

Scene I

----- "THE DAISY" DISCOTHEQUE

FRANK Sinatra standing at the bar, late at night, pals and two blondes nearby; he is tense, tired — they are aware of this. Do not risk irritating him. The stereo, which had been playing rock'n'roll music before, now is playing a Sinatra song, "The Few Small Hours of the Morning," but F.S. does not seem to be listening; he talks instead to a blonde, a girl who sits on stool looking at his hands; she looks like a manicurist, a little make-up, which F.S. doesn't like — but nothing will really please him anyway tonight; **He HAS A COLD!**

When F.S. has a cold... his whole world plunges in gloom... maybe that is why his music at this moment seemed to displease him — but it was pleasing the young people who were dancing... I WAS MOVED by it — felt that all over America, in discoteques or taverns or roadsides, people were dancing to this, slow and sexy, and later, all over America, they would go to bed, make love — thanks, in no small part, to the mood, the mellow mood of F.S. — I myself for years had benefited by his ballads. My whole generation, I thought — owed this man much... tipped the scales with some girl (in a parked car; in a penthouse; in a village apartment; in an Army town near Fort Knox) These girls, with songs such as those, were in the mood for love. F.S. had done our wooing —

Yet here, in this Los Angeles tavern, here was the man himself standing looking bored, bothered. (HE HAD TOLD them before he didn't want to hear his own records!).

Frank was irritated by many things — The CBS show, coming up Nov. 16; by NBC "Special"; by the film "Assault"; also, he did not, I presume, welcome me at this time. He had so much publicity — LIFE; LOOK; Newsweek — They'd already been there — "all tapped out." Also, suspicious...

The sort of piece I wanted to do required cooperation — and I had great ambitions. I had read almost every article written about him — and they read, with one exception, like jacket copy on his record albums — all the words and pictures, I felt, were embellishments of the cliché — F.S. the swinger; the lover; the tough guy. At 50, battling the Beatles — making his pitch to a new generation.

I am a great admirer of F.S. and wished to do an article about this man who, at 50, has done it all — can do whatever he wants. He has money; power; talent. I felt that there was a kind of male love... the barracks... the locker room — a non-homosexual but indefinable male love... The Mafia. The "Slum Kid".

[It is not our world; it is his — he just lets us live in it.] I had seen him before this night at "The Daisy". I had seen him in person once at Forest Hills; also at Tilly's.

At Tilly's Saloon — it PADS — he was the boss — a glimpse at him in the back... he was not a kid from the neighborhood, I thought; he brings his neighborhood with him.

— FRANK'S MOTHER — BLUE-EYED WOP.

GI The Italian. I, an Italian-American from New Jersey — would do THE Italian-American from New Jersey.

GI JANE HOAG STORY. THE ALABASTER BIRD STORY — BOB

GI Meanwhile — "LIFE" "Newsweek" "look" and I felt "Hell with it."

Yet, I felt much was left to be said, if I could get to him — but now, with his hang — his feeling of mistrust (CBS show); the pressures — I DID NOT WANT TO FLY OUT HERE. But the magazine "ESQUIRE" had for years wanted a cover story on Sinatra — and I was unable to talk Harold Hayes out of it. I DID NOT fully trust — but if I failed, he would not be interested in my foolish excuse about F.S.'s COLD — FUCK HAYES...

So — ARRIVE Beverly-Wilshire HOTEL

- a) Sexy chambermaids; the TWA stewardess when flying in...
- b) Full of hopes — (ride with Sinatra — broads; sex; flights)
- c) Article would be an opportunity to "swing" — have fun.

Yet — here Mahoney was saying be careful... don't talk to him — I saw the situation exactly what I wanted — bar; informal; no Mia Farrell to make Frank nervous... but FRANK SINATRA had a cold

He was restless... he wandered into the pool room of "The Daisy"

— POOL ROOM SCENE

— Description of Jim Mahoney — clothes — initials — like the Jim Mahoney's office (November 5: Fri) — the agent who told his tension; fear... the agent who told his psychiatrist about Frank; the outer office — no pictures; Jan; Bonnie — other egotists; Jim's office = Mahoney worries —> the pins from Reno, the block with ransom notes, the train-toy, the telephones "Katy Carradella" ... few blocks away, Dick Carroll, Tim Connolly;

Scene II

NBC Studio (Rehearsal)

FEAR

Mon - NOV 8 How's FRANK? How's FRANK?

How's FRANK? Anxiety: apprehension... NBC's Dwight Hemion worried about CBS getting all the publicity; ("it's a promo" — JM)

Johnny Delgado arrives — people wandered out to watch "He's here!" "How is he?" When the lean figure arrived — all expectation It wasn't FS — it was his double — Delgado (about Delgado) XXX

Then FS arrives — and there was no doubt this time. sore throat... he looked at orchestra stage — it was not what he'd ordered. (Pounds piano) Miller tries to soothe him

Kilgallen died (2000)

20.3 HE KNOWS THE SOUNDS NO COOPERATION

(TUE NOV 9) → BACK TO PALM SPRINGS

at the long wait in nervousness

FEAR... FEAR... lose good life?

I AM ANXIOUS — WANT TO SEE PIECE DONE BUT CAN'T. JM NOW WANTS TO

SEE THE PIECE ... CALLS MICKEY RUDIN

GET G.T. OUT — FORGET PIECE —

GOTTA PROTECT MY CLIENT — JM. YOU'RE

WORRIED ABOUT YOURSELF ... FEAR = WHY?

FUCKUPS (YES, BLAME IT ALL ON FS. #14)

1 - I CALL FLOYD PATTERSON (but Silvani gets call, is on run to Nassau);

2 - CALL NANCY JR — GET NANCY JR — MAHONEY

CALLS BACK QUICKLY — CUTS OFF HEMION, TOO

3 - MY PHONE TAPPED? ROOM BUGGED? I bitch

4 - MAHONEY CALLS MICKEY RUDIN ...

NOV 12 - 5 - PUCCI'S RESTAURANT — DESCRIPTION (NOV 12)

EARTHQUAKE — while talking

SAT. NOV 13 6) WRITE NOTE NANCY JR — JM CALLS 'WHAT YOU DOING?

7) BILL DAVIDSON IN TOWN — MY FEAR

8) WARREN CAAN WORK TALK; LEO DIXON — NO

9) PUCCI RESTAURANT AGAIN — "GIFT FOR SILENCE"

SUN - NOV 14 10) RANDY SOOKI; BEVERLY WILSHIRE DRUGSTORE — GESTURE

PEOPLE EXHAUSTED; GOSPEL, STOP WHEN I WALK OVER... BUT I HE

THEIR STARS (1) & (2) VON RYAN; (3) FS ACTING TECHNIQUE. C.J.E