PIANO • VOCAL • GUITAR

BURLESQUE:

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

HAL•LEONARD®

PIANO • VOCAL • GUITAR

BURLESQUE:

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

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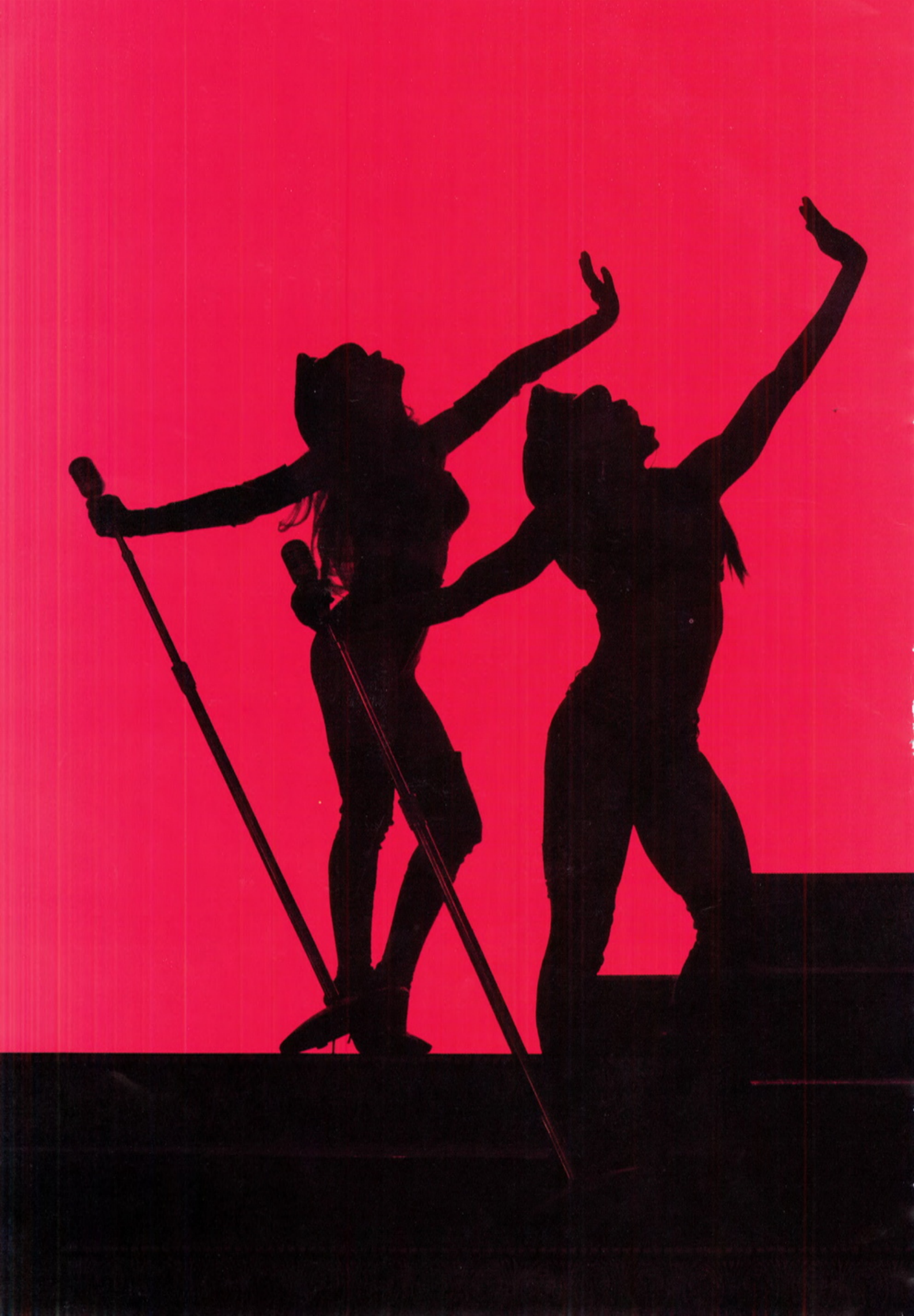

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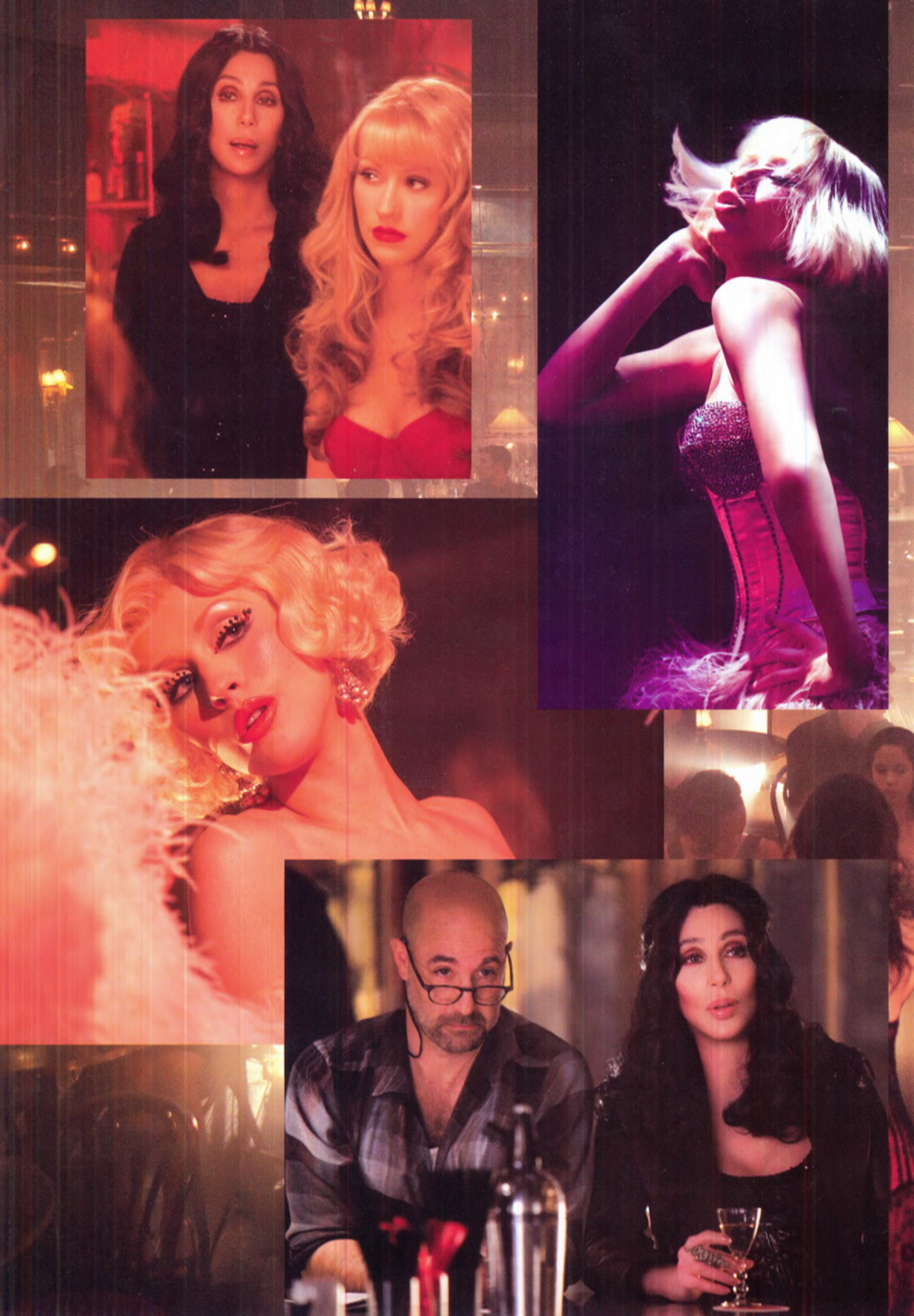
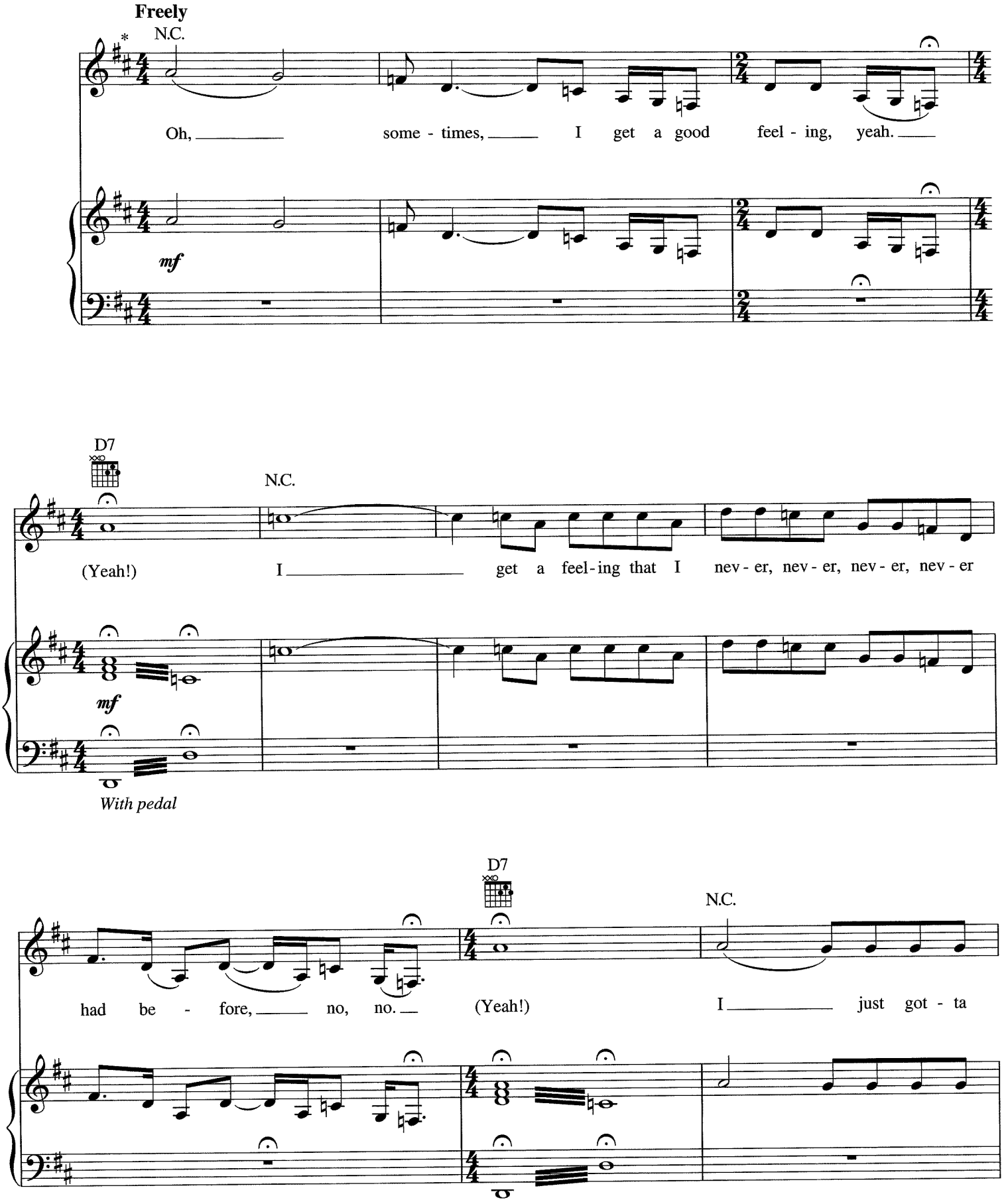
Due to licensing restrictions, "But I Am a Good Girl" is not included in this folio.



SOMETHING'S GOT A HOLD ON ME

Words and Music by ETTA JAMES,
LEROY KIRKLAND and PEARL WOODS



* *Recorded a half step lower.*

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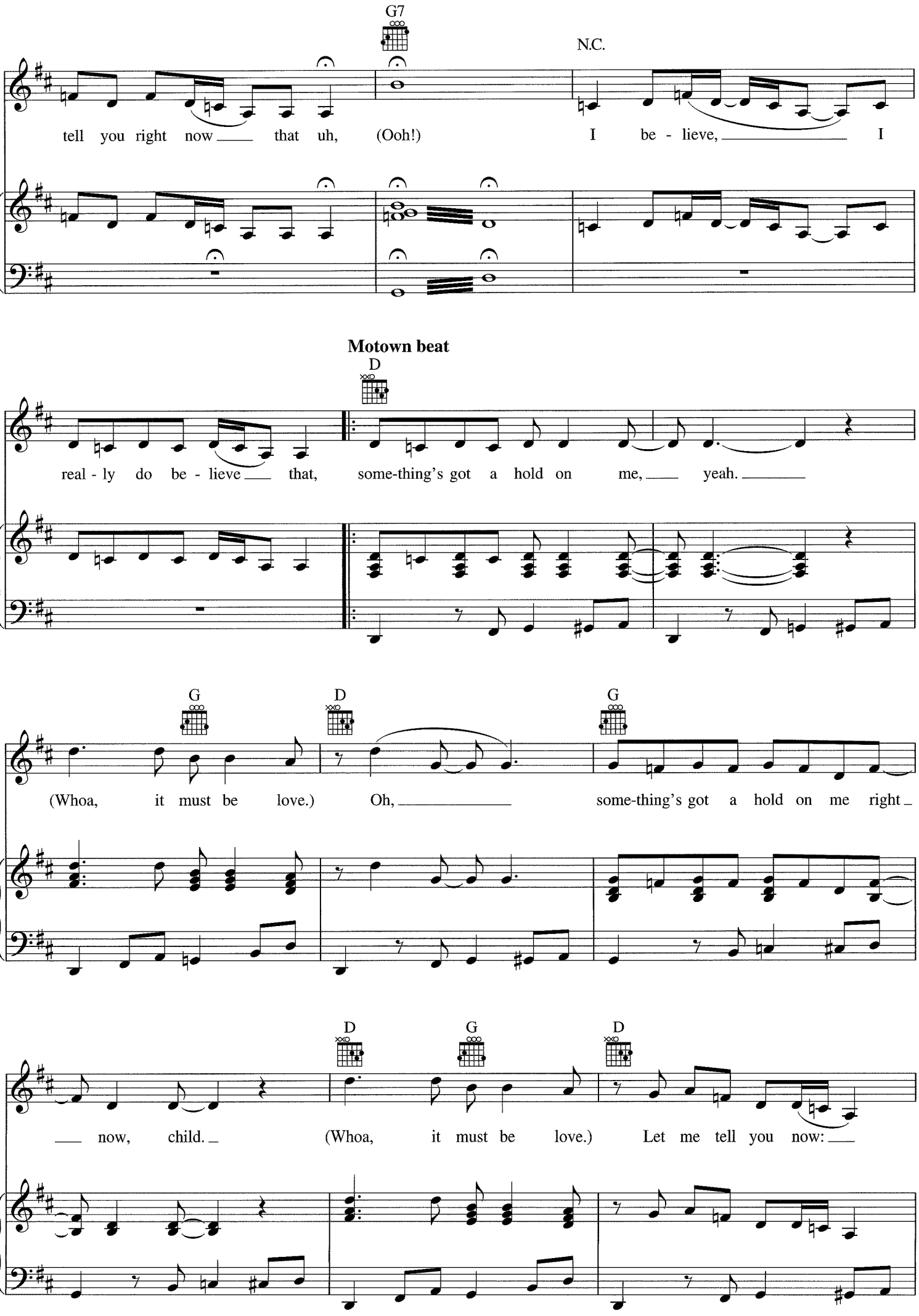
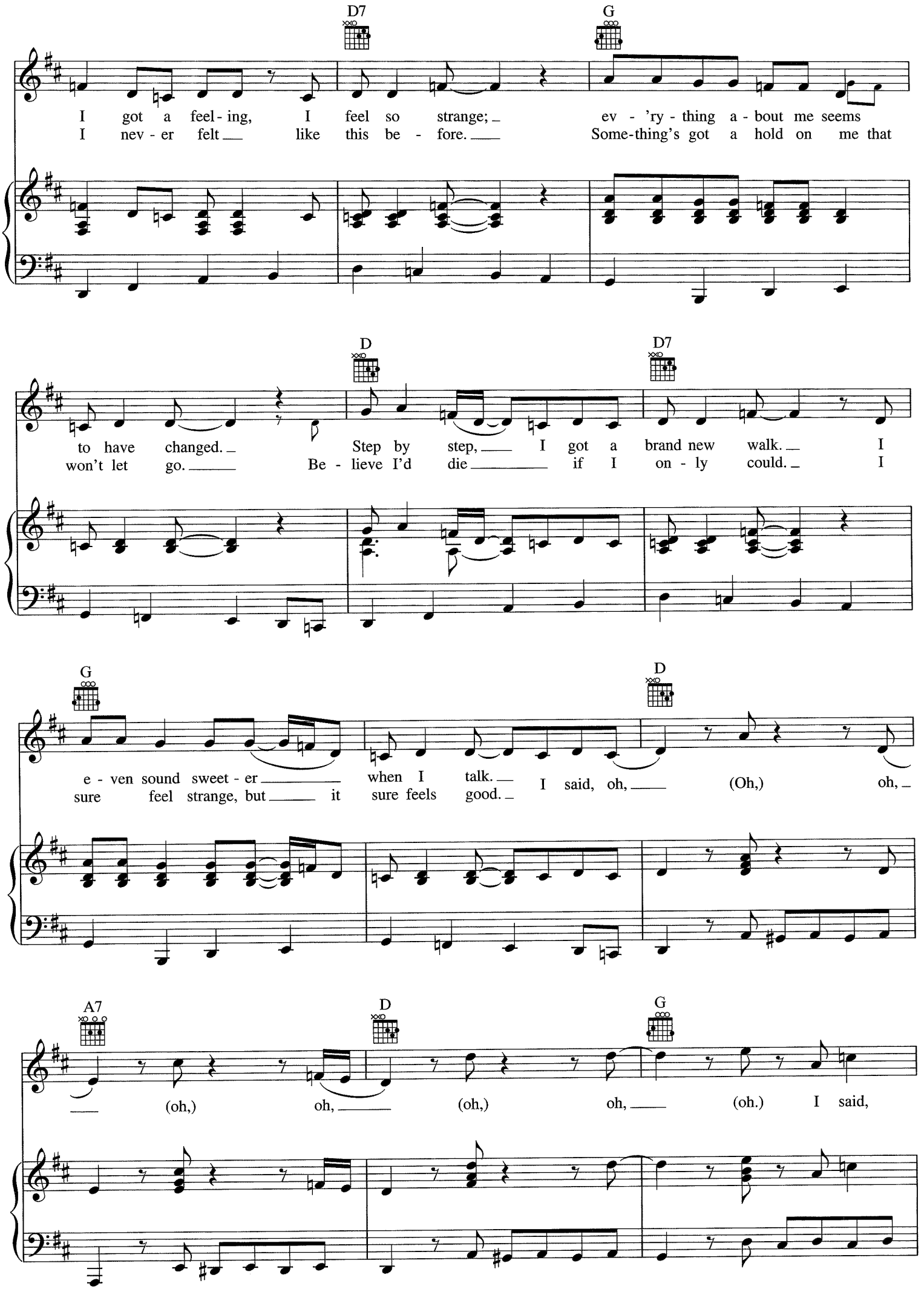
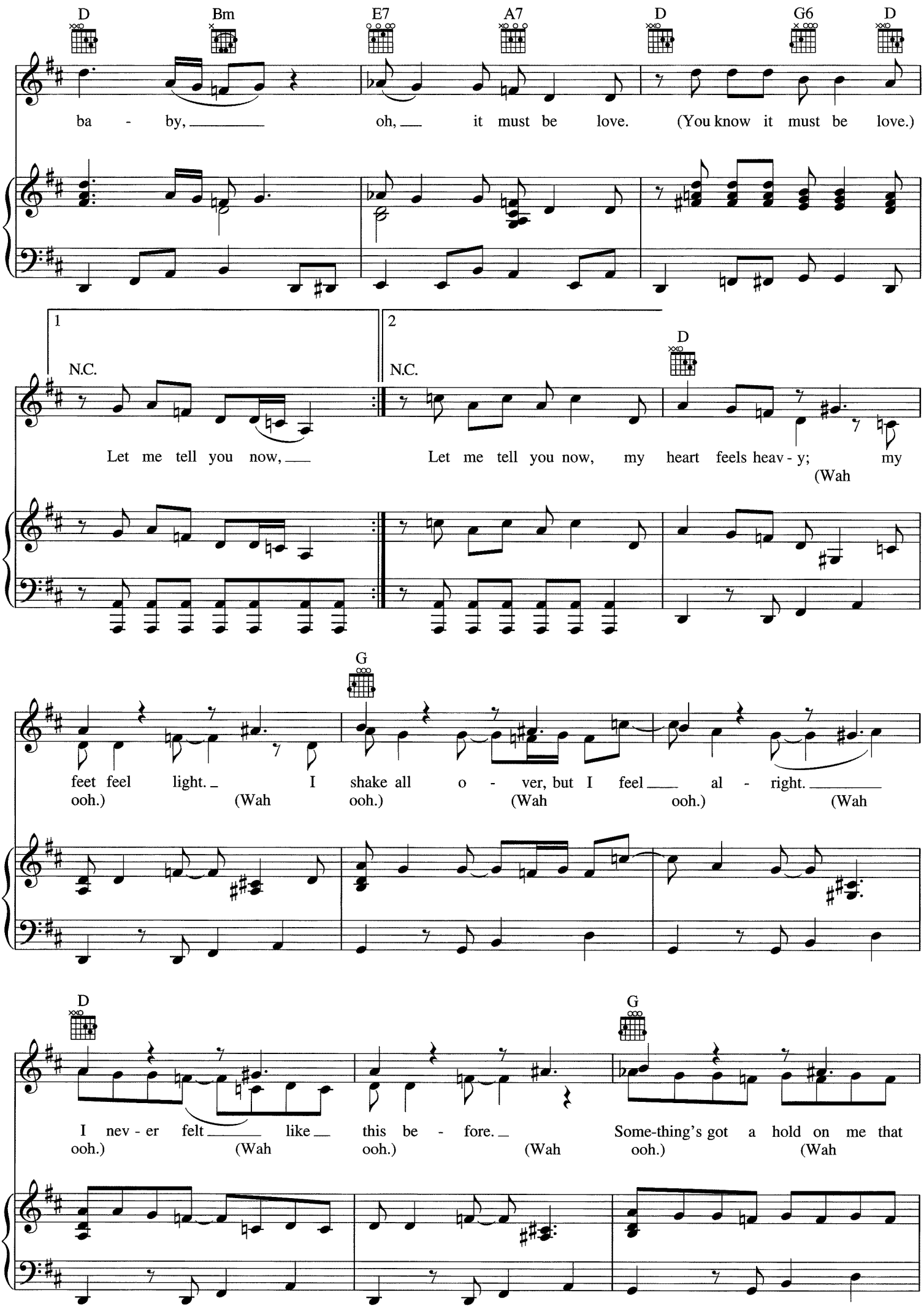
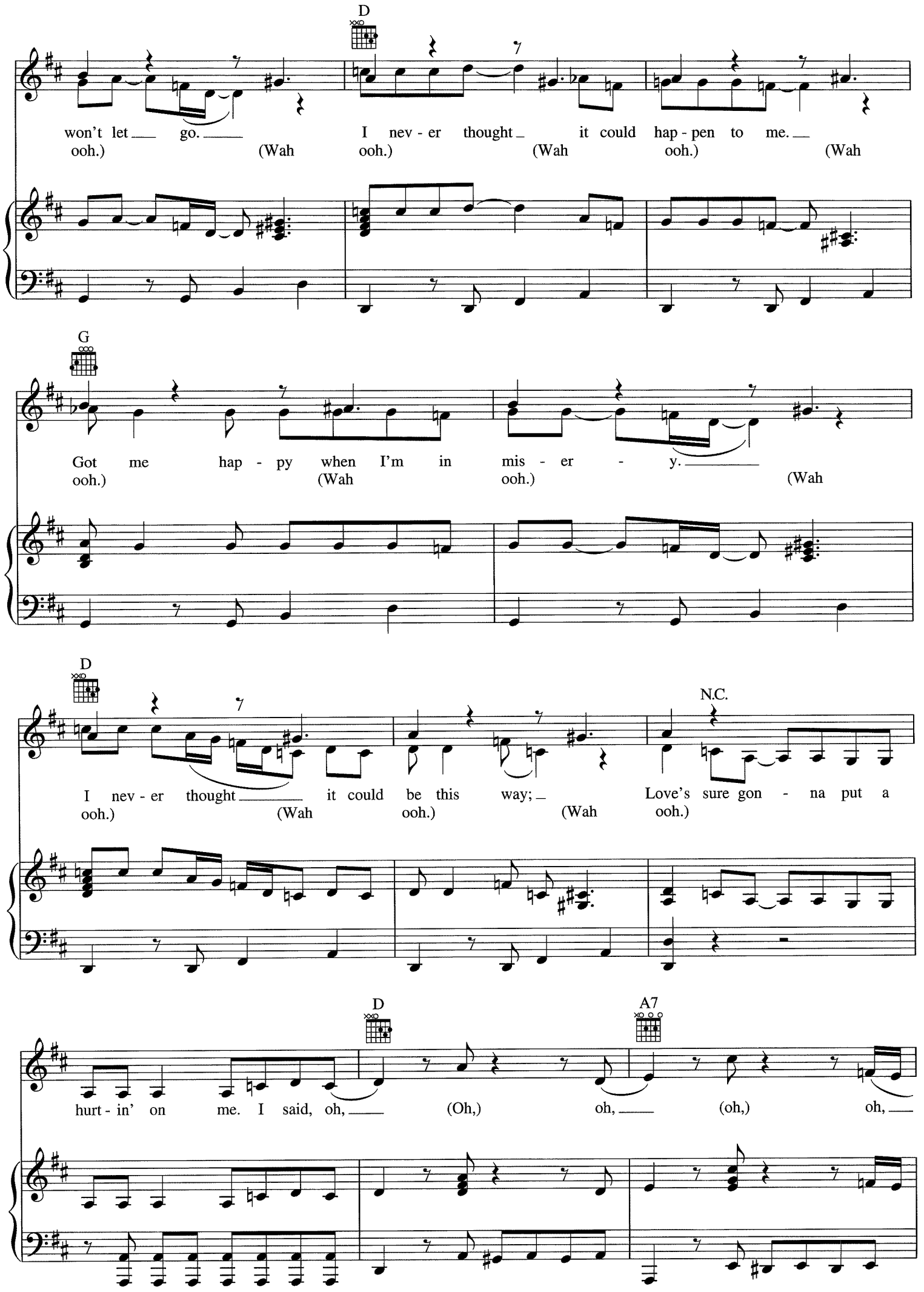
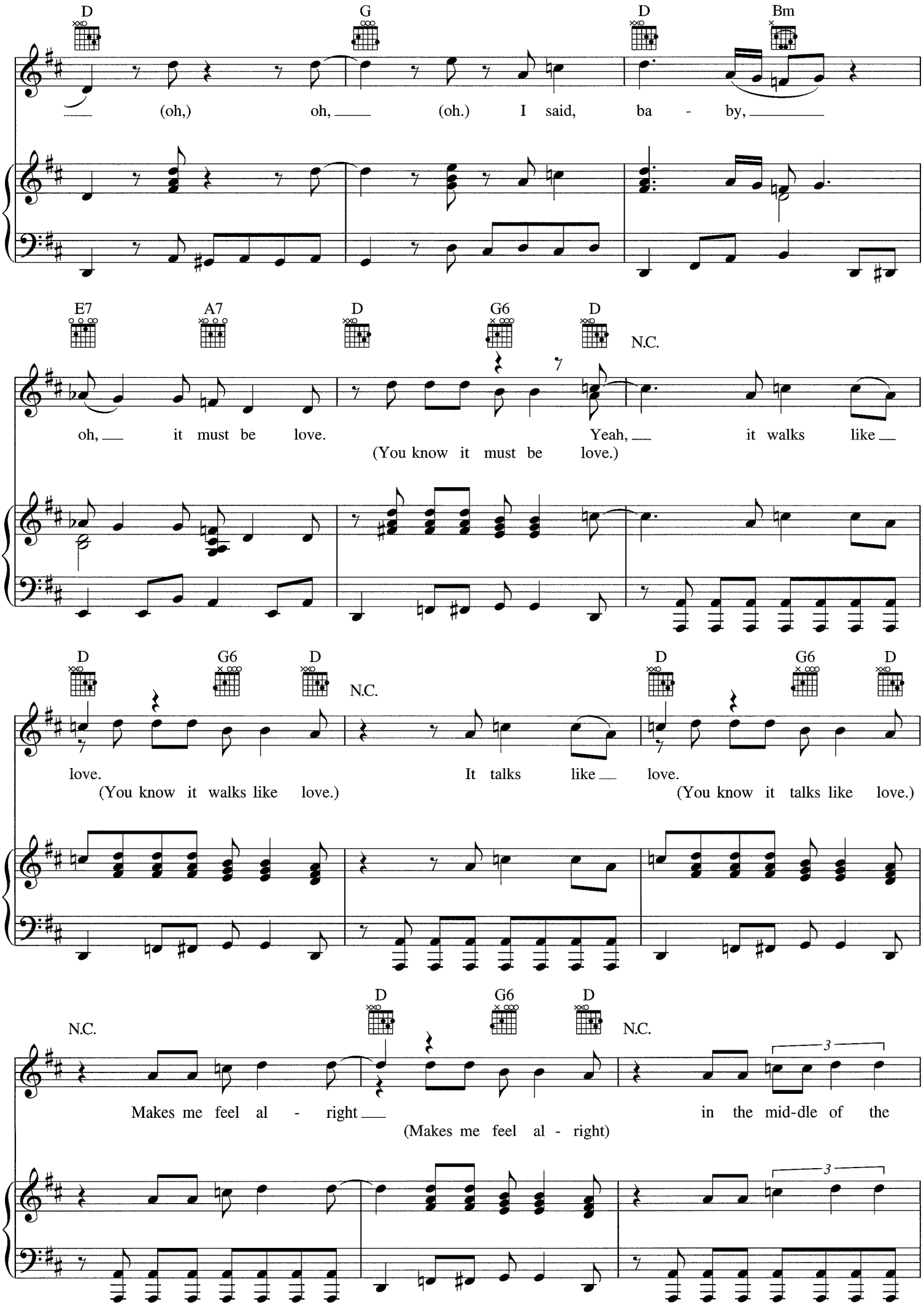
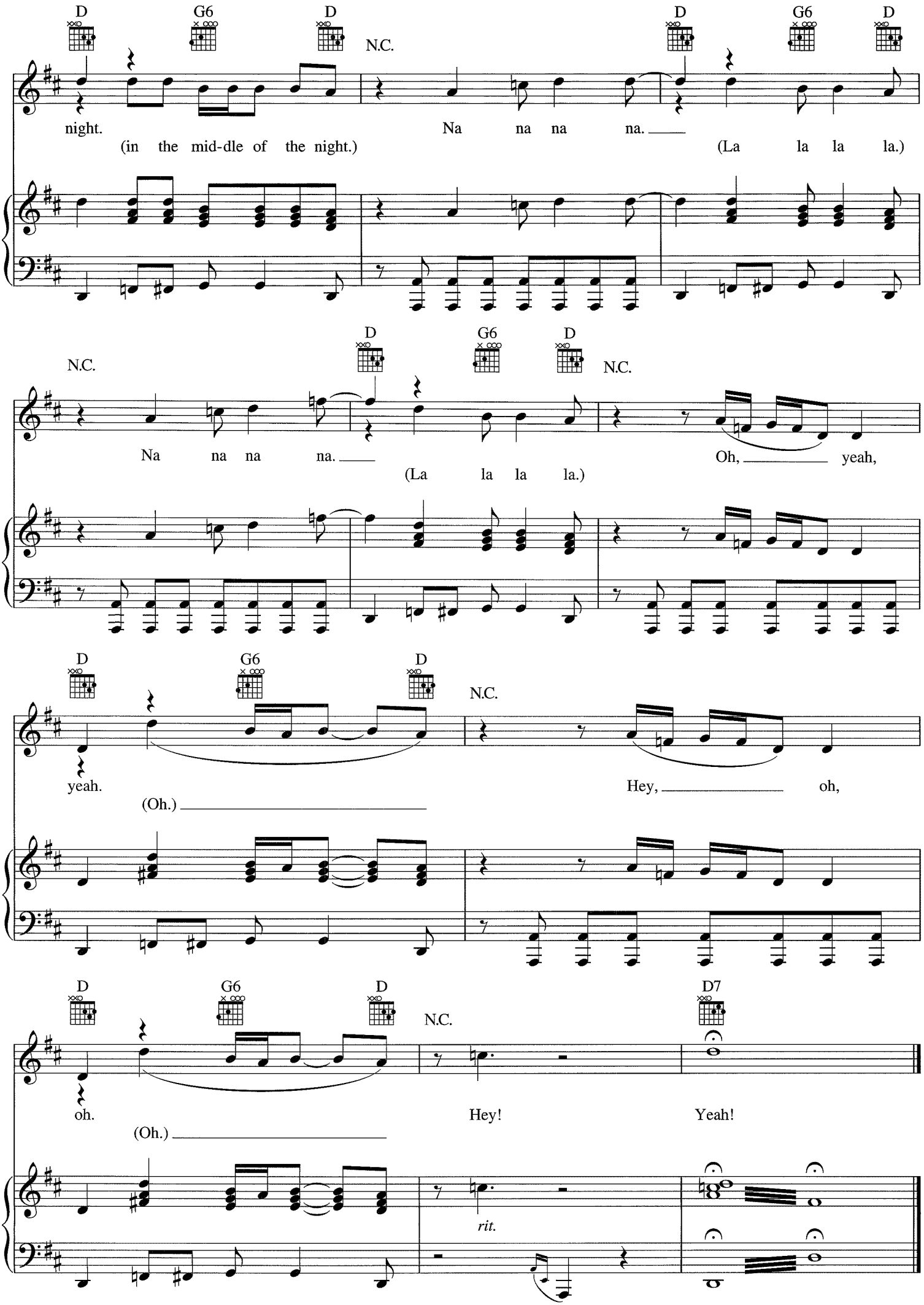

