started collapsing. And then they collapsed.

I was visiting my Grandfather on the last day of the season, the day the Cardinals won it, Harry Caray screaming, “The Cardinals Win The Pennant! The Cardinals Win the Pennant! The Cardinals Win The Pennant!”

The Cardinals came back and won the pennant because they played as a team. Black, White, there was only one color that counted - Cardinal Red.

But in the heat of a pennant race, you had to stay loose, and that was one of Gibson’s jobs. He was a world class actor and comedian as well as world class pitcher. Gibson helped keep the clubhouse fun, and kept highly strung professionals relaxed and ready to play.

(ACTOR moves Stage Left)

And getting in a last bit of play was James Bond and Tanya...

DANNY: Bond and Tanya are in this gondola - you know, one of those boats, in Venice, the guy with the hat, sometimes they sing. Bond kisses her, and she says, “James, not here, vere being filmed.” And on the bridges there are these tourists with movie cameras. And Bond says, “Speaking of film,” and he takes out the tape that Rosa Klebb made, and takes a look at it. Tanya says, “What’s on it, James?” Bond lets the film drop into the water, and says, “I’ll show you.” And they, you know...

(ACTOR moves Stage Right)

ACTOR: And there was still the World Series to play. And the Missouri team said to the whiter-than-white New York team, “Show Me.” I skipped school to work the series. Never forget walking out on that first day, a sunny Tuesday afternoon...30,000 men wearing white shirts and ties. And the Cardinals beat them in seven. Gibson pitched a complete game in Game Seven of the Series. He wasn’t great that day - he gave up 9 hits, 5 runs. Cards won 7-5. When asked why he left Gibson in so long, Manager Johnny Keane said, “I had a commitment to his heart.”

(ACTOR moves Center Stage)

And Danny had been acting his heart out. It had been a masterful performance of the World Premiere stage production of From Russia With Love. That’s where theatre kind of started for me, with this one-man show That’s kinda where theatre started for everybody, didn’t it? With a one-caveman show.

(ACTOR sits Center Stage)

Some cavemen sitting around the fire. One caveman asks “Ugh. Where’d that lion skin come from?” And another caveman says “Ugh. He came at me. Ugh. I stabbed him with spear. Ugh. He lay still.”

Then the Caveman has an idea in his Caveman brain. “Ugh. Let me show them.” And he stands up from the fire. (That’s why I think Tonys and other theatre awards should be replaced by a small statue of a caveman standing up.)

(ACTOR as Caveman performs)

“Ugh. He came at me. Ugh. I stabbed him with spear. Ugh. He lay still.”

And, scene.

(ACTOR moves Stage Right)

And there was a one man show going on in the Cards’ clubhouse that year. And that was the Bob Uecker show. Uecker, backup catcher for the Cards. Of course, he went on to star on Mr. Belvedere, movies, commercials, and as a favorite guest of the Tonight Show. But he was practicing his comedy chops playing baseball. For the team picture shoot, he and Gibson held hands, put their heads together, and smiled broadly for the camera. They had to reshoot it.

Uecker invented this card game called 52 Ugly. He had friends on the Philadelphia police force, and he had them give him mug shots of the ugliest criminals they could come up with. In the game, each player would lay down a card, ugliest photo won the hand. Uecker had a hole card that always won, a mug shot of a female multiple murderer, a real hard case. Once he showed the card to Dixie Walker, Harry Walker’s brother and then a coach with the Atlanta Braves, and said, “Dixie, this is my mother. What do you think?” Walker stared at it for a long time - (pause/stare) - and then said “She’s rather attractive, isn’t she.”

And on the first day of the World Series in St. Louis, there were several DixieLand bands playing, Uecker borrowed one of their tubas and tried to catch fly balls with it. He caught a few, damaged the tuba, and helped get the team loose and ready for the Series ahead.

And they won that Series. Of course, after the series there was a shock in town. And in New York City. Manager Johnny Keane, angry at the Cards for firing his buddy Bing Devine, quit and went to take the managing job for...the Yankees...who fired their manager, St. Louis native Yogi Berra, for losing the series. Still, we won. Great feeling.

(ACTOR moves Center Stage)

By the time the Series was over, Kennedy had been dead about a year, and feelings were just starting to heal. But the questions about the whole thing were starting to emerge. Oswald did that? What about that last shot, you're saying that was from the back, C'mon! And the bad Italian rifle? The magic bullet? All the dead witnesses? Somebody was behind this. Who?

Who? My theory...Hitler. See, I don't think he exactly lost World War II. I think he created this palpable evil that spread beyond him, beyond the war. Into men, into a consciousness that is still with us today. Men who think they can do anything to get what they want. Including fostering a racist nation. Including killing a President.

The last movie JFK saw was a film that had just premiered in London, and wasn't coming to the US till Spring, but they sent him an advance copy. On Wednesday evening, November 20, 1963, in the White House, Jack and Jackie watched From Russia With Love.

But it was the children of the war who had to get us past that.

MUSIC/SFX: Hard Day's Night

In 1964, the Beatles movie A Hard Day's Night came out. And in that year alone, they released four albums in the U.S.: their 2nd Album, the movie soundtrack, Something New and Beatles 65. (It came out in December, '64.) Plus innumerable singles, including four Number Ones. Lots of great music. Lots of hope raining down on us. Looked like we might have a future.

MUSIC plays a bit, then fades.

(ACTOR moves Stage Right)

The Cardinal players were children of the war, too. And in their struggles and victories over racism, they generated a different kind of hope.

After he took the job of National League President, Bill White heard from his old hitting coach, Harry Walker; the racist, remember? Walker was near where White lived and wanted to visit. White told him, "Harry, are you sure? I have to tell you, I'm living with my second wife now. And she's not a Black woman."

Walker said, "Bill, that doesn't bother me. I'm way past that."

White was moved by how a man could change. It was reflective of a change - toward people, people of other races - that seemed to be on its way. Seemed to be.

(ACTOR moves Center Stage)

And there was more James Bond on the way. At the end of From Russia With Love...

MUSIC/SFX: Matt Munro singing From Russia With Love

...after it says The End, these words come on screen...

Not Quite. James Bond will return in the next Ian Fleming thriller, Goldfinger.

And after the credits at the end, there's this long camera pullback from Venice. Beautiful. Just Venice. (It's in Italy.)

MUSIC FADES

(ACTOR moves StageLeft)

At the park, the play was over. And you know how it is after doing a show, you need a drink. Danny went and got one from the drinking fountain. And we were...

KID #1: "You going to the Maplewood tonight?"

KID #2: "I can't. Maybe tomorrow night?"

KID #1: "OK. Tomorrow.

MUSIC/SFX: James Bond music in and under and up through curtain call

KID #3: "Well, I'm going tonight."

KID #4: "Me, too. I'm coming."

KID #5: "Yeah, me too."

ACTOR: And Danny came back from having a drink.

DANNY: Hey...So...we gonna play ball, or what?"

THE END