G7
N.C.
tell you right now that uh, (Ooh!) I be - lieve, I
Motown beat
D
real - ly do be - lieve that, some-thing's got a hold on me, yeah.
G
D
G
(Whoa, it must be love.) Oh, some-thing's got a hold on me right
D
G
D
now, child. (Whoa, it must be love.) Let me tell you now:


D7
G
I got a feel - ing, I feel so strange; ev - 'ry - thing a - bout me seems
I nev - er felt like this be - fore. Some-thing's got a hold on me that
D
D7
to have changed. Step by step, I got a brand new walk. I
won't let go. Be - lieve I'd die if I on - ly could. I
G
D
e - ven sound sweet - er when I talk. I said, oh, (Oh,) oh,
sure feel strange, but it sure feels good.
A7
D
G
(oh,) oh, (oh,) oh, (oh.) I said,


D
Bm
E7
A7
D
G6
D
ba - by, oh, it must be love. (You know it must be love.)
1
N.C.
2
N.C.
D
Let me tell you now, Let me tell you now, my heart feels heav - y; my
(Wah
G
feet feel light. I shake all o - ver, but I feel al - right.
ooh.) (Wah ooh.) (Wah ooh.) (Wah
D
G
I nev - er felt like this be - fore. Some-thing's got a hold on me that
ooh.) (Wah ooh.) (Wah ooh.) (Wah

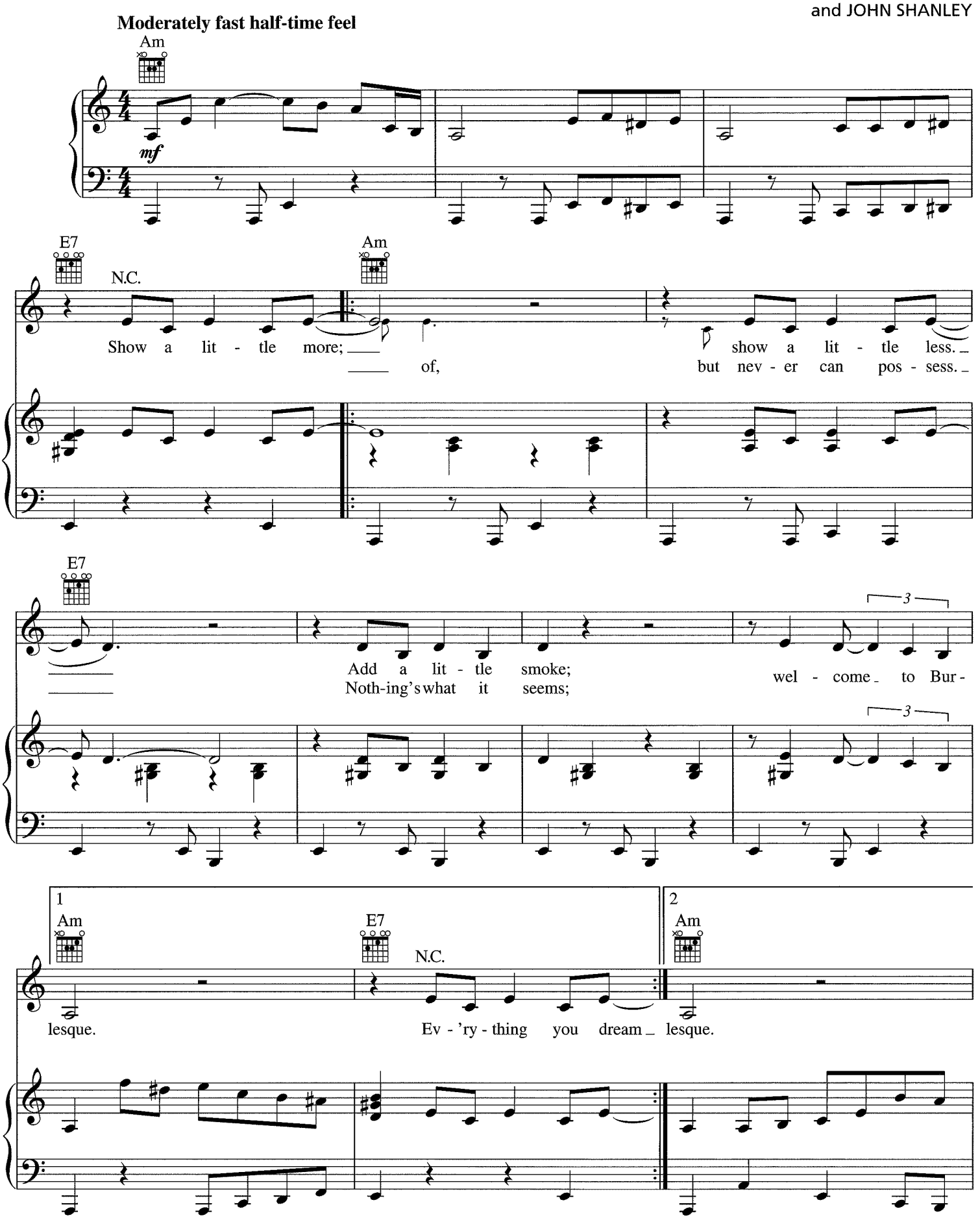

D
won't let go.
ooh.)
(Wah
I nev - er thought
ooh.)
(Wah
it could hap - pen to me.
ooh.)
(Wah
G
Got me hap - py when I'm in mis - er - y.
ooh.)
(Wah
ooh.)
(Wah
D
I nev - er thought
ooh.)
(Wah
it could be this way;
ooh.)
(Wah
N.C.
Love's sure gon - na put a
ooh.)
D
A7
hurt - in' on me. I said, oh,
(Oh,)
oh,
(oh,)
oh,


D
G
D
Bm
(oh,) oh, (oh.) I said, ba - by,
E7
A7
D
G6
D
N.C.
oh, it must be love. Yeah, it walks like
(You know it must be love.)
D
G6
D
N.C.
D
G6
D
love. It talks like love.
(You know it walks like love.)
(You know it talks like love.)
N.C.
D
G6
D
N.C.
3
Makes me feel al - right in the mid-dle of the
(Makes me feel al - right)
3


D G6 D N.C. D G6 D
night. Na na na na.
(in the mid-dle of the night.) (La la la la.)
N.C. D G6 D N.C.
Na na na na. Oh, yeah,
(La la la la.)
D G6 D N.C.
yeah. Hey, oh,
(Oh.)
D G6 D N.C. D7
oh. Hey! Yeah!
(Oh.)
rit.

WELCOME TO BURLESQUE

Words and Music by CHARLIE MIDNIGHT,
MATTHER GERRARD, STEVE LINDSEY
and JOHN SHANLEY



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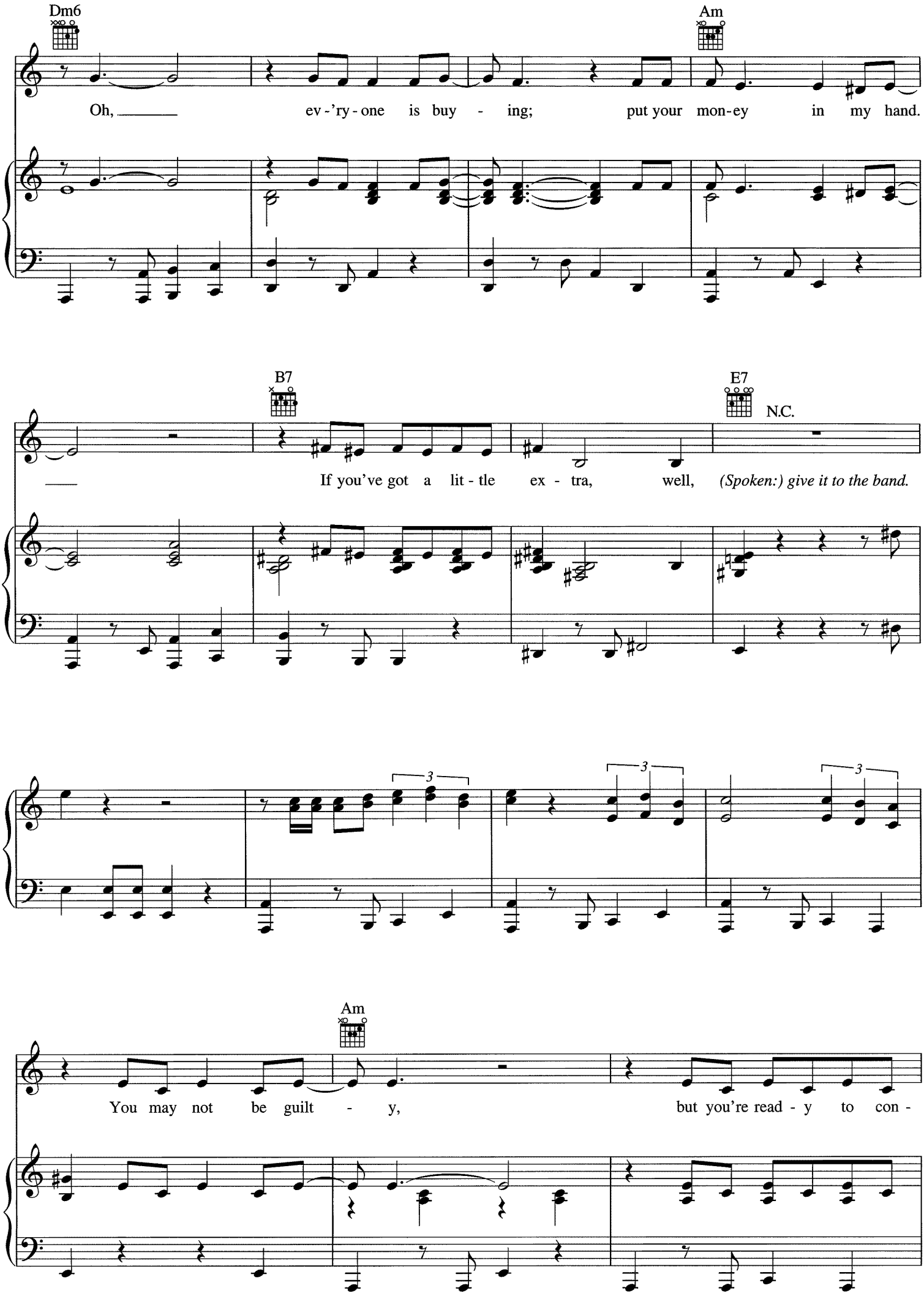
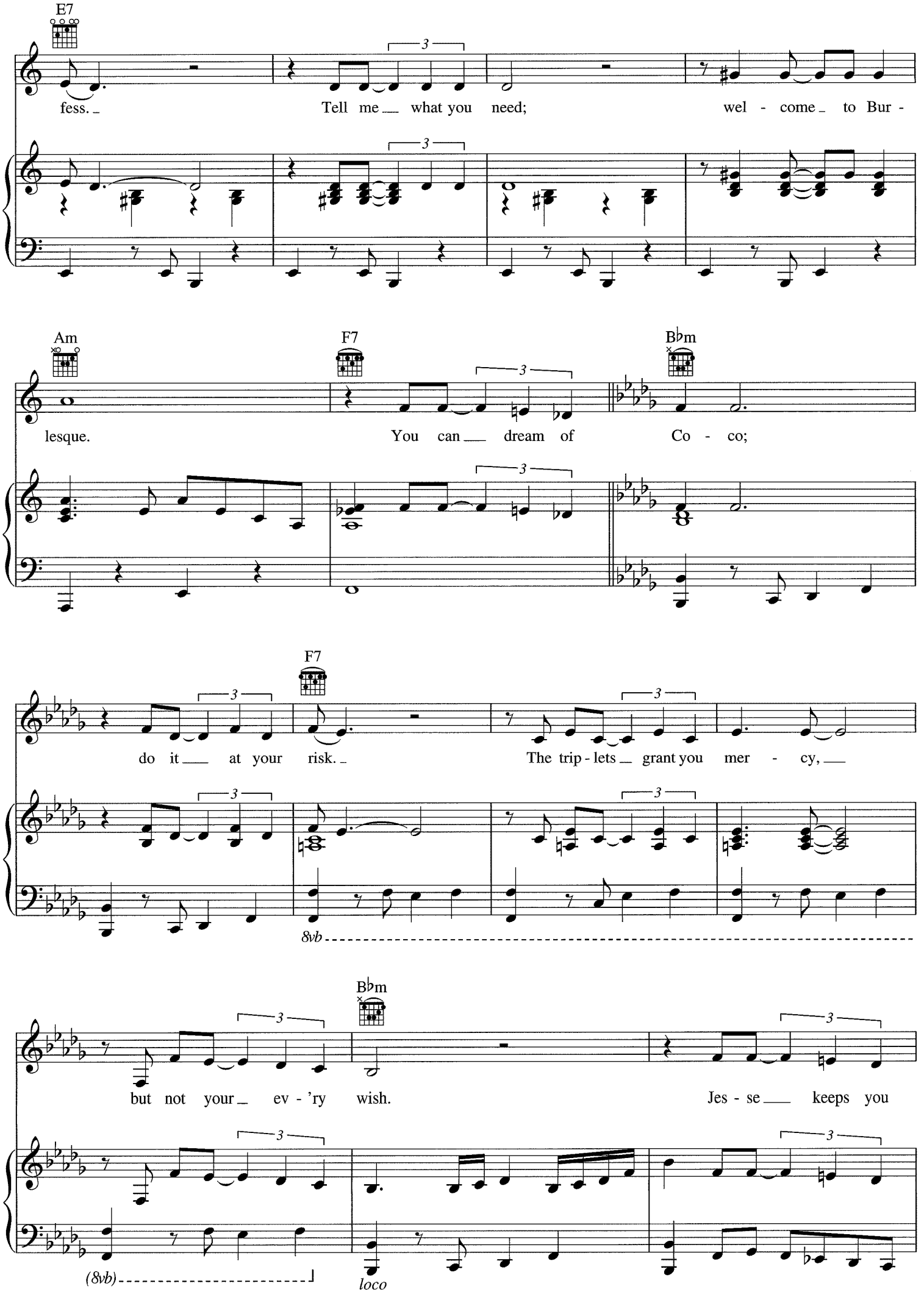
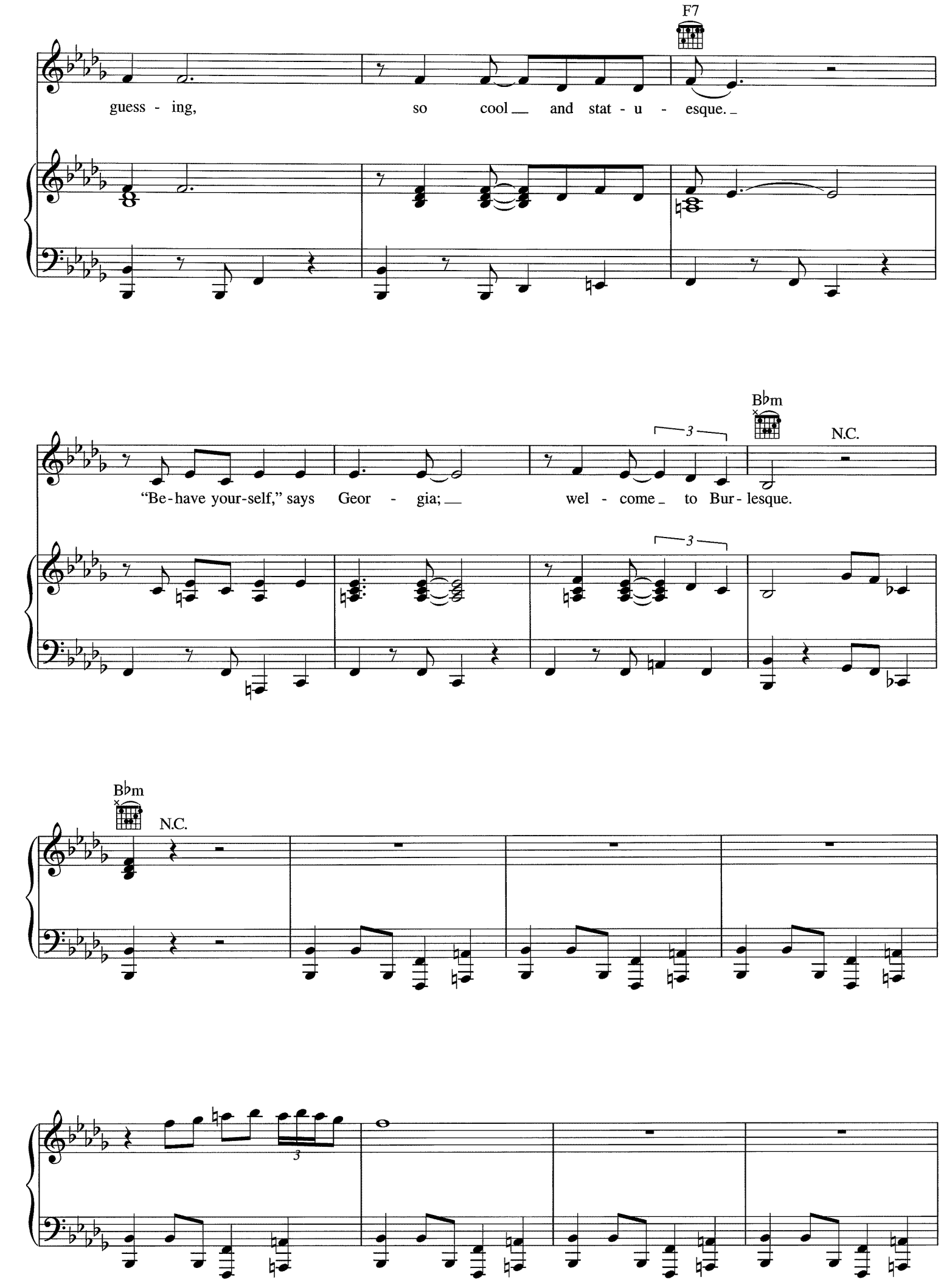
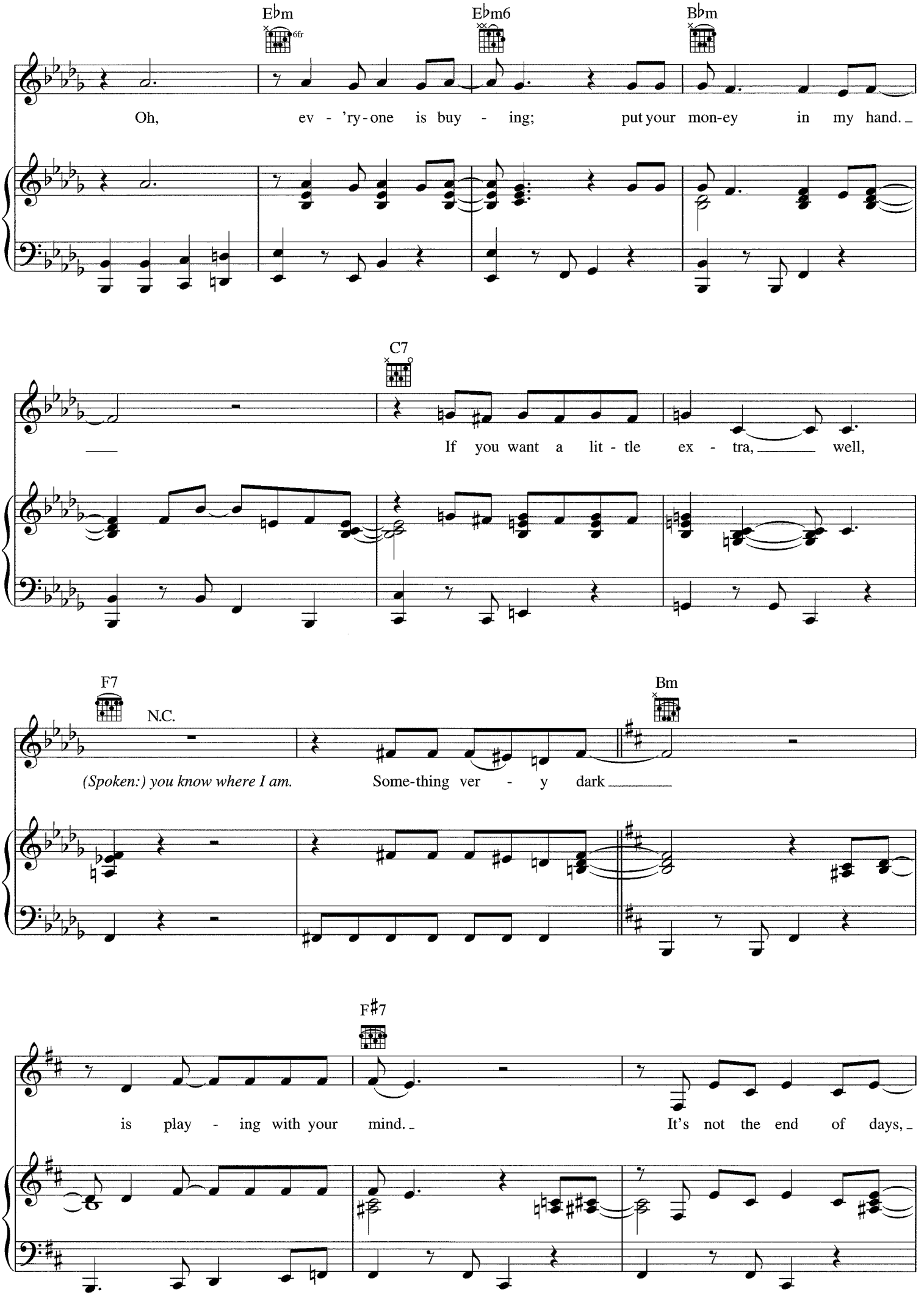
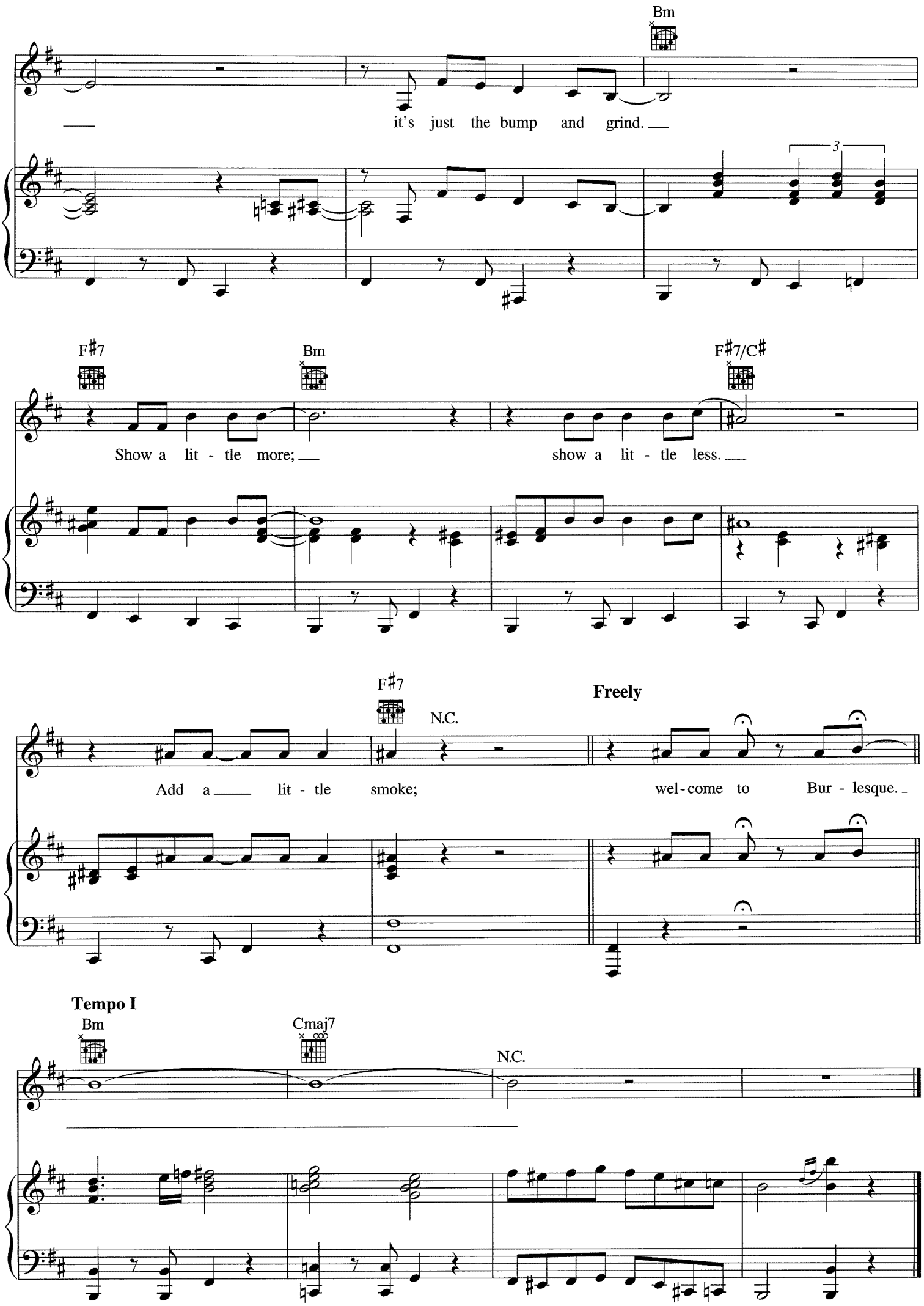

Dm6
Am
Oh, ev - 'ry - one is buy - ing; put your mon-ey in my hand.
B7
E7
N.C.
If you've got a lit - tle ex - tra, well, (Spoken:) give it to the band.
3
3
3
Am
You may not be guilt - y, but you're read - y to con -


E7
fess. Tell me what you need; wel - come to Bur -
Am
F7
Bbm
lesque. You can dream of Co - co;
F7
do it at your risk. The trip - lets grant you mer - cy,
8vb
Bbm
but not your ev - 'ry wish. Jes - se keeps you
(8vb)
loco

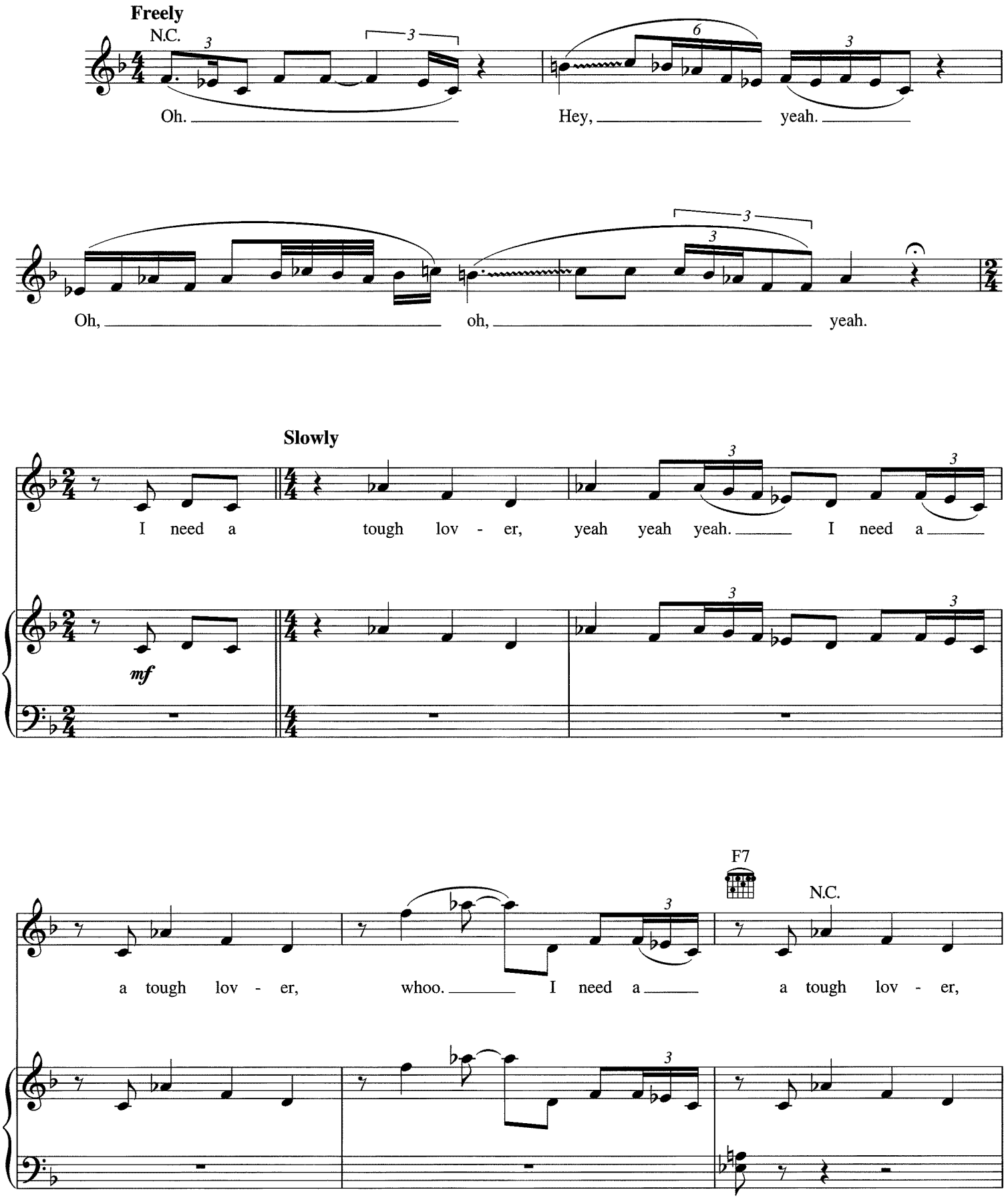

F7
guess - ing, so cool and stat - u - esque.
Bbm
N.C.
"Be-have your-self," says Geor - gia; wel - come to Bur-lesque.
3
Bbm
N.C.
3


E♭m
6fr
E♭m6
B♭m
Oh, ev - 'ry - one is buy - ing; put your mon-ey in my hand.
C7
If you want a lit - tle ex - tra, well,
F7
N.C.
(Spoken:) you know where I am.
Some-thing ver - y dark
Bm
F♯7
is play - ing with your mind.
It's not the end of days,


Bm
it's just the bump and grind.
3
F♯7
Bm
F♯7/C♯
Show a lit - tle more;
show a lit - tle less.
F♯7
N.C.
Freely
Add a lit - tle smoke;
wel-come to Bur - lesque.
Tempo I
Bm
Cmaj7
N.C.

TOUGH LOVER

Words and Music by ETTA JAMES
and JOE JOSEA



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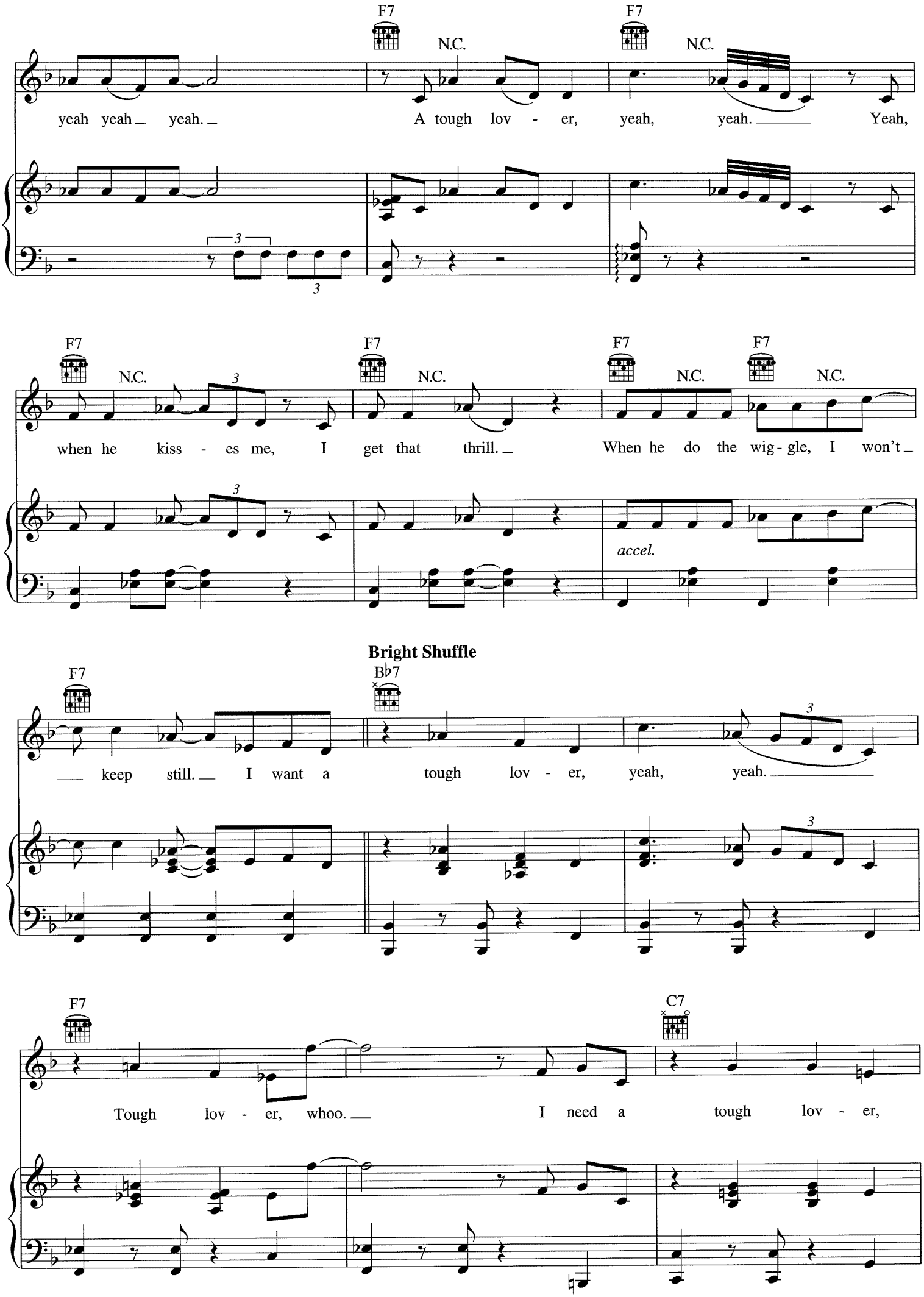
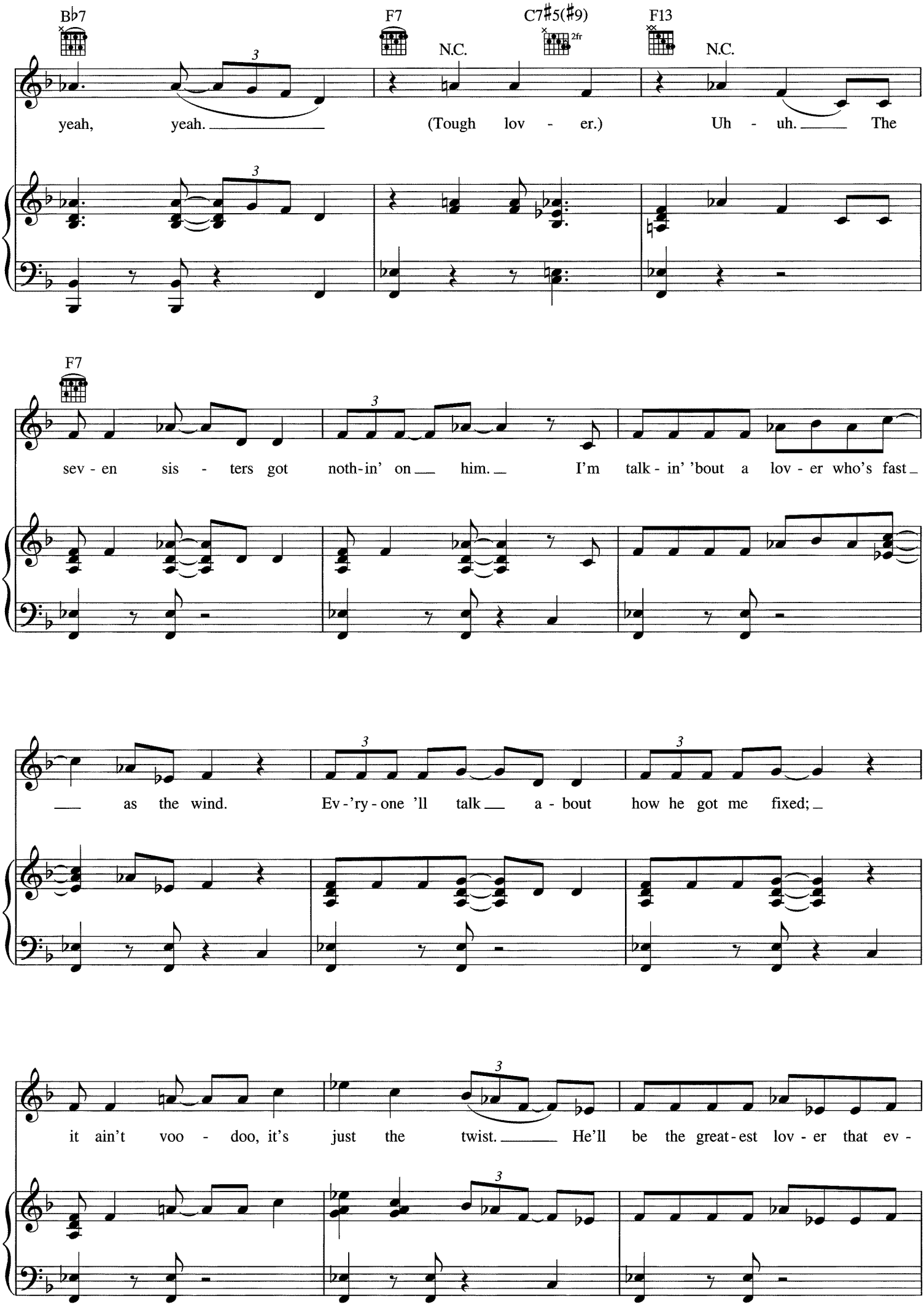
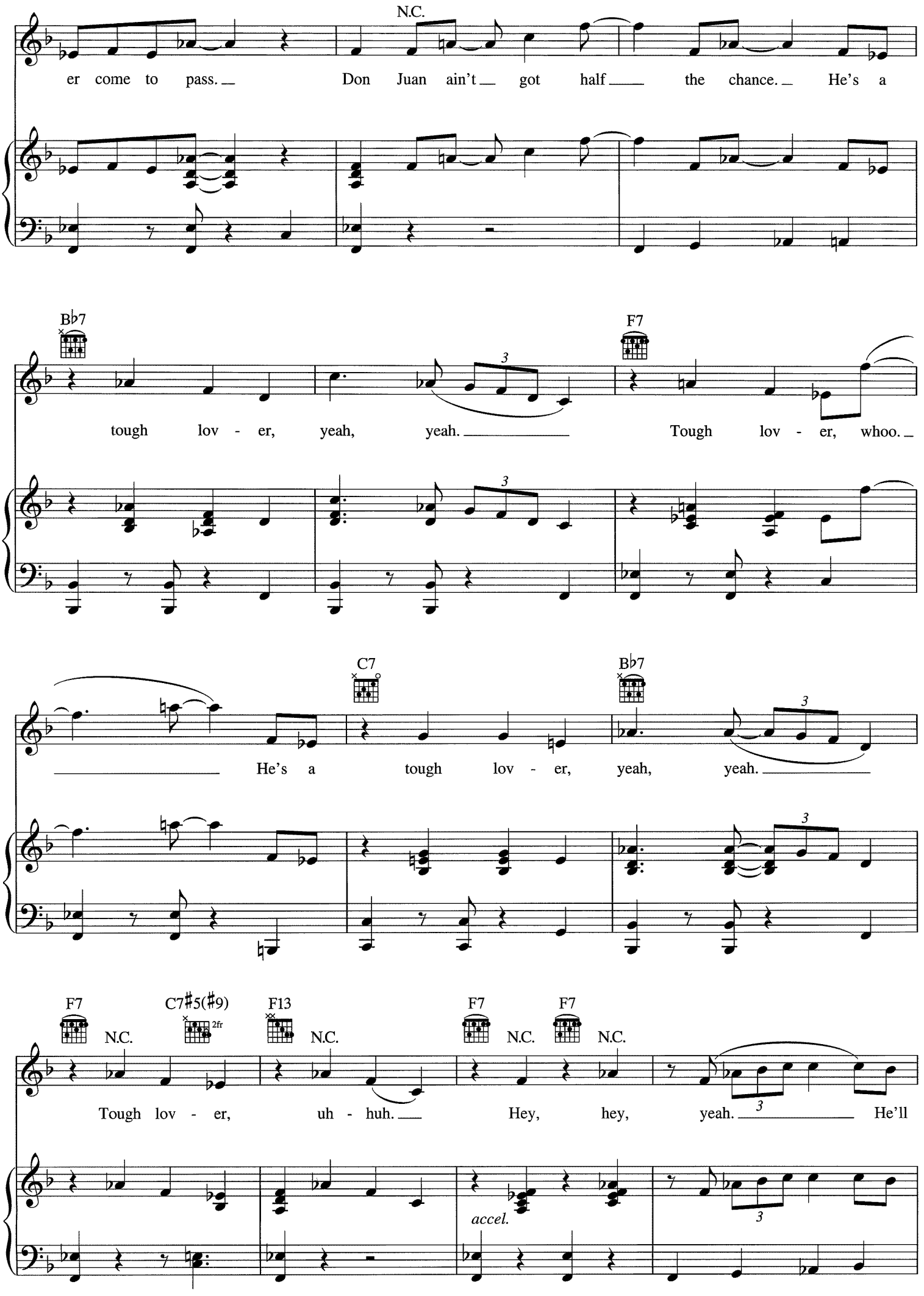

F7
N.C.
F7
N.C.
yeah yeah yeah.
A tough lov - er, yeah, yeah.
Yeah,
F7
N.C.
F7
N.C.
F7
N.C.
F7
N.C.
when he kiss - es me, I get that thrill.
When he do the wig - gle, I won't
accel.
Bright Shuffle
F7
B♭7
keep still. I want a tough lov - er, yeah, yeah.
F7
C7
Tough lov - er, whoo.
I need a tough lov - er,


B♭7
F7
C7♯5(♯9)
2fr
F13
N.C.
N.C.
yeah, yeah. (Tough lov - er.) Uh - uh. The
F7
sev - en sis - ters got noth-in' on him. I'm talk - in' 'bout a lov - er who's fast
as the wind. Ev - 'ry - one 'll talk a - bout how he got me fixed;
it ain't voo - doo, it's just the twist. He'll be the great - est lov - er that ev -


N.C.
er come to pass. Don Juan ain't got half the chance. He's a
B♭7
F7
tough lov - er, yeah, yeah. Tough lov - er, whoo.
C7
B♭7
He's a tough lov - er, yeah, yeah.
F7
N.C.
C7♯5(♯9)
2fr
F13
N.C.
F7
N.C.
F7
N.C.
Tough lov - er, uh - huh. Hey, hey, yeah. He'll
accel.

Faster

F7

make me laugh, he'll make me cry. He'll be so tough, he'll make Ve -

- nus come a - live. He'll do an - y - thing that he wants to do;

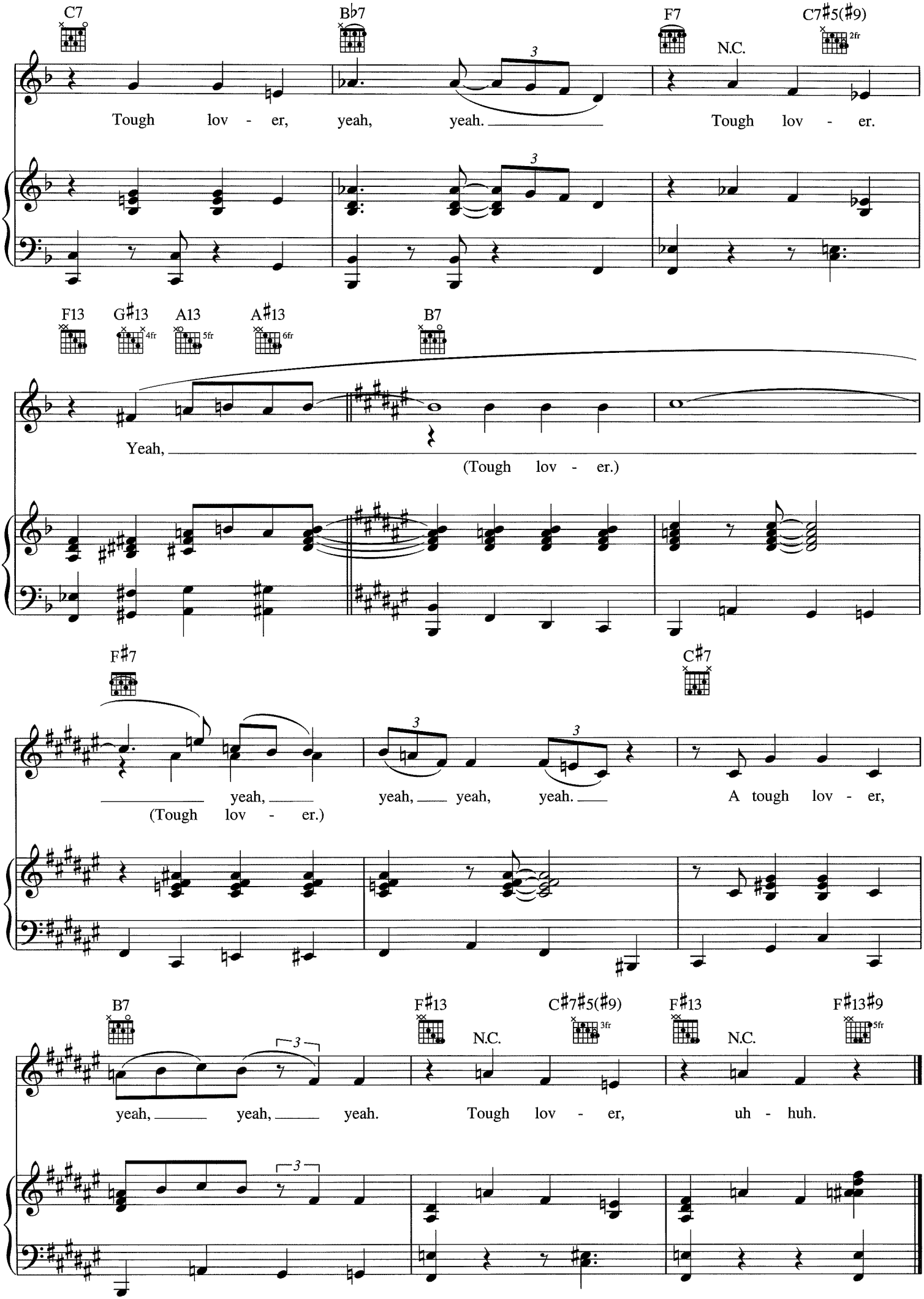
N.C. F13 G13 3fr A♭13 4fr A13 5fr B♭7

step on Jes - se James' blue suede shoes, yeah. (Tough lov - er.)

F7

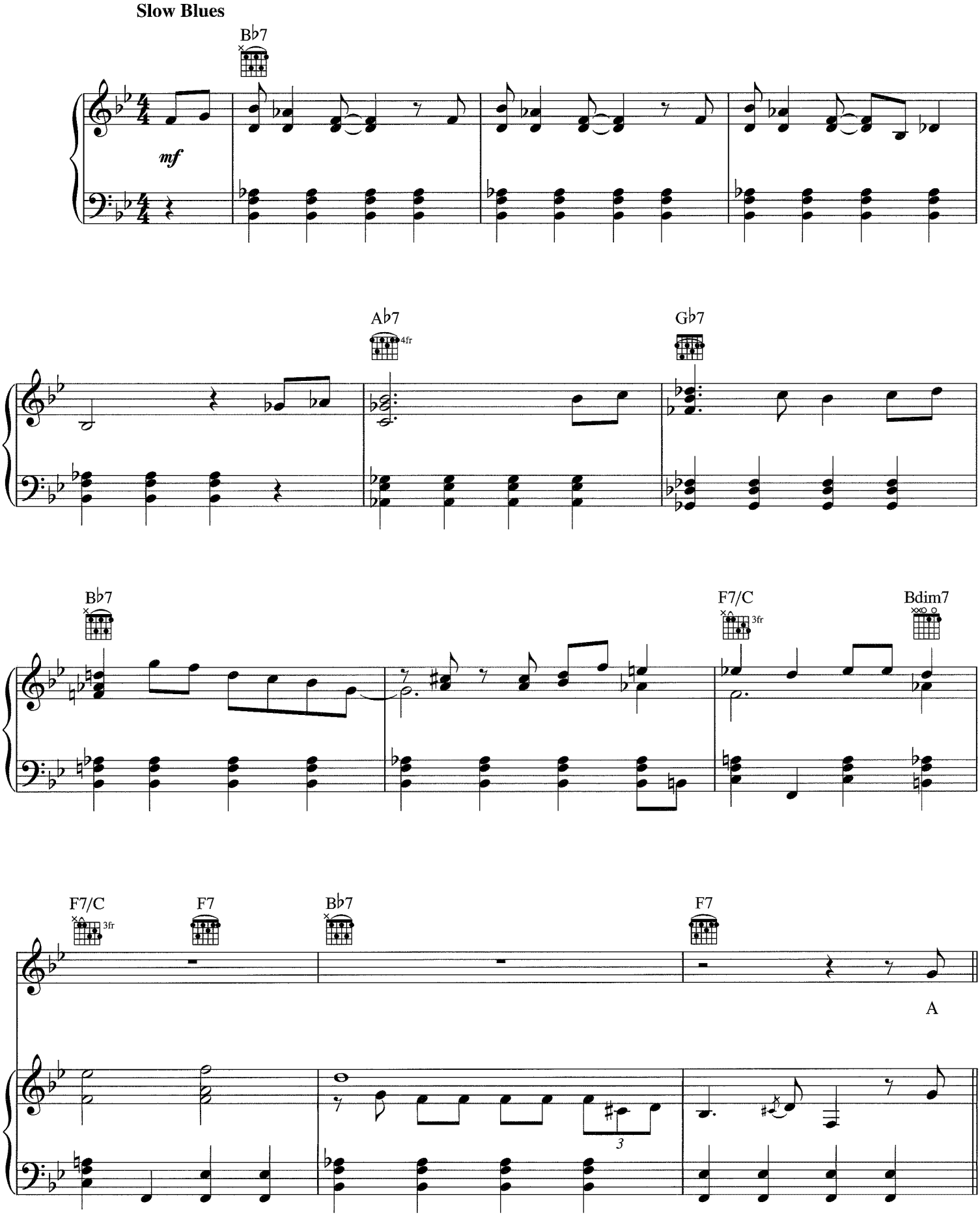
Yeah, yeah, yeah. Oo whoo.

(Tough lov - er.)


C7
B♭7
F7
C7♯5(♯9)
N.C.
Tough lov - er, yeah, yeah. Tough lov - er.
F13
G♯13
A13
A♯13
B7
Yeah,
(Tough lov - er.)
F♯7
C♯7
yeah,
(Tough lov - er.)
yeah, yeah, yeah.
A tough lov - er,
B7
F♯13
C♯7♯5(♯9)
F♯13
F♯13♯9
N.C.
N.C.
yeah, yeah, yeah.
Tough lov - er,
uh - huh.

A GUY WHAT TAKES HIS TIME

Words and Music by
RALPH RAINGER



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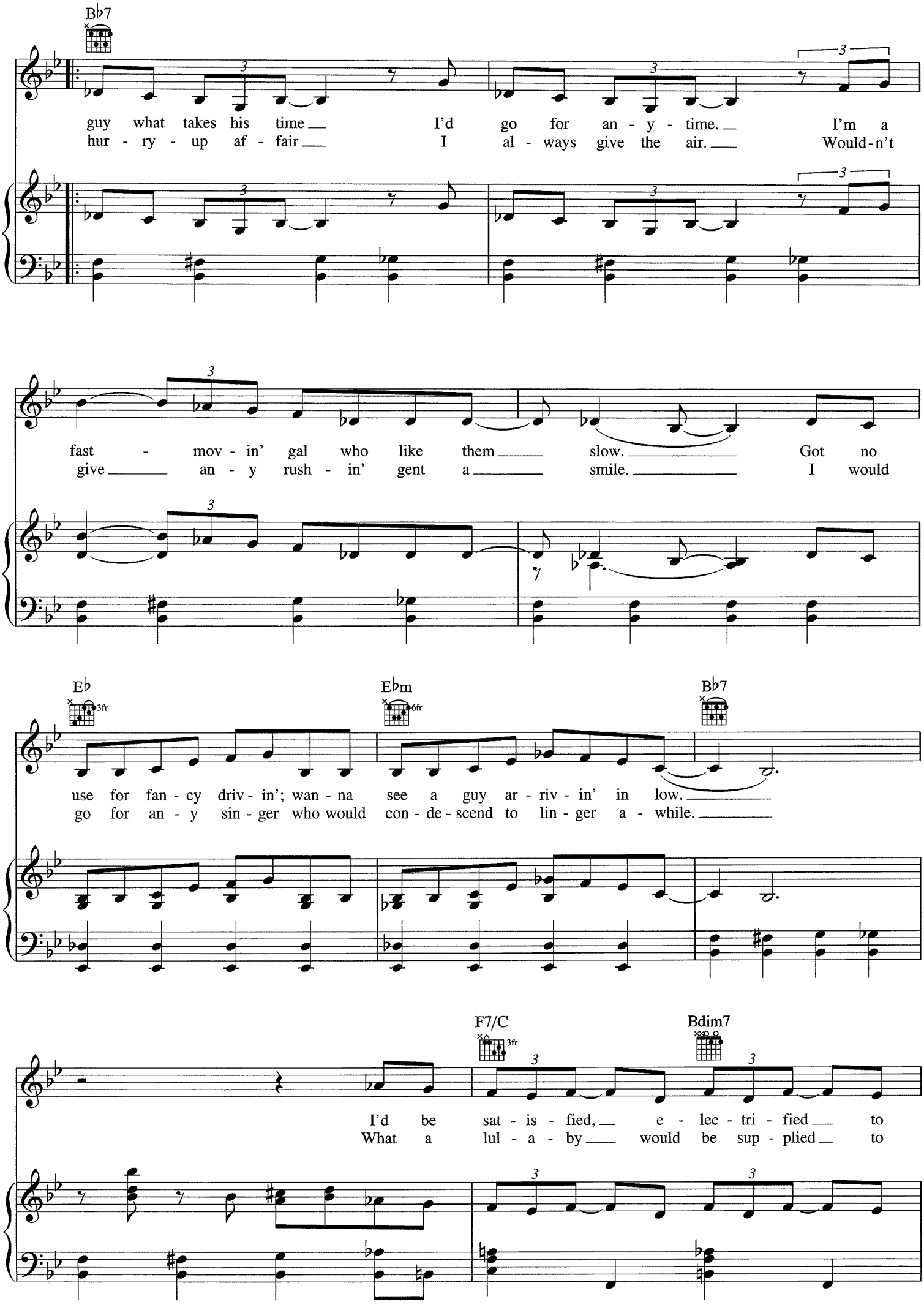
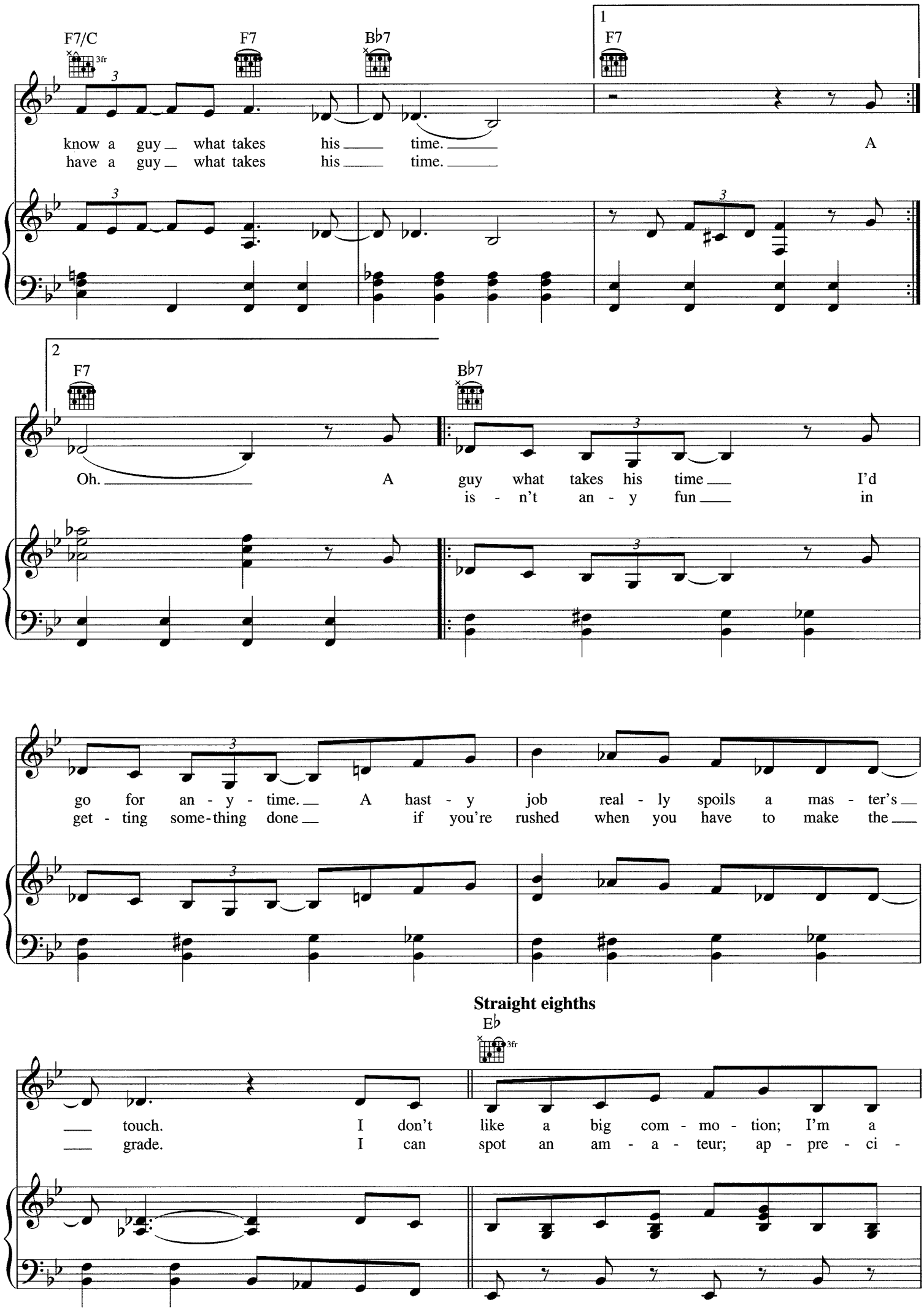
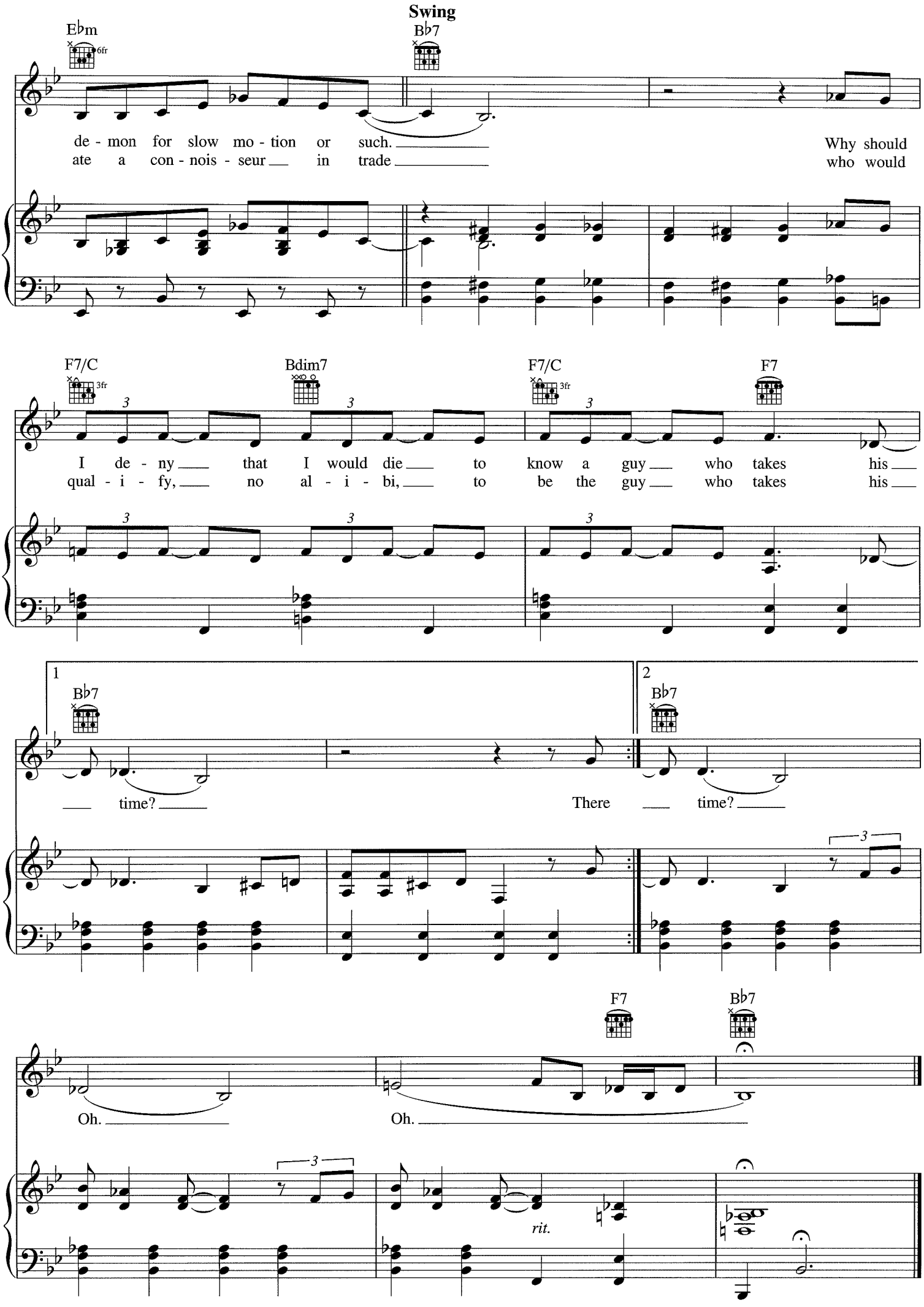
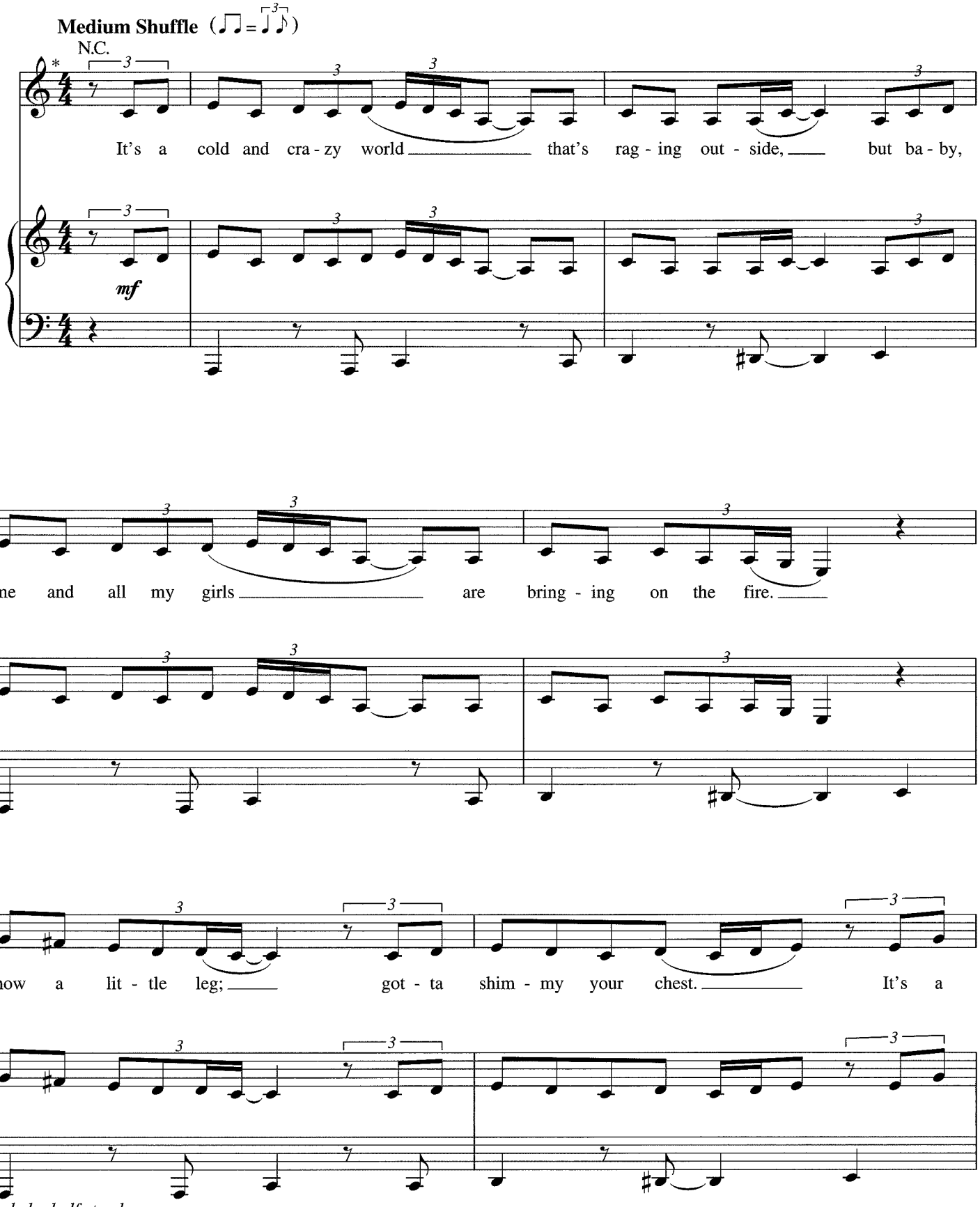

B♭7
guy what takes his time I'd go for an - y - time. I'm a
hur - ry - up af - fair I al - ways give the air. Would-n't
fast - mov - in' gal who like them slow. Got no
give an - y rush - in' gent a smile. I would
E♭
3fr
E♭m
6fr
B♭7
use for fan - cy driv - in'; wan - na see a guy ar - riv - in' in low.
go for an - y sin - ger who would con - de - scend to lin - ger a - while.
F7/C
3fr
Bdim7
I'd be sat - is - fied, e - lec - tri - fied to
What a lul - a - by would be sup - plied to


F7/C
F7
B♭7
1
F7
know a guy what takes his time.
have a guy what takes his time.
A
2
F7
B♭7
Oh.
A guy what takes his time
is - n't an - y fun
I'd in
go for an - y - time.
get - ting some-thing done
A hast - y job real - ly spoils a mas - ter's
if you're rushed when you have to make the
Straight eighths
E♭
touch.
grade.
I don't like a big com - mo - tion; I'm a
I can spot an am - a - teur; ap - pre - ci -


Swing
E♭m
6fr
B♭7
de - mon for slow mo - tion or such.
ate a con - nois - seur in trade
Why should
who would
F7/C
3fr
Bdim7
F7/C
3fr
F7
I de - ny that I would die to know a guy who takes his
qual - i - fy, no al - i - bi, to be the guy who takes his
1
B♭7
time?
2
B♭7
There time?
F7
B♭7
Oh.
Oh.
rit.

EXPRESS

Words and Music by CHRISTINA AGUILERA,
CHRISTOPHER STEWART and CLAUDE KELLY



* *Recorded a half step lower.*

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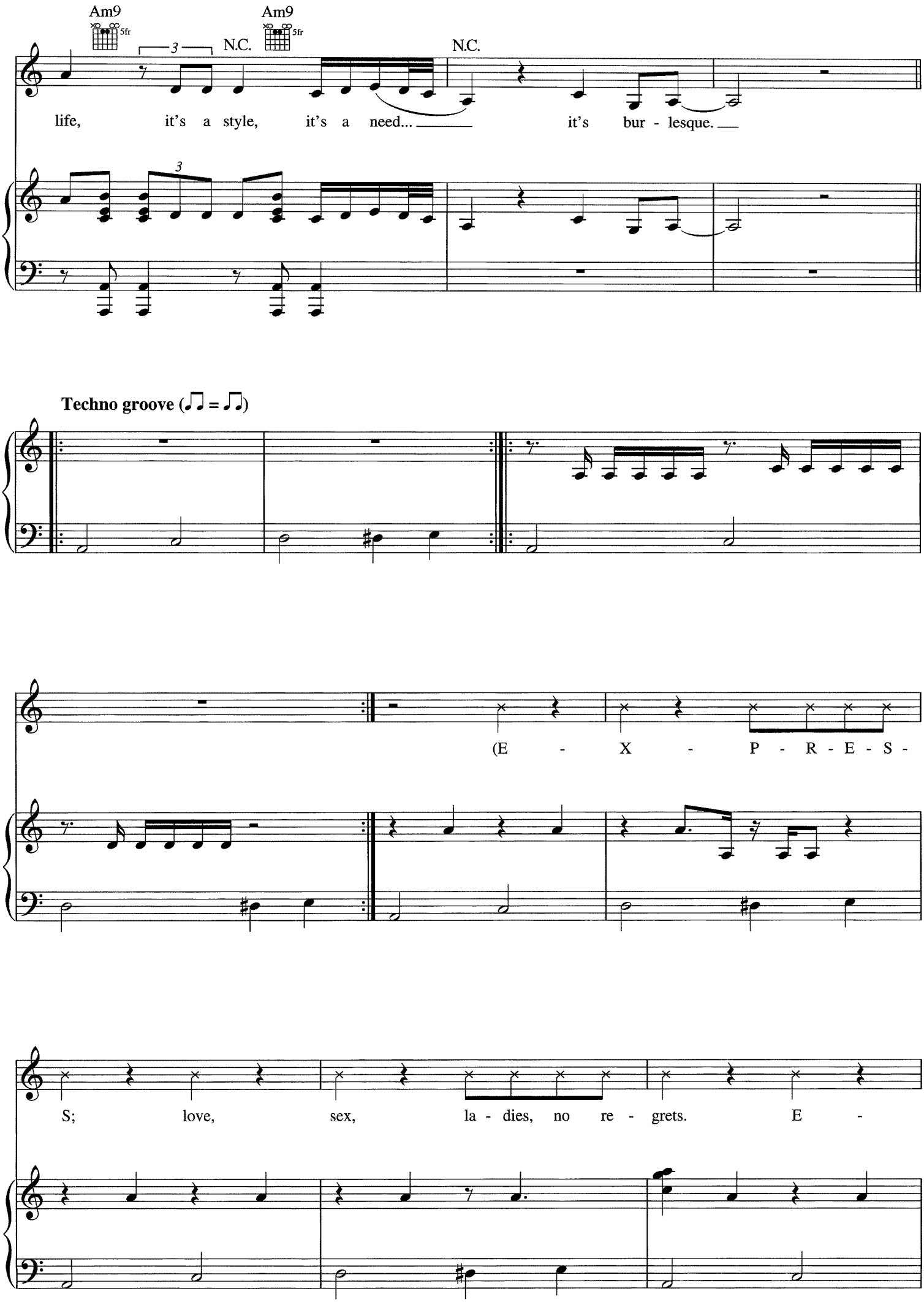
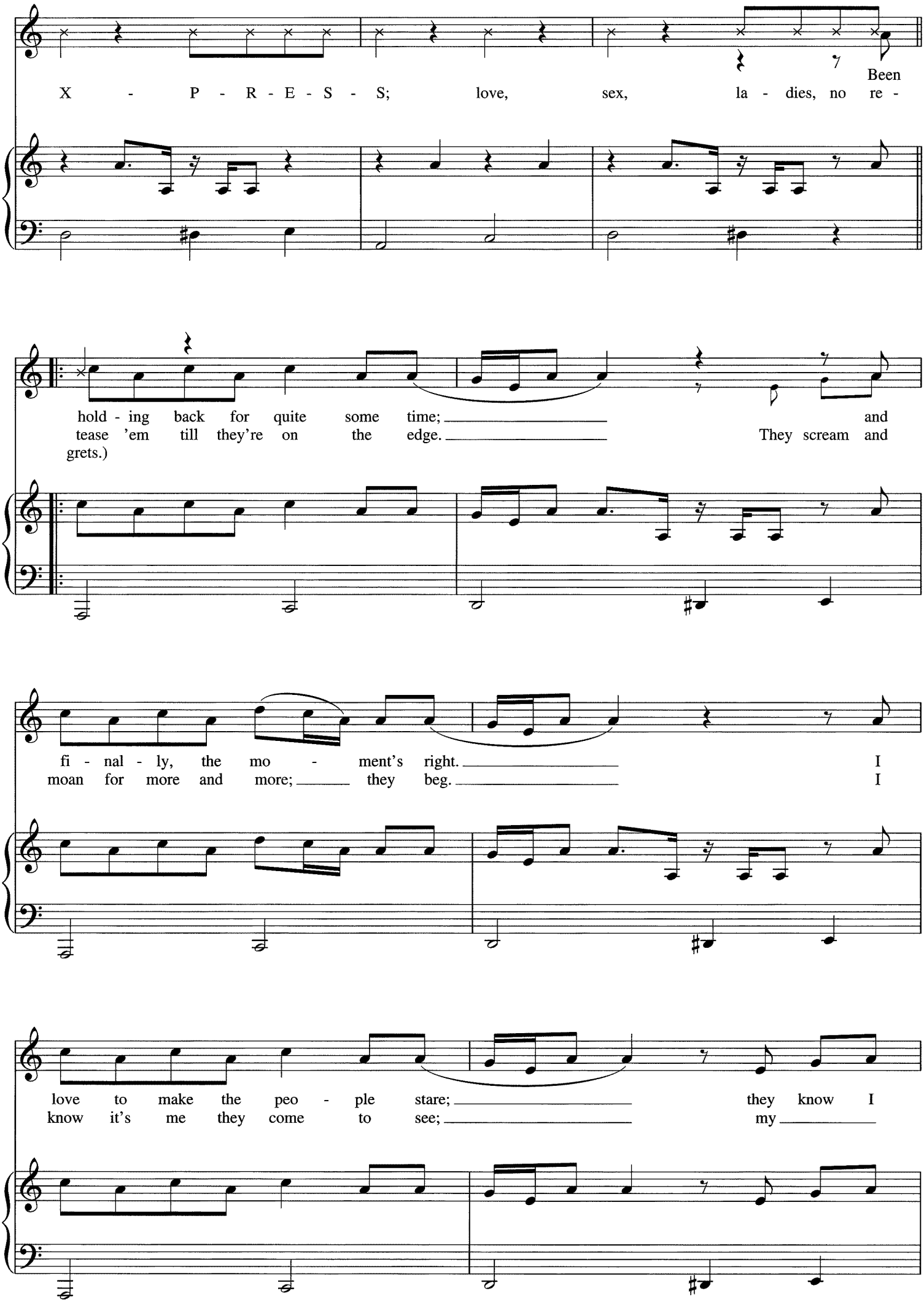
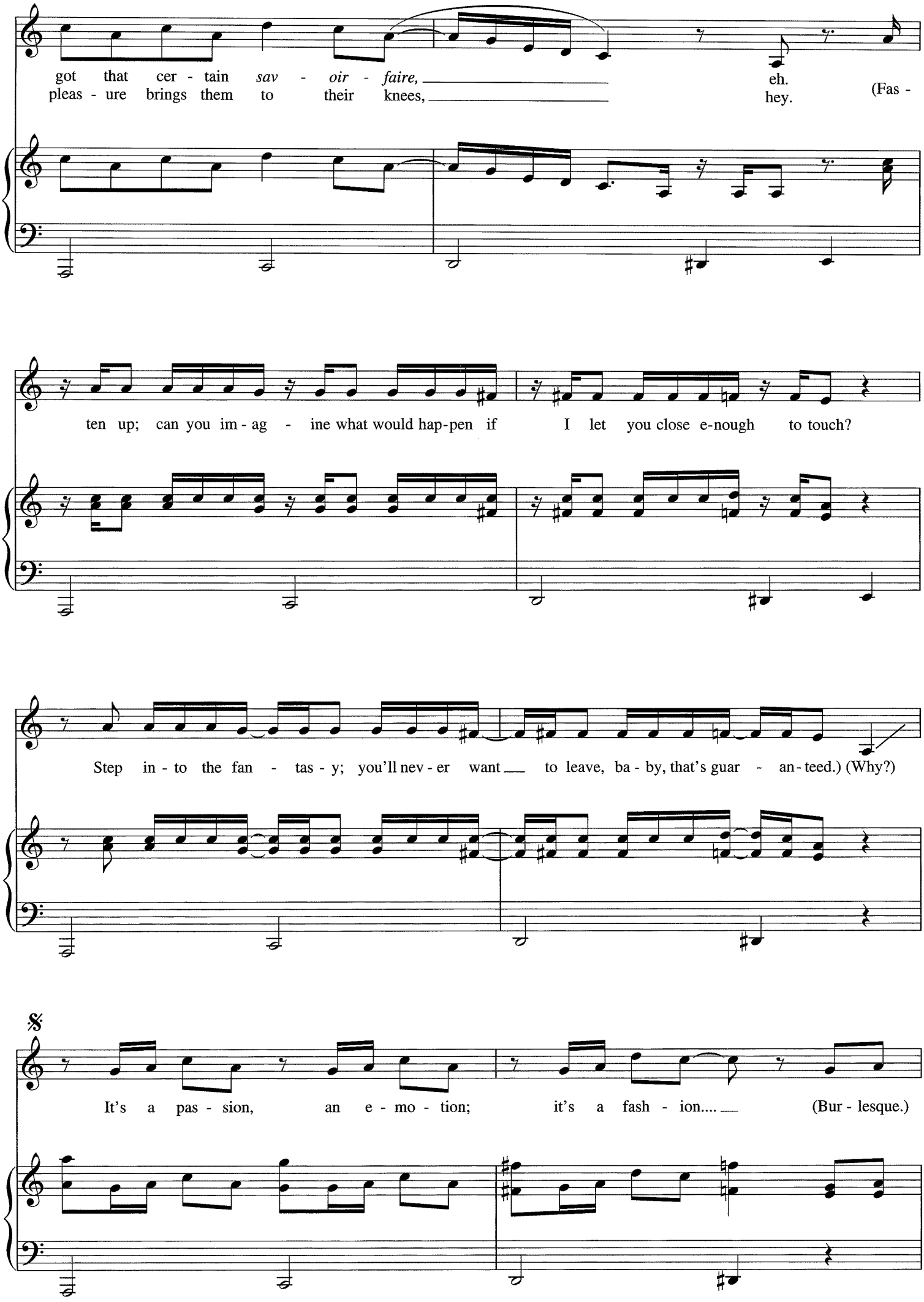
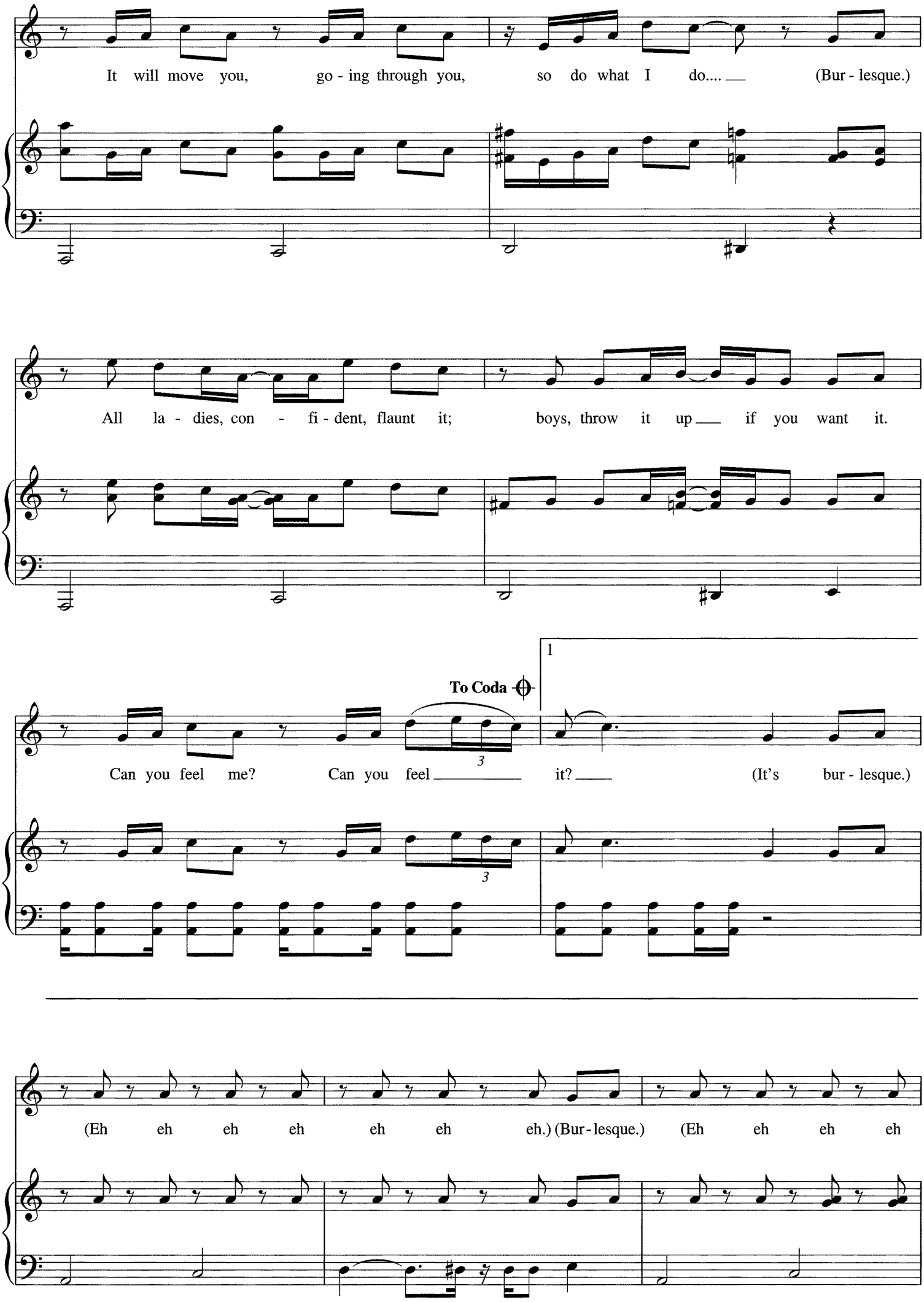
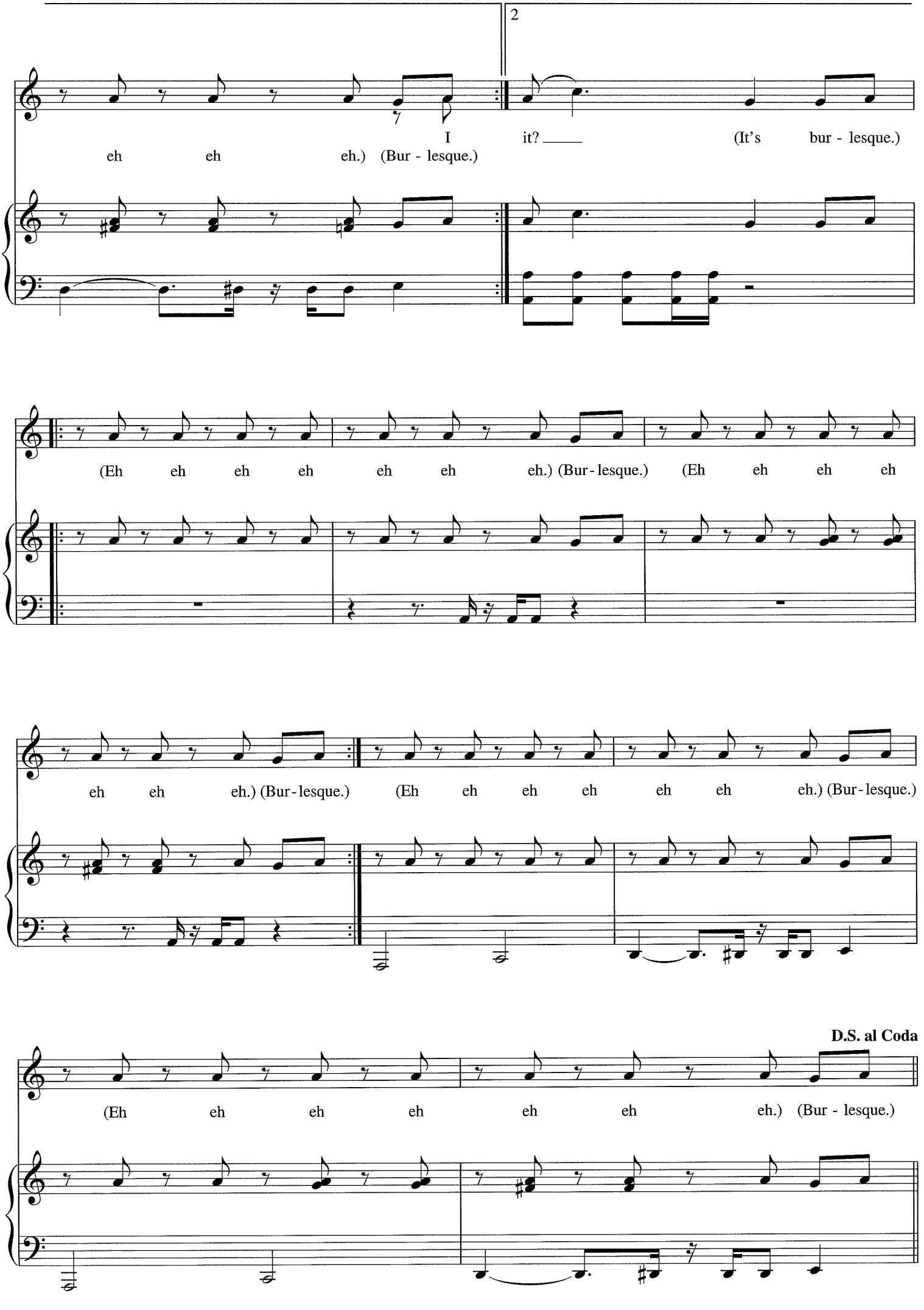
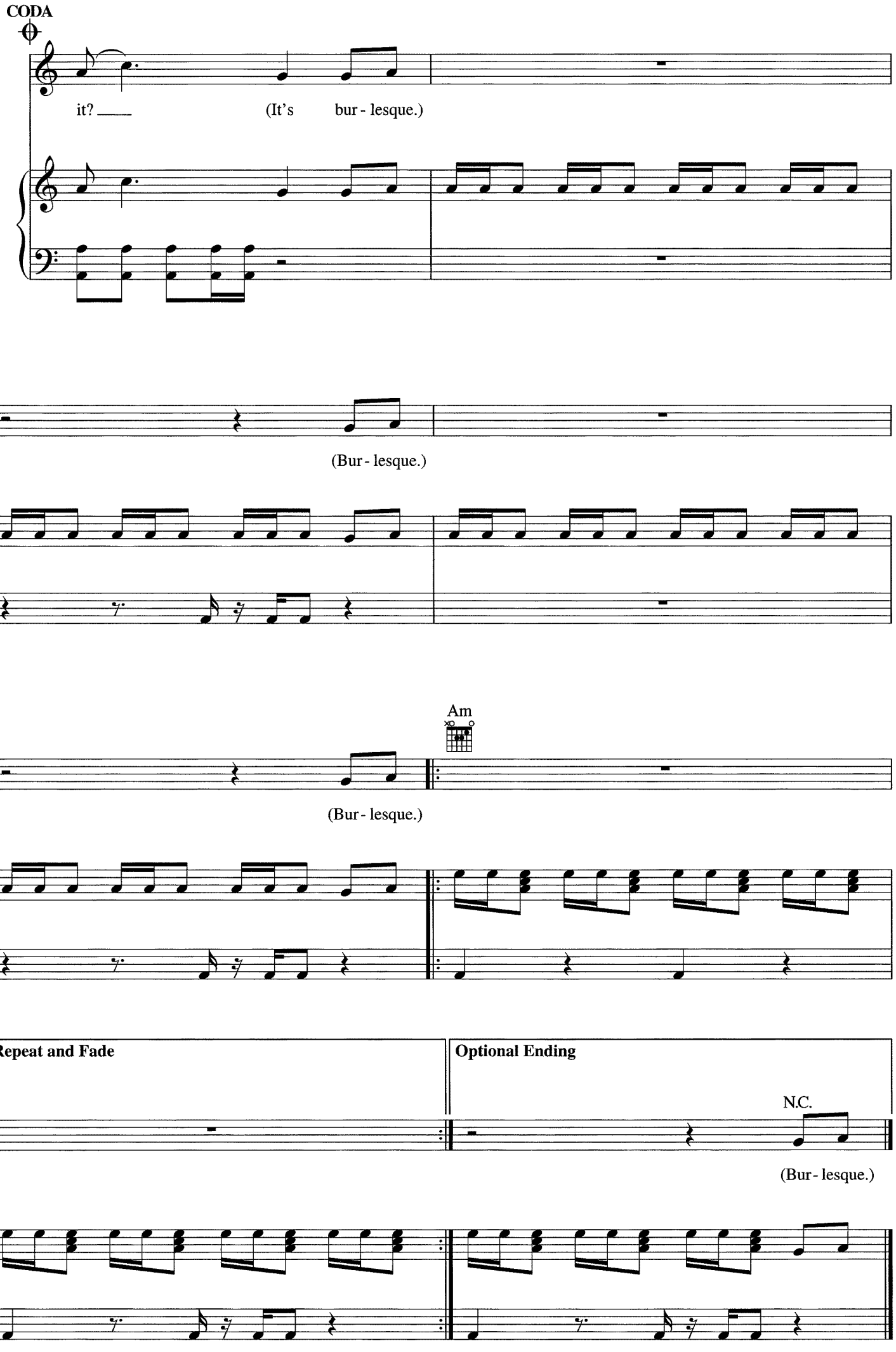

Am9
5fr
3
N.C.
Am9
5fr
N.C.
life, it's a style, it's a need... it's bur - lesque.
3
Techno groove (♩♫ = ♩♫)
(E - X - P - R - E - S -
S; love, sex, la - dies, no re - grets. E -


X - P - R - E - S - S; love, sex, la - dies, no re - Been
hold - ing back for quite some time; and
tease 'em till they're on the edge. They scream and
grets.)
fi - nal - ly, the mo - ment's right. I
moan for more and more; they beg. I
love to make the peo - ple stare; they know I
know it's me they come to see; my


got that cer - tain sav - oir - faire, eh.
pleas - ure brings them to their knees, hey. (Fas -
ten up; can you im - ag - ine what would hap-pen if I let you close e-nough to touch?
Step in - to the fan - tas - y; you'll nev - er want to leave, ba - by, that's guar - an - teed.) (Why?)
𝄋
It's a pas - sion, an e - mo - tion; it's a fash - ion.... (Bur - lesque.)

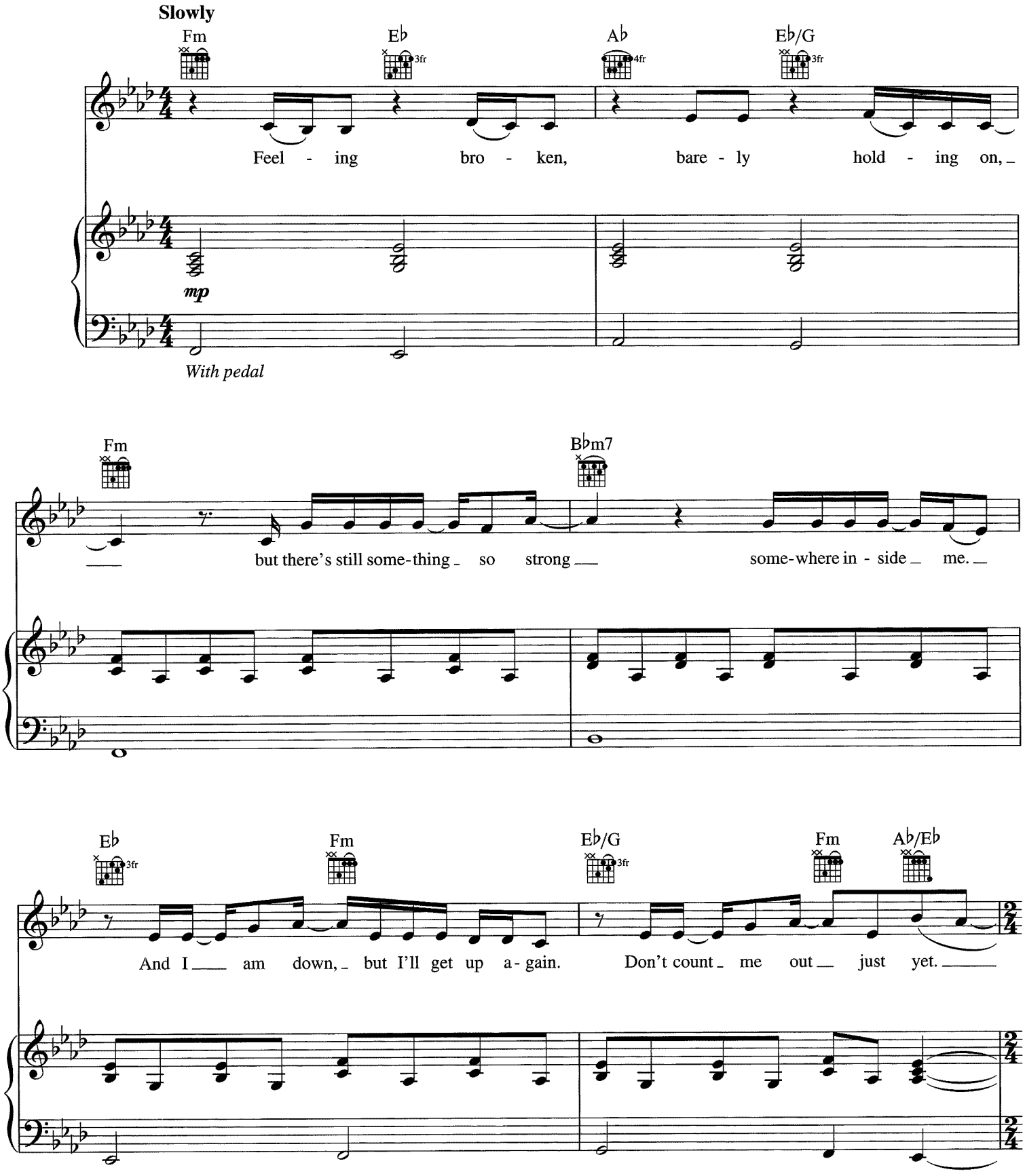

It will move you, go - ing through you, so do what I do.... (Bur - lesque.)
All la - dies, con - fi - dent, flaunt it; boys, throw it up if you want it.
To Coda
1
Can you feel me? Can you feel it? (It's bur - lesque.)
3
3
(Eh eh eh eh eh eh eh.) (Bur - lesque.) (Eh eh eh eh


2
I
it? ___
(It's bur - lesque.)
eh eh eh.) (Bur - lesque.)
(Eh eh eh eh eh eh eh.) (Bur-lesque.) (Eh eh eh eh
eh eh eh.) (Bur-lesque.) (Eh eh eh eh eh eh eh.) (Bur-lesque.)
D.S. al Coda
(Eh eh eh eh eh eh eh.) (Bur - lesque.)


CODA
it? ___ (It's bur - lesque.)
(Bur - lesque.)
Am
(Bur - lesque.)
Repeat and Fade
Optional Ending
N.C.
(Bur - lesque.)

YOU HAVEN'T SEEN THE LAST OF ME

Words and Music by
DIANE WARREN



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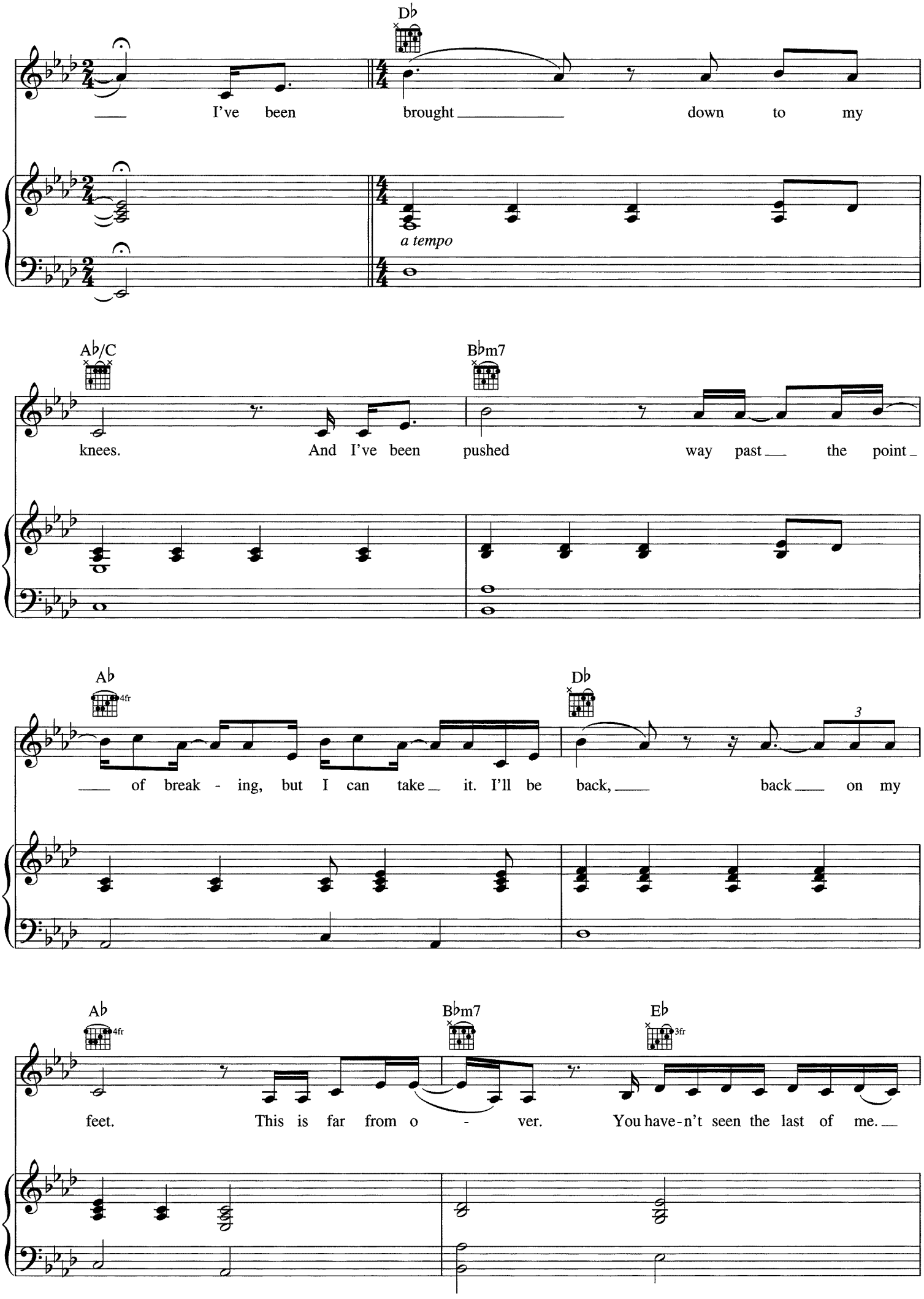
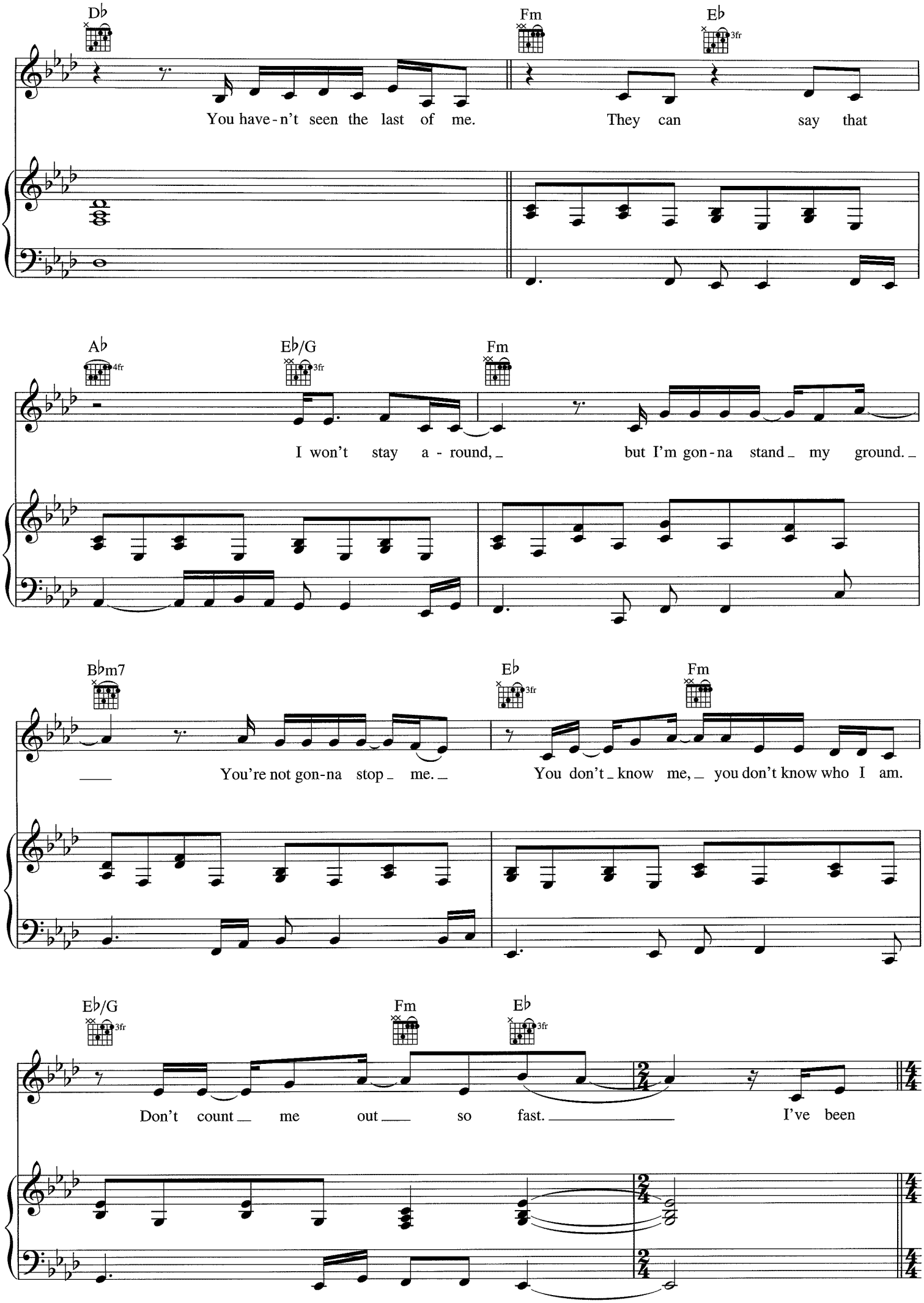
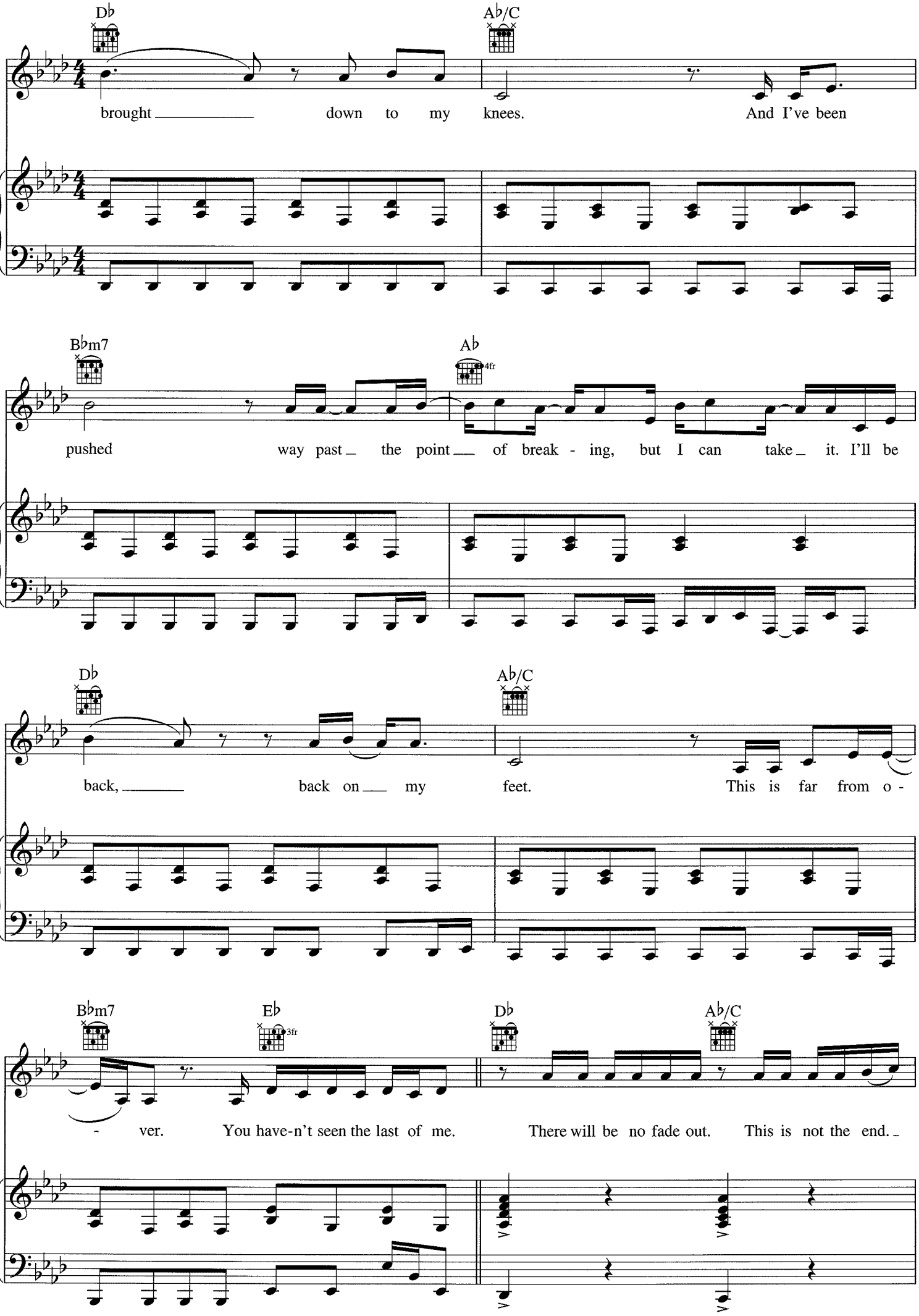
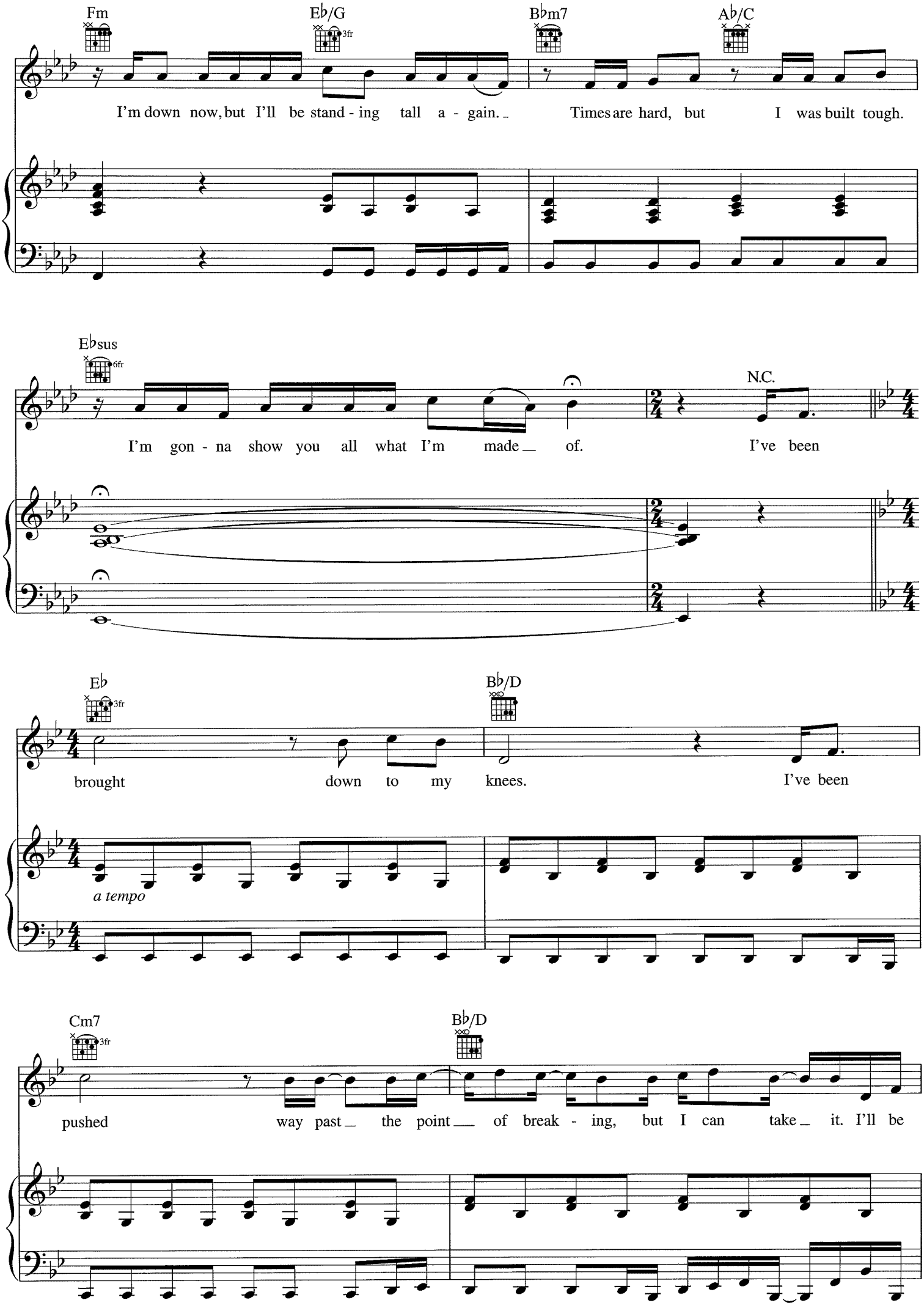
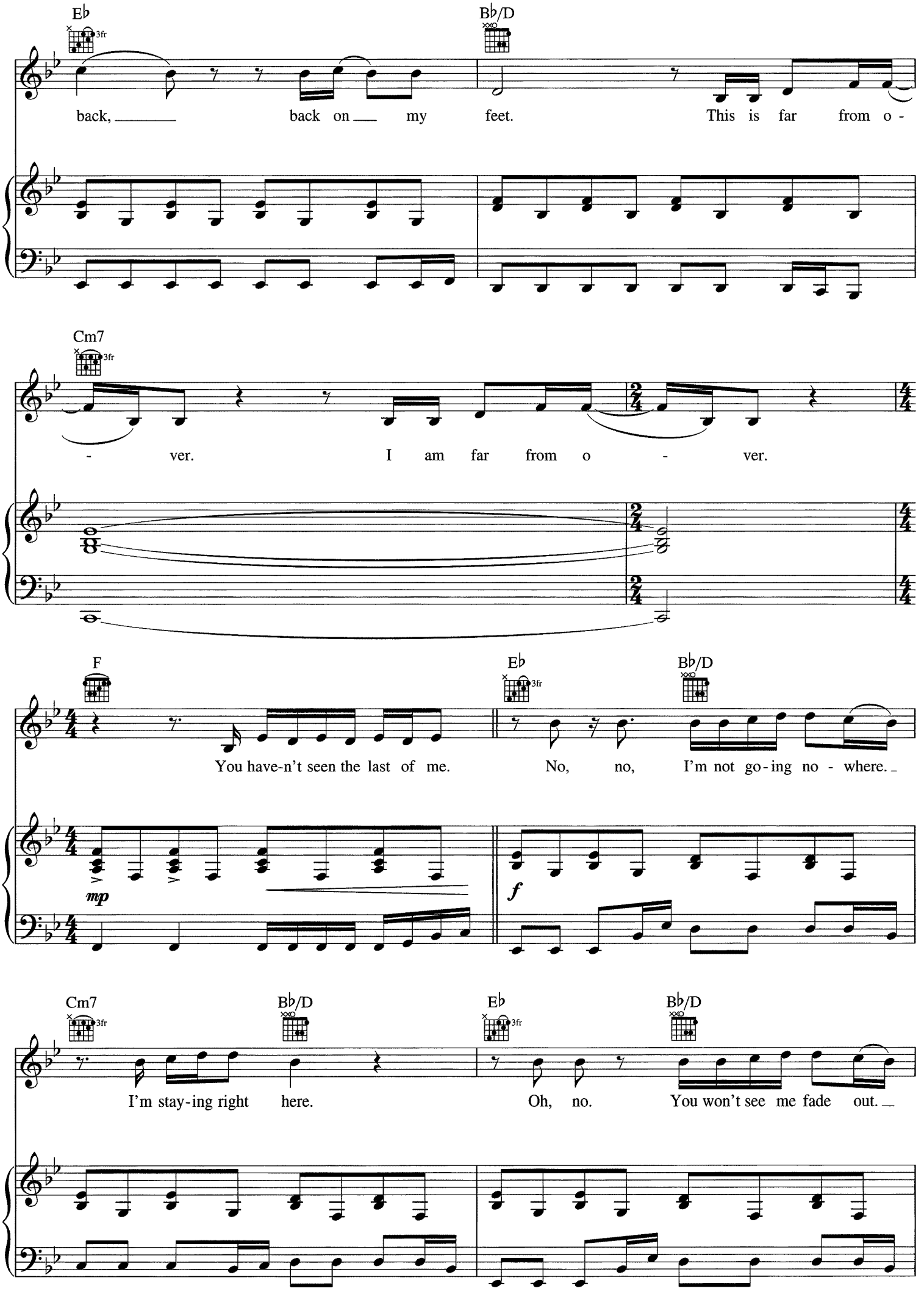
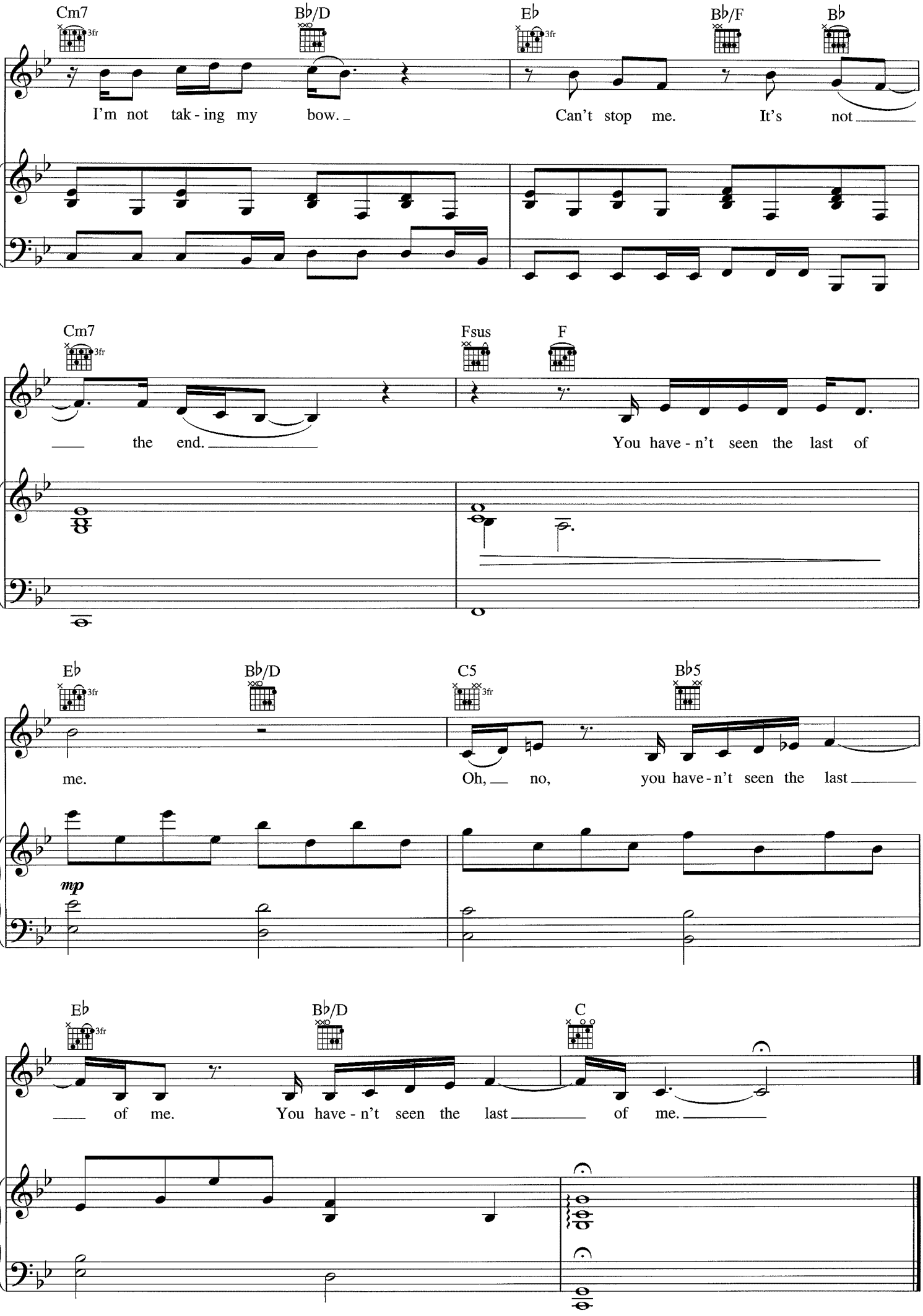

D♭
I've been brought down to my
a tempo
A♭/C
B♭m7
knees. And I've been pushed way past the point
A♭
4fr
D♭
3
of break - ing, but I can take it. I'll be back, back on my
A♭
4fr
B♭m7
E♭
3fr
feet. This is far from o - ver. You have-n't seen the last of me.


D♭
Fm
E♭
3fr
You have-n't seen the last of me.
They can say that
A♭
4fr
E♭/G
3fr
Fm
I won't stay a - round,
but I'm gon-na stand my ground.
B♭m7
E♭
3fr
Fm
You're not gon-na stop me.
You don't know me, you don't know who I am.
E♭/G
3fr
Fm
E♭
3fr
Don't count me out so fast.
I've been


Db
Ab/C
brought down to my knees. And I've been
Bbm7
Ab
4fr
pushed way past the point of break - ing, but I can take it. I'll be
Db
Ab/C
back, back on my feet. This is far from o -
Bbm7
Eb
3fr
Db
Ab/C
- ver. You have-n't seen the last of me. There will be no fade out. This is not the end.

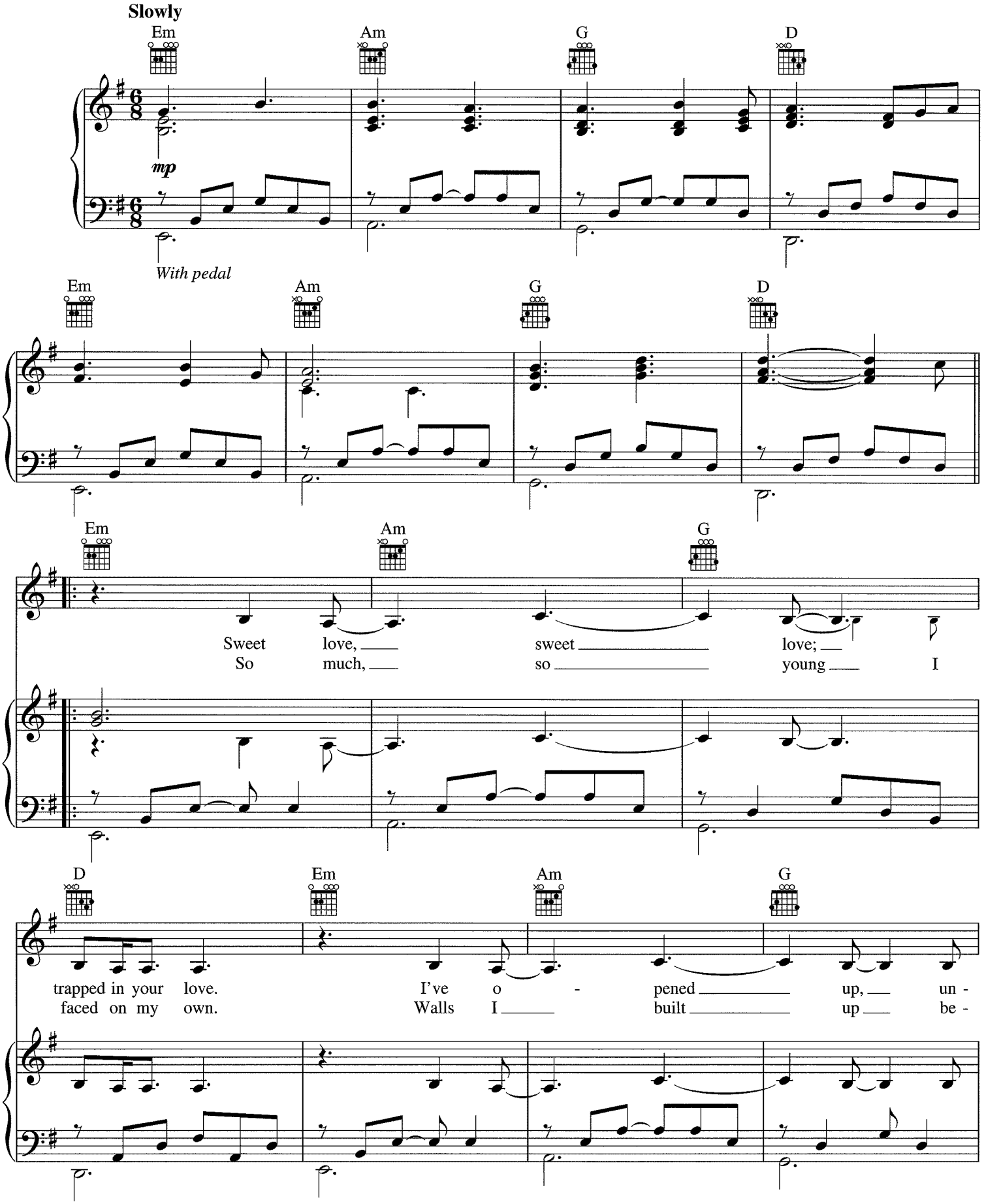

Fm
E♭/G
3fr
B♭m7
A♭/C
I'm down now, but I'll be stand - ing tall a - gain.
Times are hard, but I was built tough.
E♭sus
6fr
N.C.
I'm gon - na show you all what I'm made of.
I've been
E♭
3fr
B♭/D
brought down to my knees.
I've been
a tempo
Cm7
3fr
B♭/D
pushed way past the point of break - ing, but I can take it. I'll be


E♭
3fr
B♭/D
back, back on my feet. This is far from o -
Cm7
3fr
- ver. I am far from o - ver.
F
E♭
3fr
B♭/D
You have-n't seen the last of me. No, no, I'm not go-ing no - where.
mp
f
Cm7
3fr
B♭/D
E♭
3fr
B♭/D
I'm stay-ing right here. Oh, no. You won't see me fade out.


Cm7
B♭/D
E♭
B♭/F
B♭
I'm not tak - ing my bow.
Can't stop me. It's not
Cm7
Fsus
F
the end.
You have - n't seen the last of
E♭
B♭/D
C5
B♭5
me.
Oh, no, you have - n't seen the last
mp
E♭
B♭/D
C
of me.
You have - n't seen the last of me.

BOUND TO YOU

Words and Music by CHRISTINA AGUILERA,
SIA FURLER and SAMUEL DIXON



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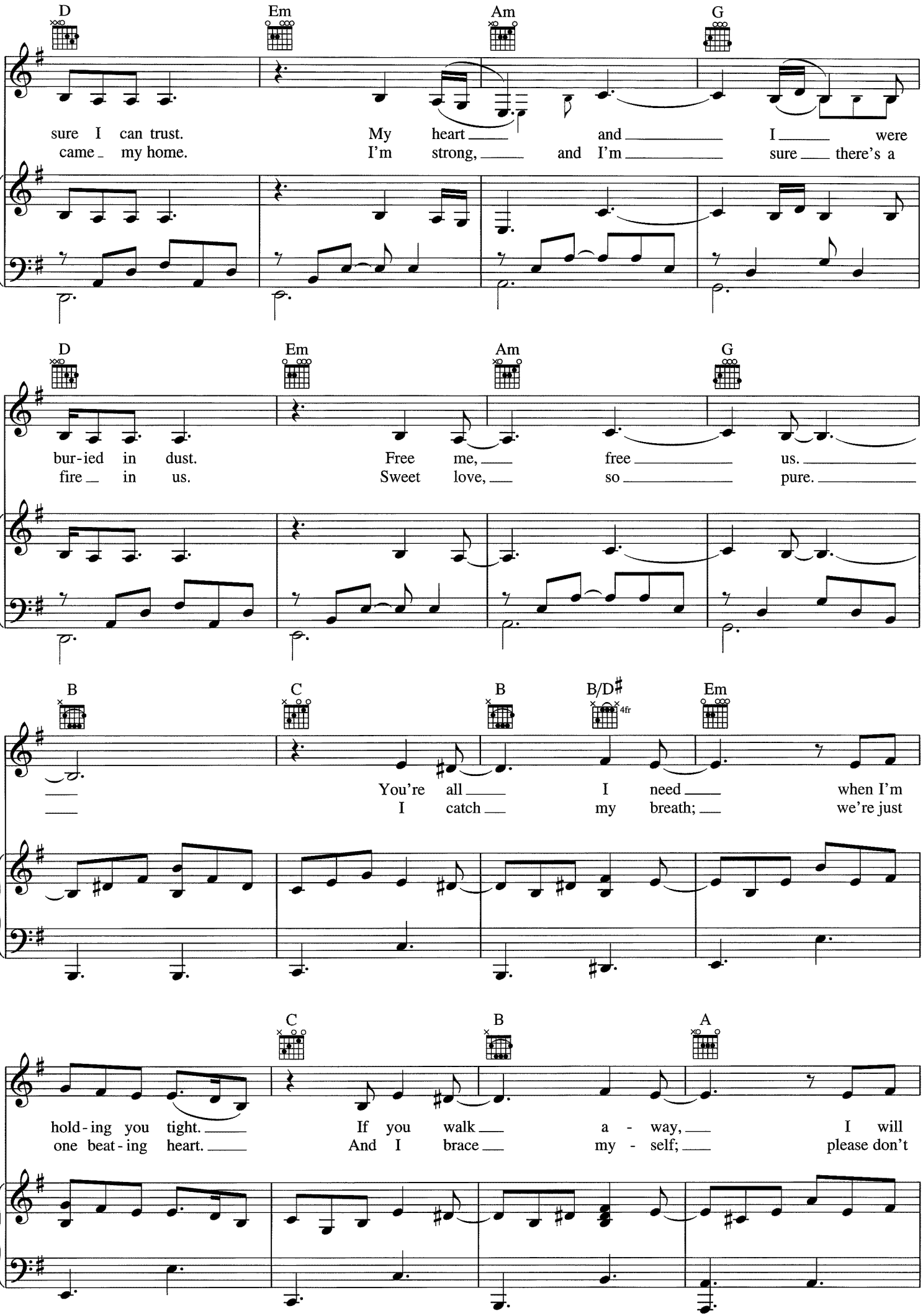
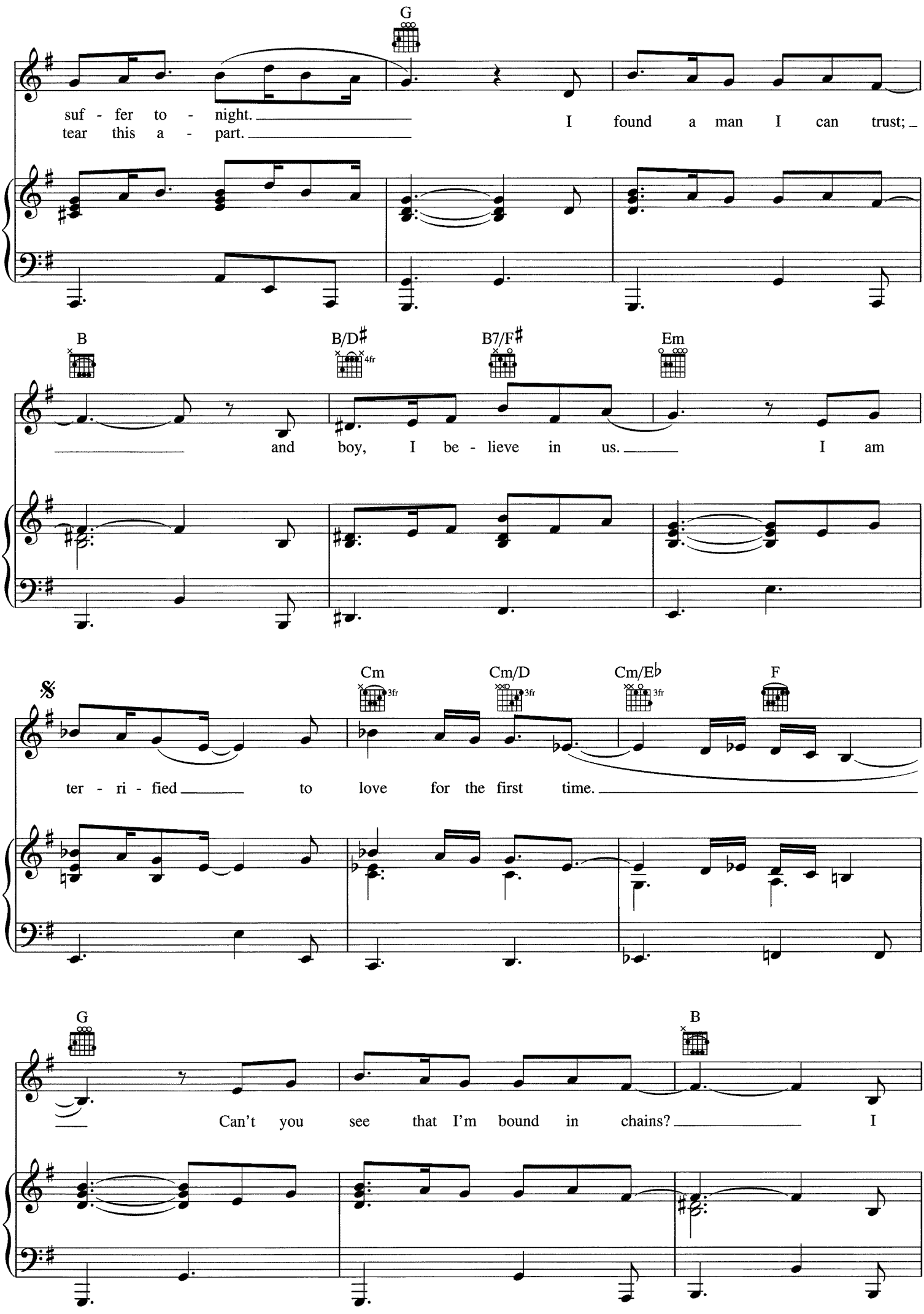
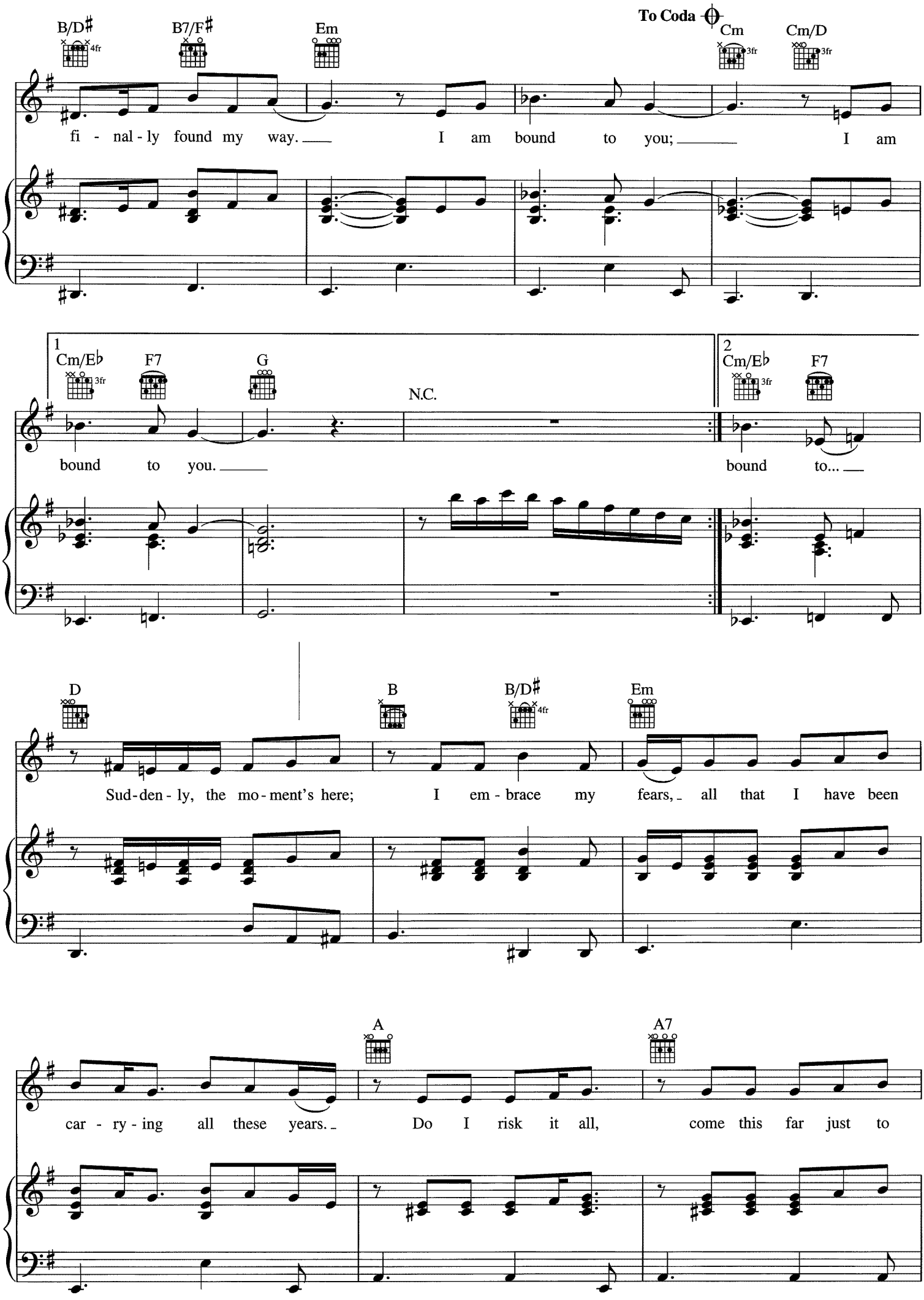
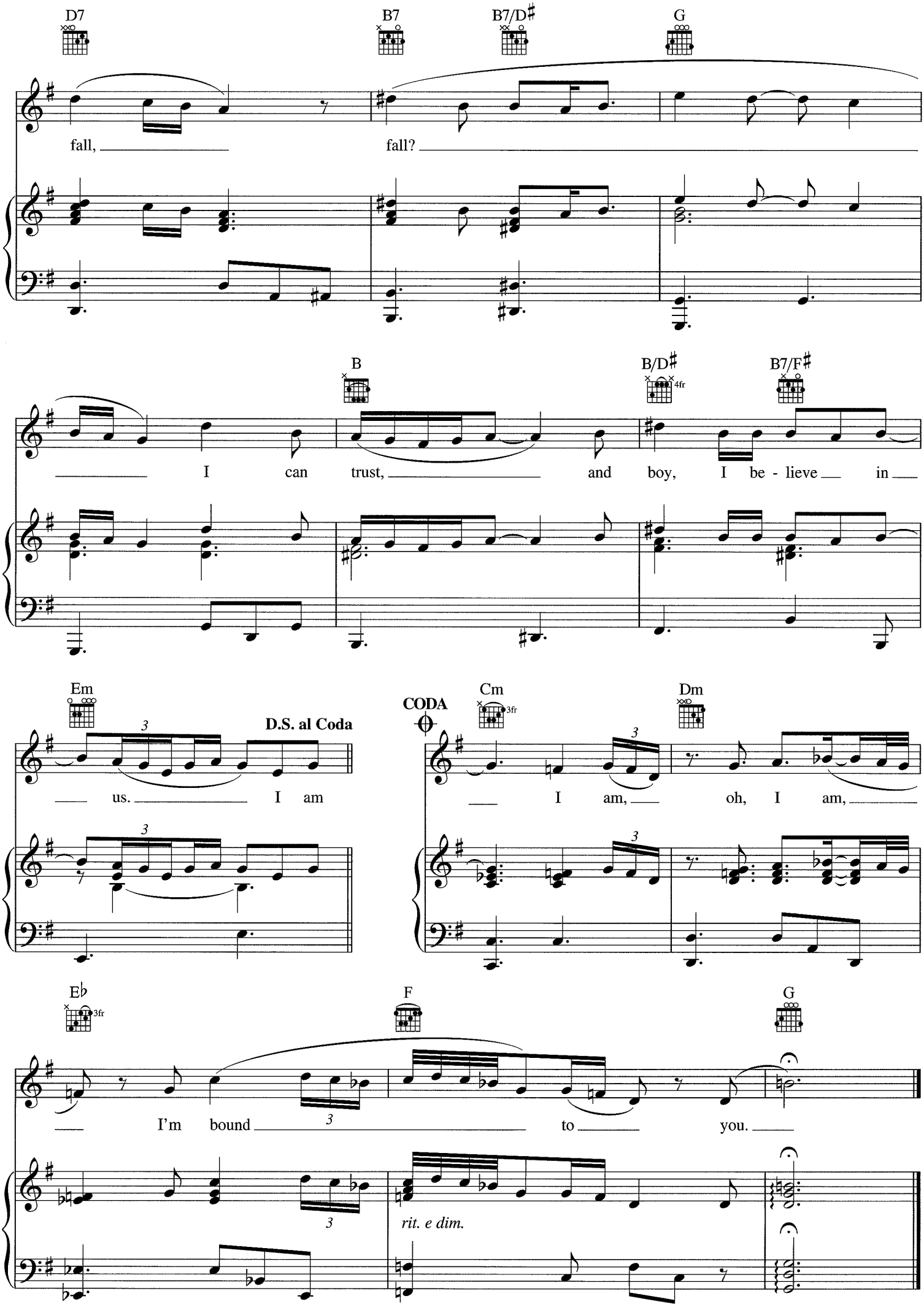

D
Em
Am
G
sure I can trust. My heart and I were
came my home. I'm strong, and I'm sure there's a
D
Em
Am
G
bur-ied in dust. Free me, free us.
fire in us. Sweet love, so pure.
B
C
B
B/D♯
4fr
Em
You're all I need when I'm
I catch my breath; we're just
C
B
A
hold-ing you tight. If you walk a-way, I will
one beat-ing heart. And I brace my-self; please don't

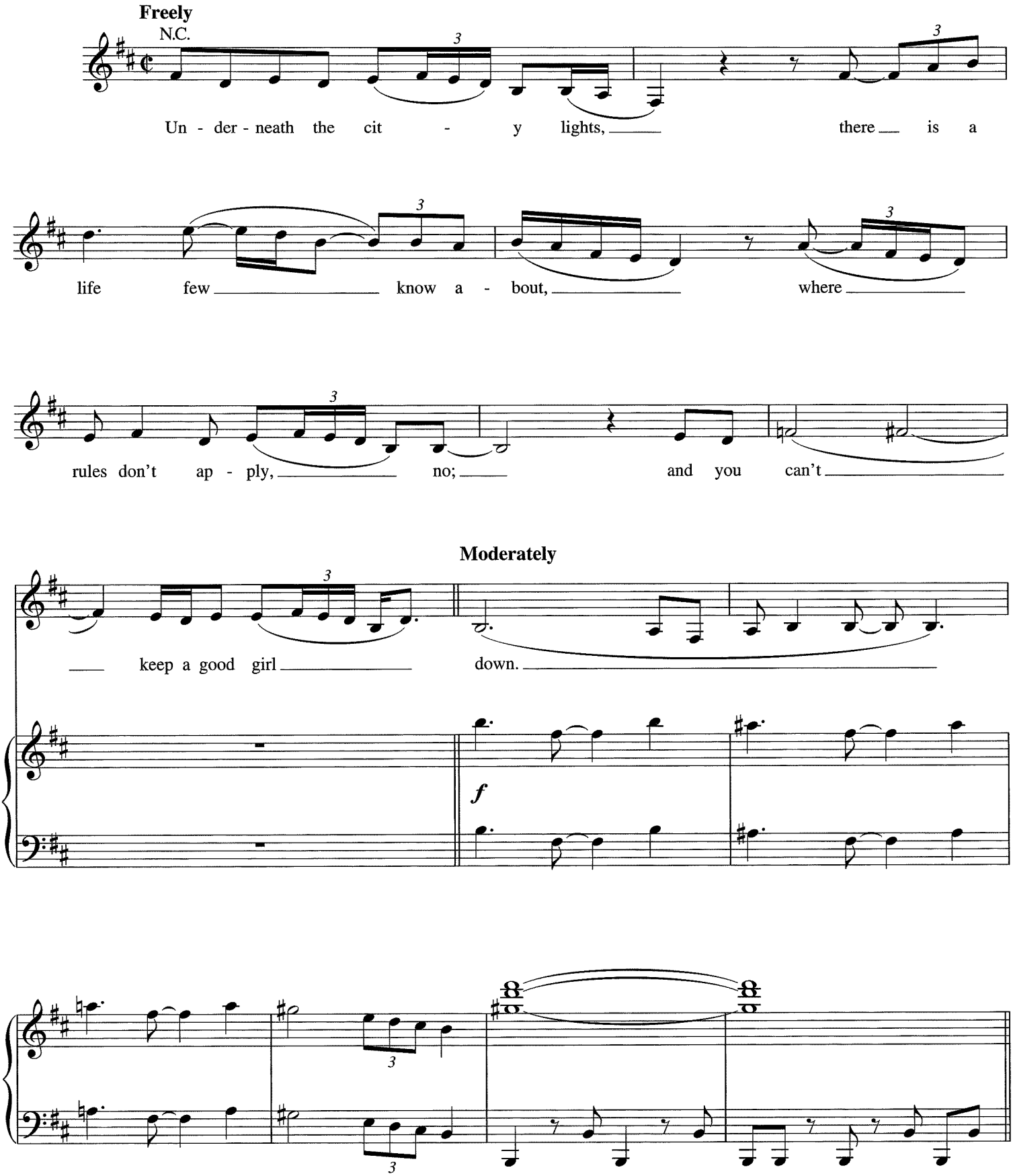

G
suf - fer to - night.
tear this a - part.
I found a man I can trust;
B
B/D♯
4fr
B7/F♯
Em
and boy, I be - lieve in us.
I am
𝄋
Cm
3fr
Cm/D
3fr
Cm/E♭
3fr
F
ter - ri - fied to love for the first time.
G
B
Can't you see that I'm bound in chains?
I


B/D♯ 4fr
B7/F♯
Em
To Coda
Cm 3fr
Cm/D 3fr
fi - nal - ly found my way. I am bound to you; I am
1
Cm/E♭ 3fr
F7
G
N.C.
bound to you.
2
Cm/E♭ 3fr
F7
bound to...
D
B
B/D♯ 4fr
Em
Sud - den - ly, the mo - ment's here; I em - brace my fears, all that I have been
A
A7
car - ry - ing all these years. Do I risk it all, come this far just to


D7
B7
B7/D♯
G
fall,
fall?
B
B/D♯
4fr
B7/F♯
I can trust,
and boy, I be - lieve in
Em
3
D.S. al Coda
us.
I am
CODA
Cm
3fr
Dm
I am,
oh, I am,
E♭
3fr
F
G
I'm bound
to
you.
rit. e dim.

SHOW ME HOW YOU BURLESQUE

Words and Music by CHRISTINA AGUILERA,
CHRISTOPHER STEWART and CLAUDE KELLY



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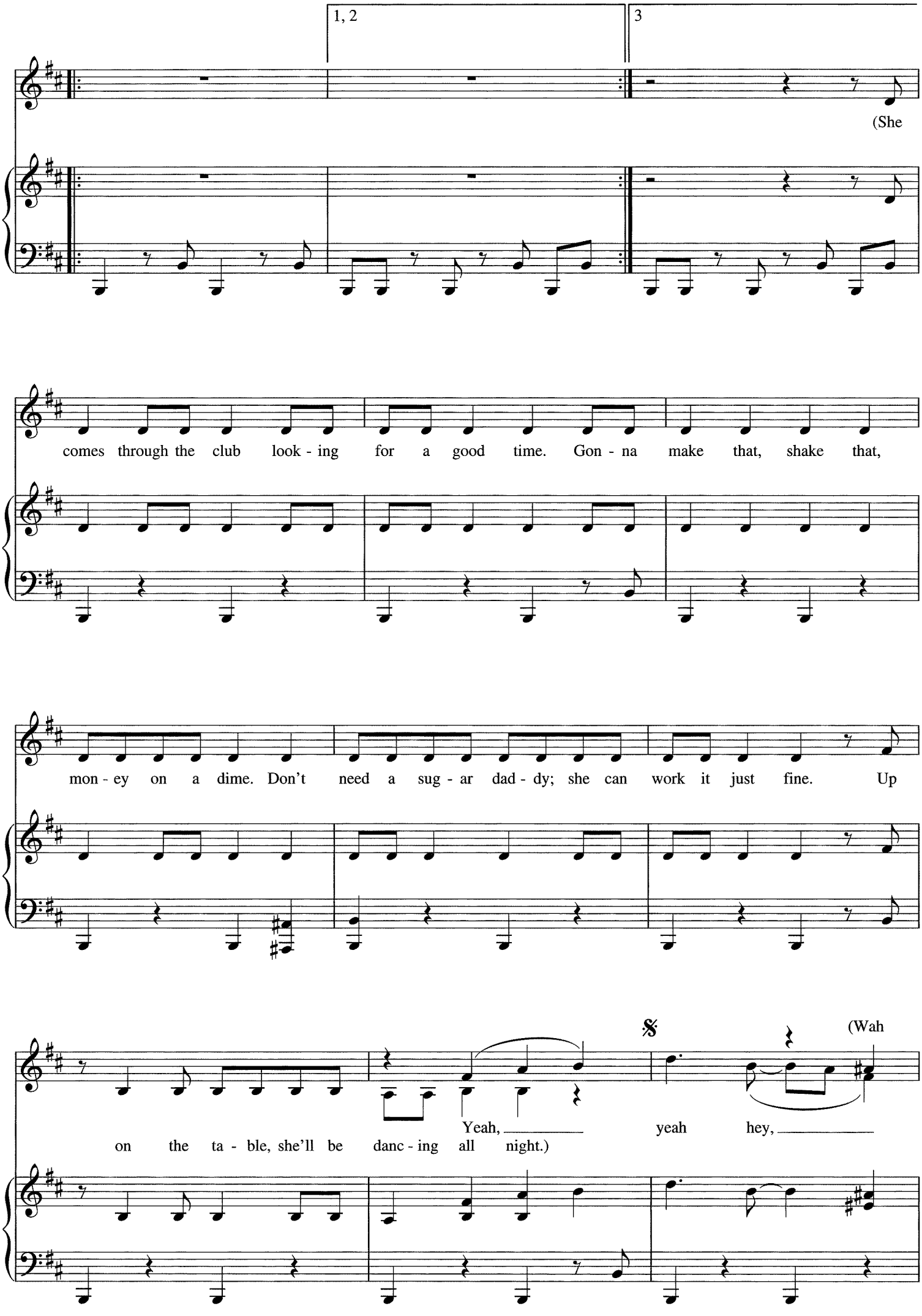
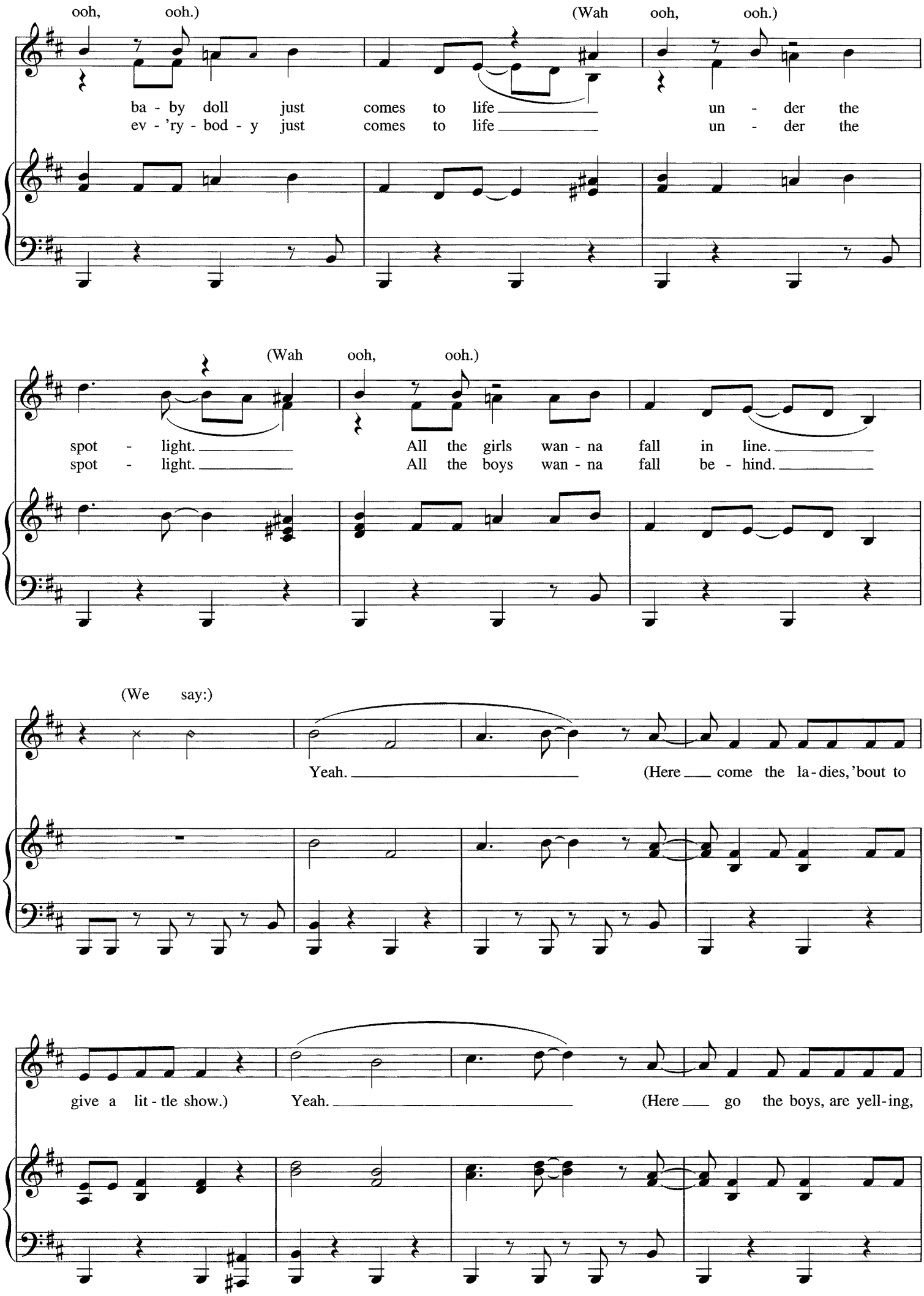
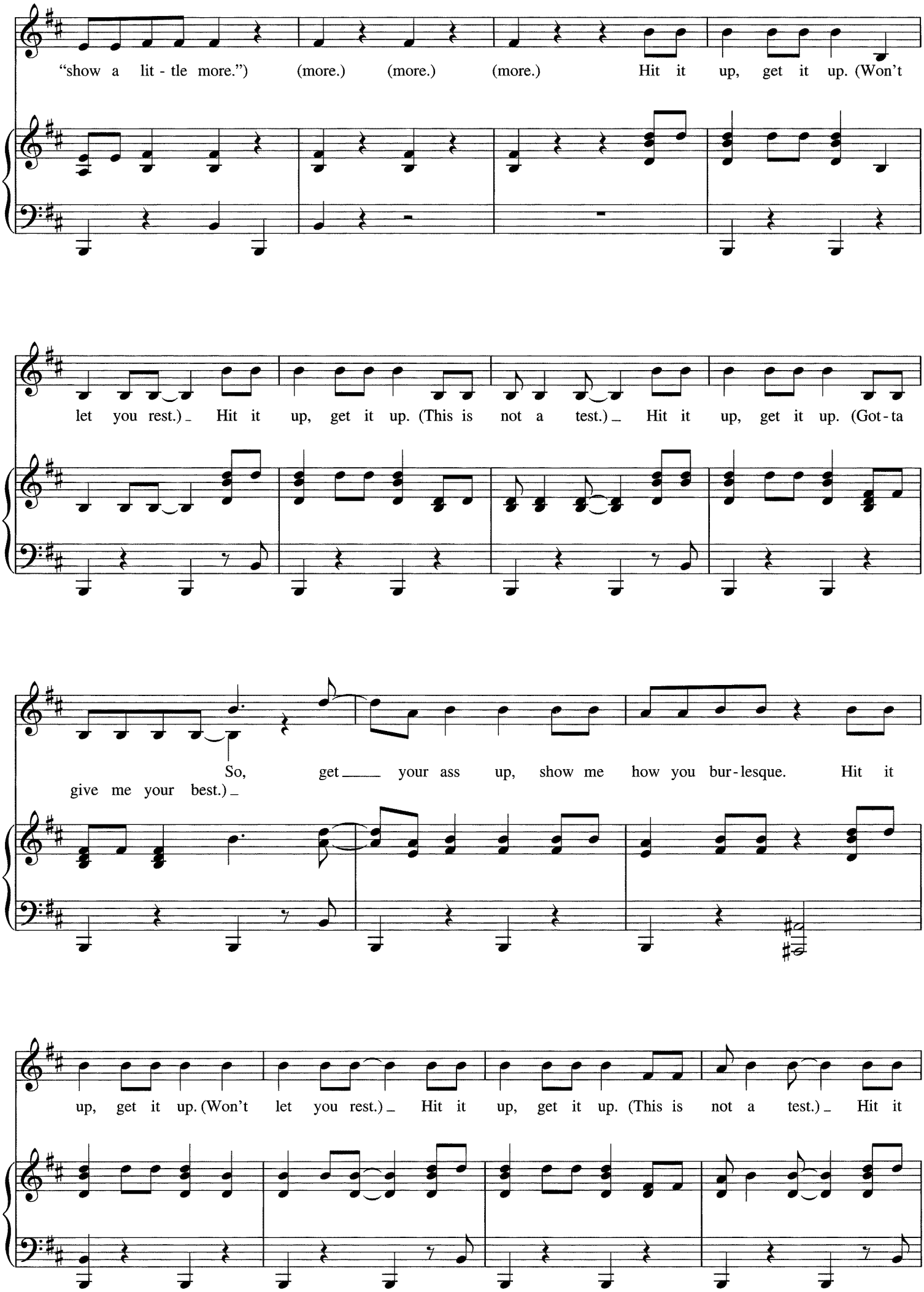

1, 2
3
(She
comes through the club look - ing for a good time. Gon - na make that, shake that,
mon - ey on a dime. Don't need a sug - ar dad - dy; she can work it just fine. Up
on the ta - ble, she'll be danc - ing all night.)
Yeah,
yeah
(Wah
hey,


ooh, ooh.)
(Wah ooh, ooh.)
ba - by doll just comes to life un - der the
ev - 'ry - bod - y just comes to life un - der the
(Wah ooh, ooh.)
spot - light. All the girls wan - na fall in line.
spot - light. All the boys wan - na fall be - hind.
(We say:)
Yeah. (Here come the la - dies, 'bout to
give a lit - tle show.) Yeah. (Here go the boys, are yell - ing,


"show a lit - tle more.") (more.) (more.) (more.) Hit it up, get it up. (Won't
let you rest.) Hit it up, get it up. (This is not a test.) Hit it up, get it up. (Got - ta
So, get your ass up, show me how you bur - lesque. Hit it
give me your best.)
up, get it up. (Won't let you rest.) Hit it up, get it up. (This is not a test.) Hit it

To Coda

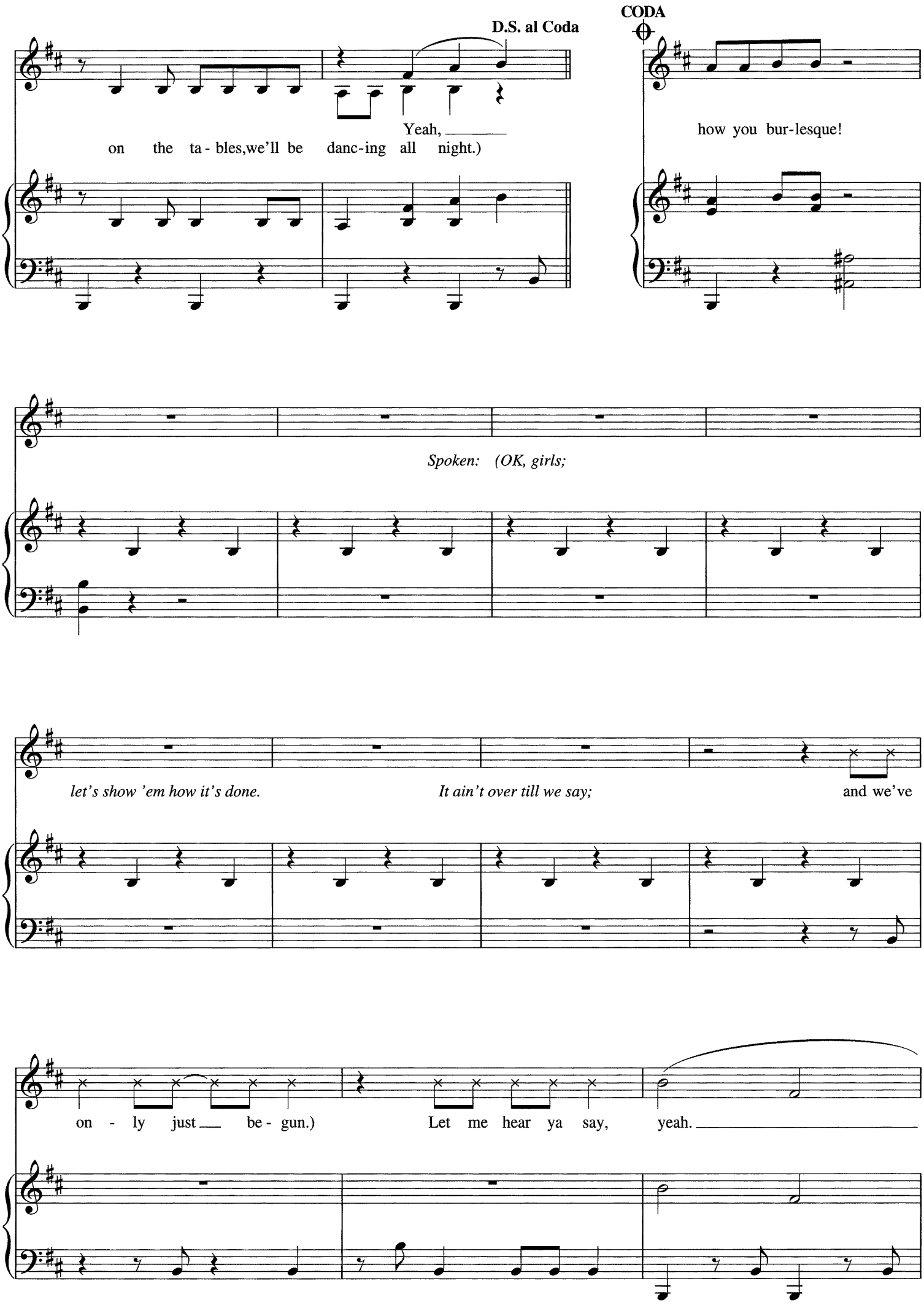
So, get your ass up, show me

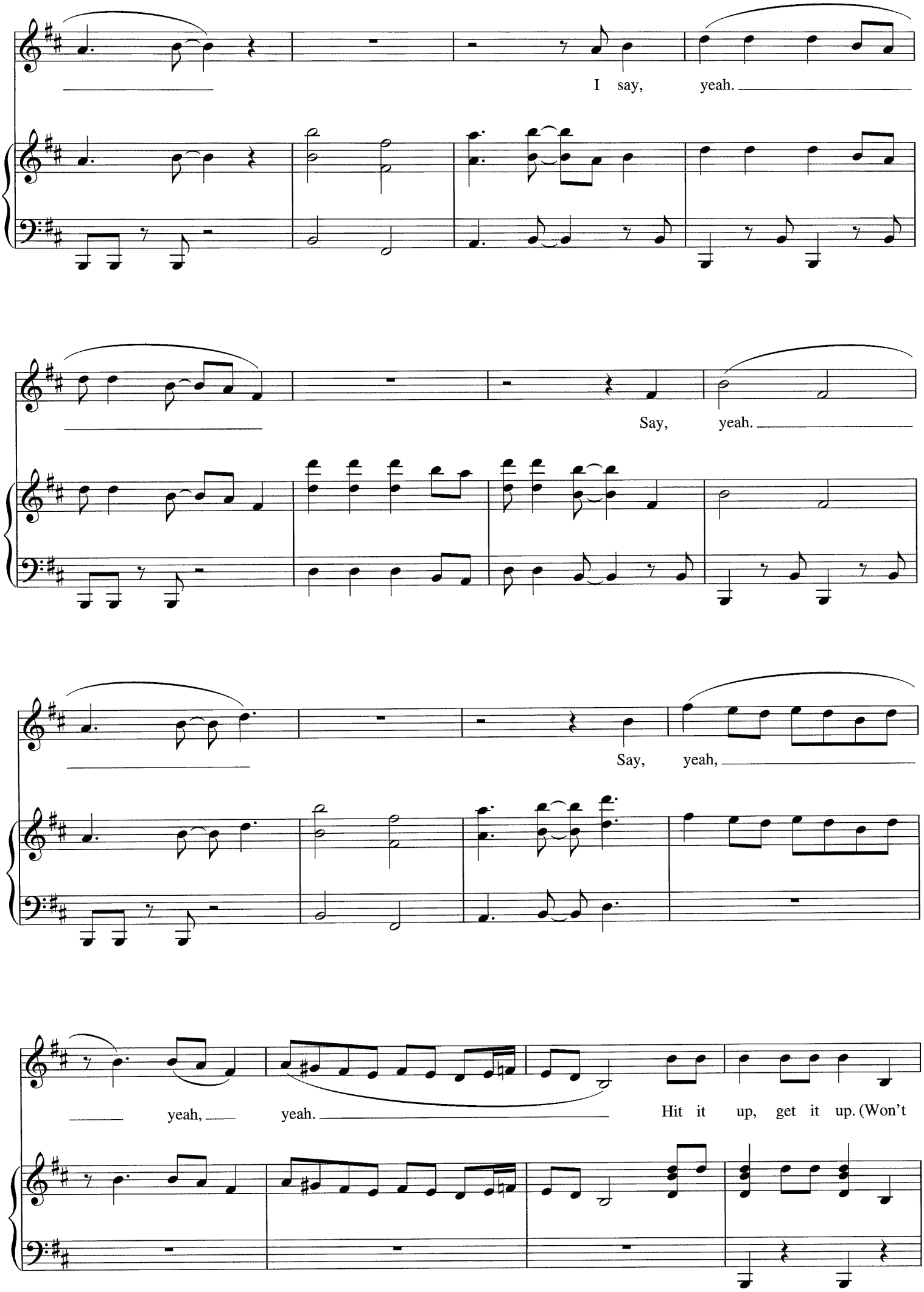
up, get it up. (Got - ta give me your best.)

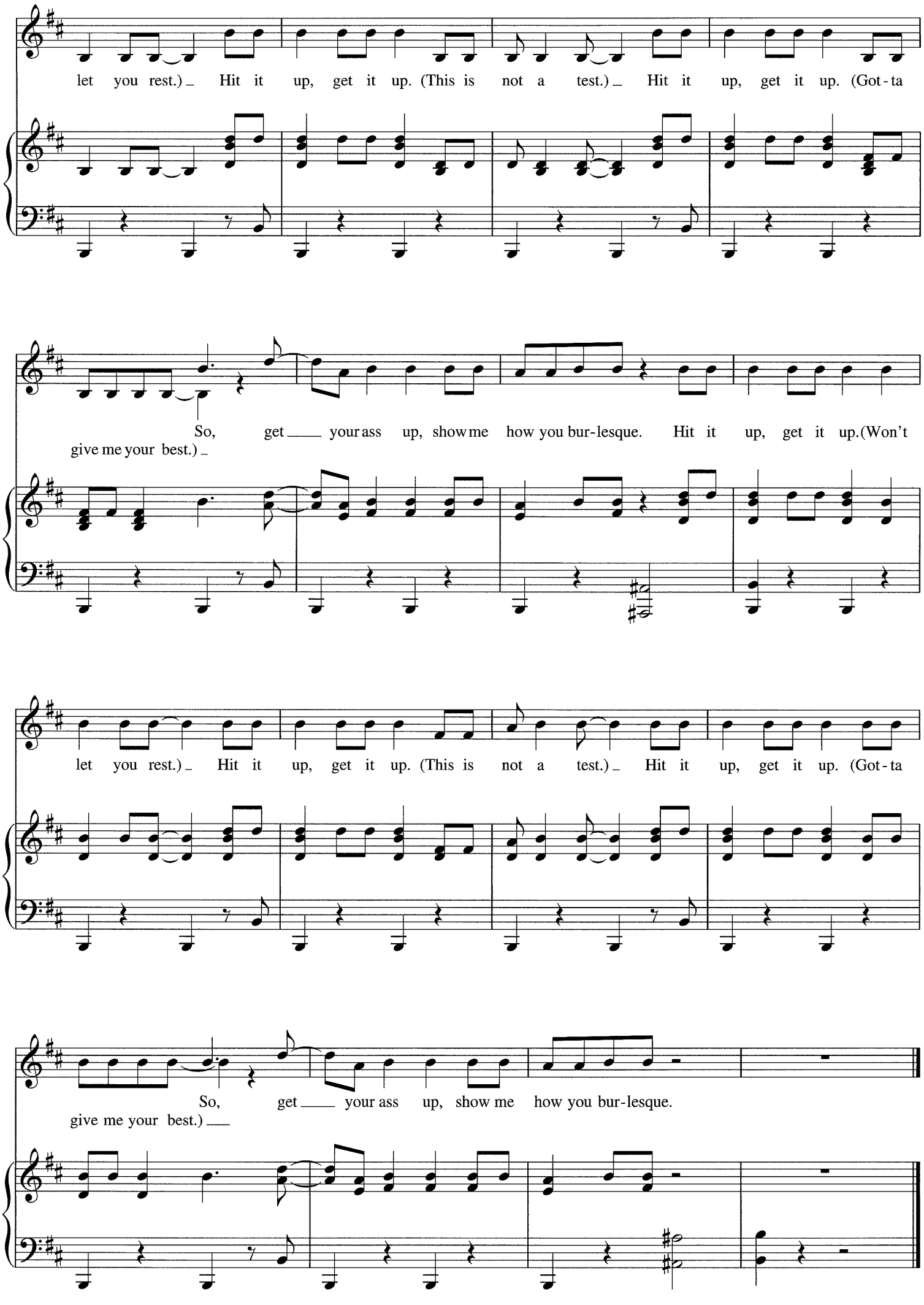
how you bur-lesque.

(A lit - tle bit of naught-y, it's a lit - tle bit nice. She's a whole lot - ta glam, sweat,

sug - ar, sex, spice. Just shim - my, shim - my, strut, strut, give a lit - tle what, what. Up

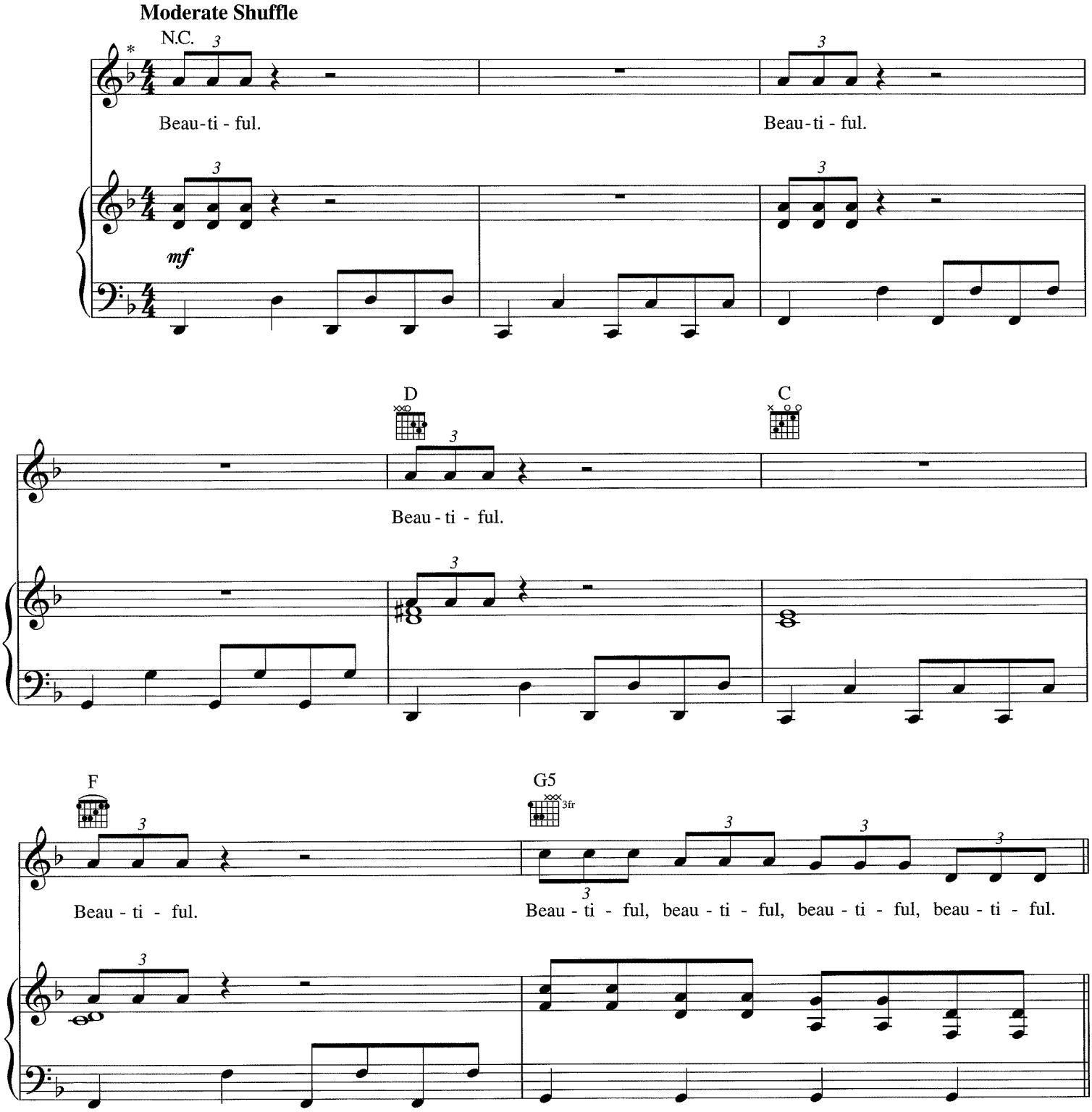

D.S. al Coda
CODA
Yeah,
on the ta - bles,we'll be danc-ing all night.)
how you bur-lesque!
Spoken: (OK, girls;
let's show 'em how it's done.
It ain't over till we say;
and we've
on - ly just be - gun.)
Let me hear ya say,
yeah.


I say, yeah.
Say, yeah.
Say, yeah,
yeah, yeah.
Hit it up, get it up. (Won't


let you rest.) _ Hit it up, get it up. (This is not a test.) _ Hit it up, get it up. (Got-ta
So, get ___ your ass up, show me how you bur-lesque. Hit it up, get it up.(Won't
give me your best.) _
let you rest.) _ Hit it up, get it up. (This is not a test.) _ Hit it up, get it up. (Got-ta
So, get ___ your ass up, show me how you bur-lesque.
give me your best.) ___

THE BEAUTIFUL PEOPLE
(From Burlesque)

Words and Music by MARILYN MANSON, TWIGGY RAMIREZ,
RONALD FAIR, NICOLE SCHERZINGER,
ESTHER DEAN, STEFANIE RIDEL,
LAURA PERGOLIZZI, MELVIN K. WATSON, JR.,
LARRY SUMMERVILLE, JR. and TOMMY LEE JAMES



* *Recorded a half step higher.*

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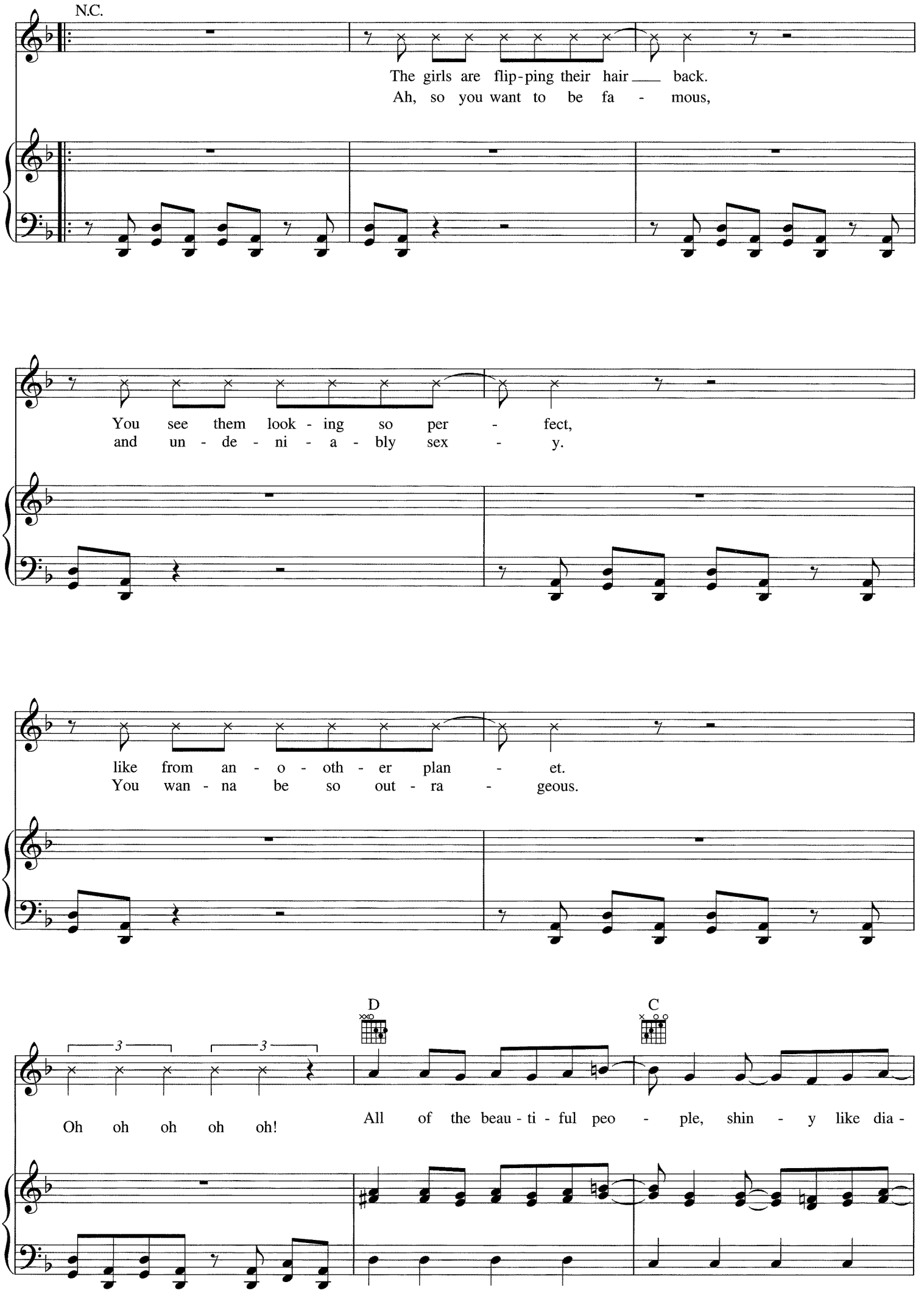
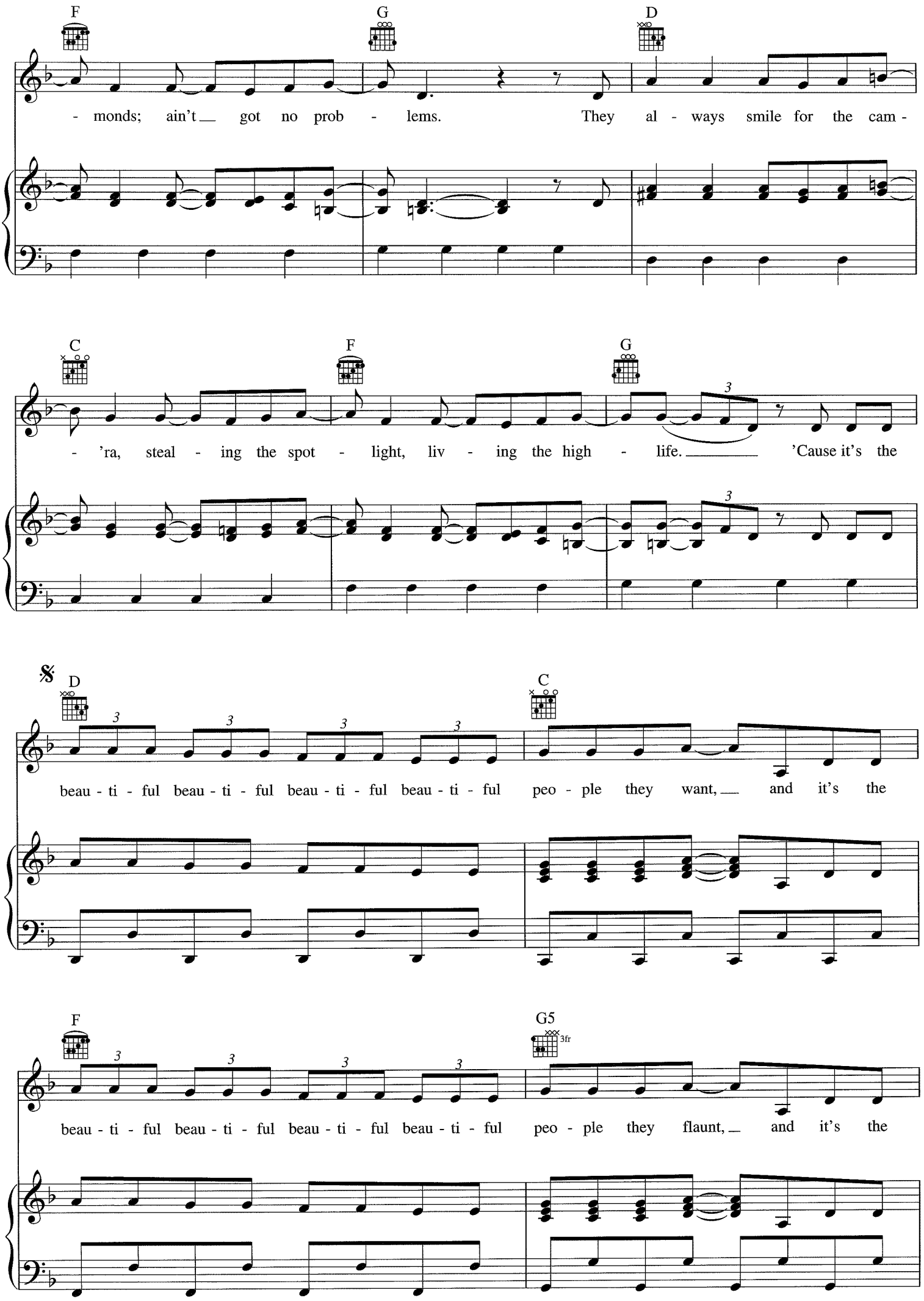
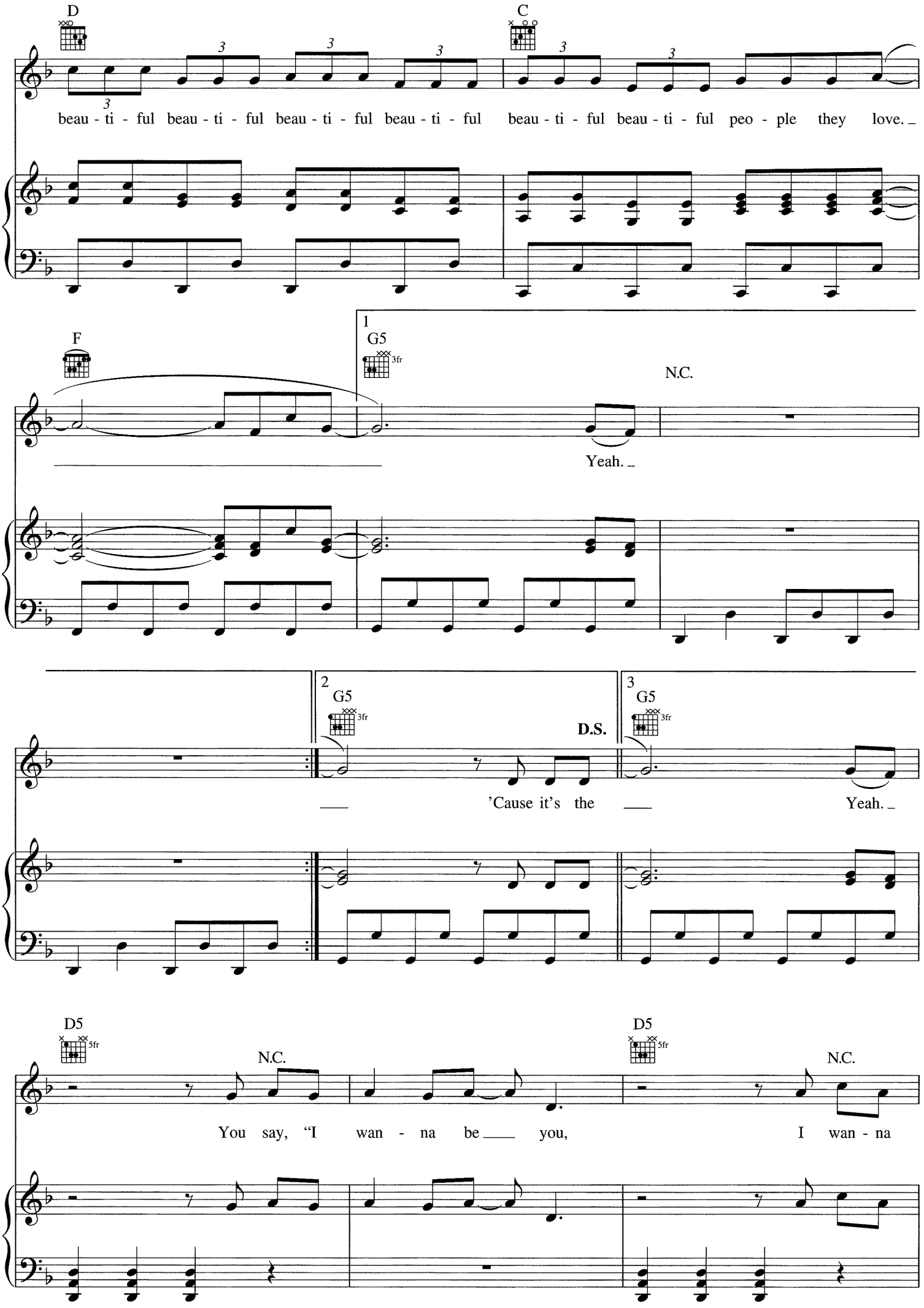
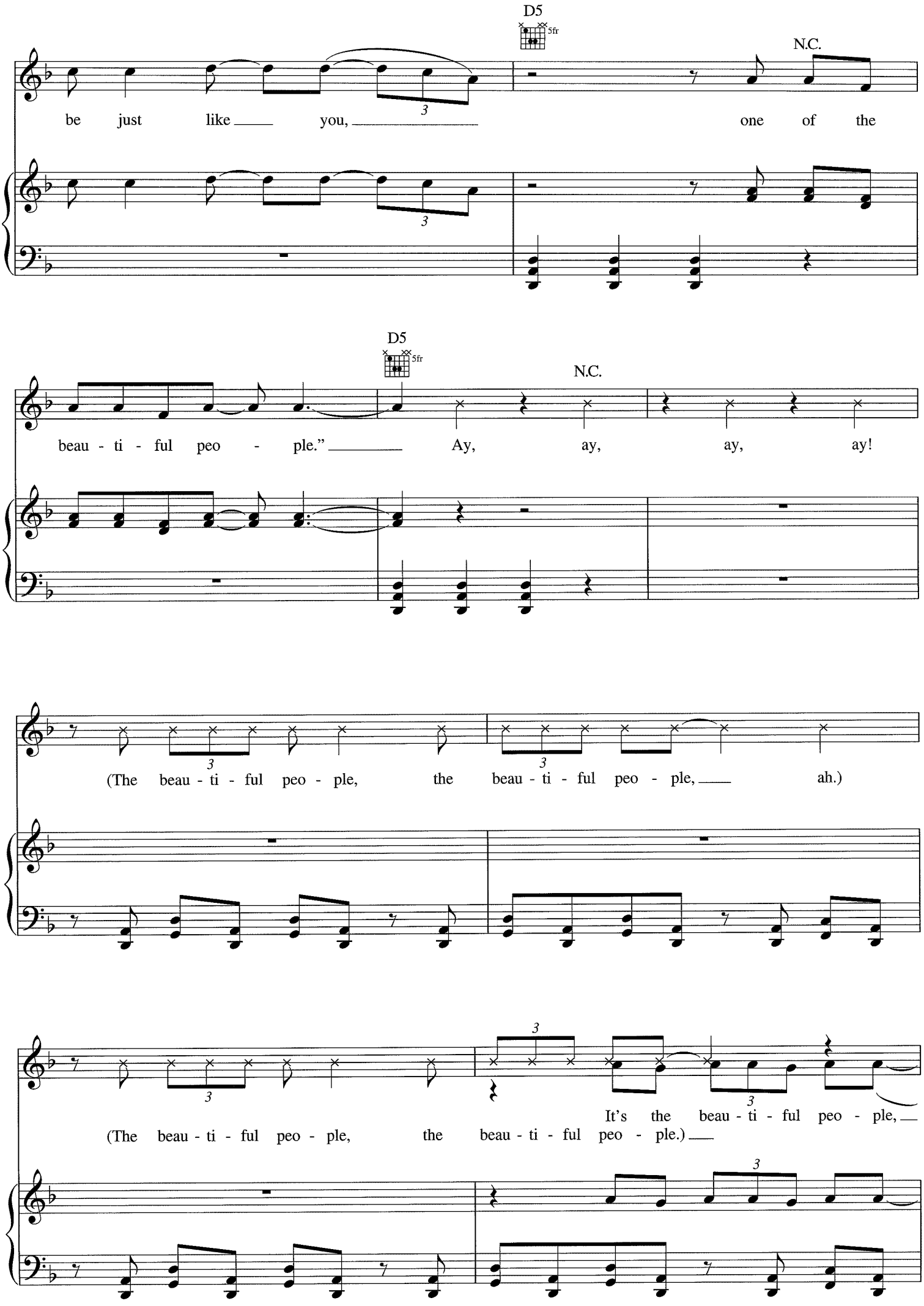
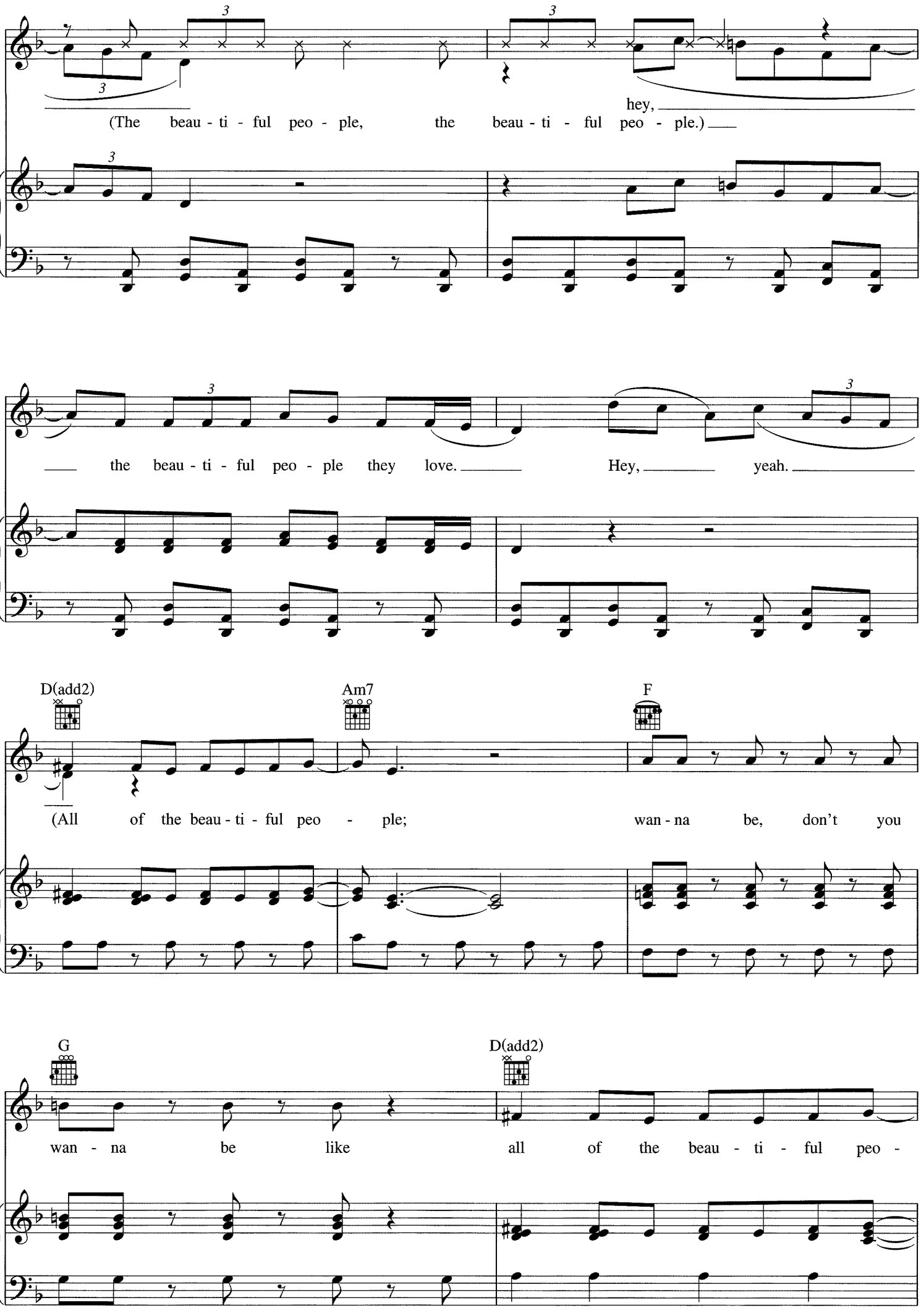
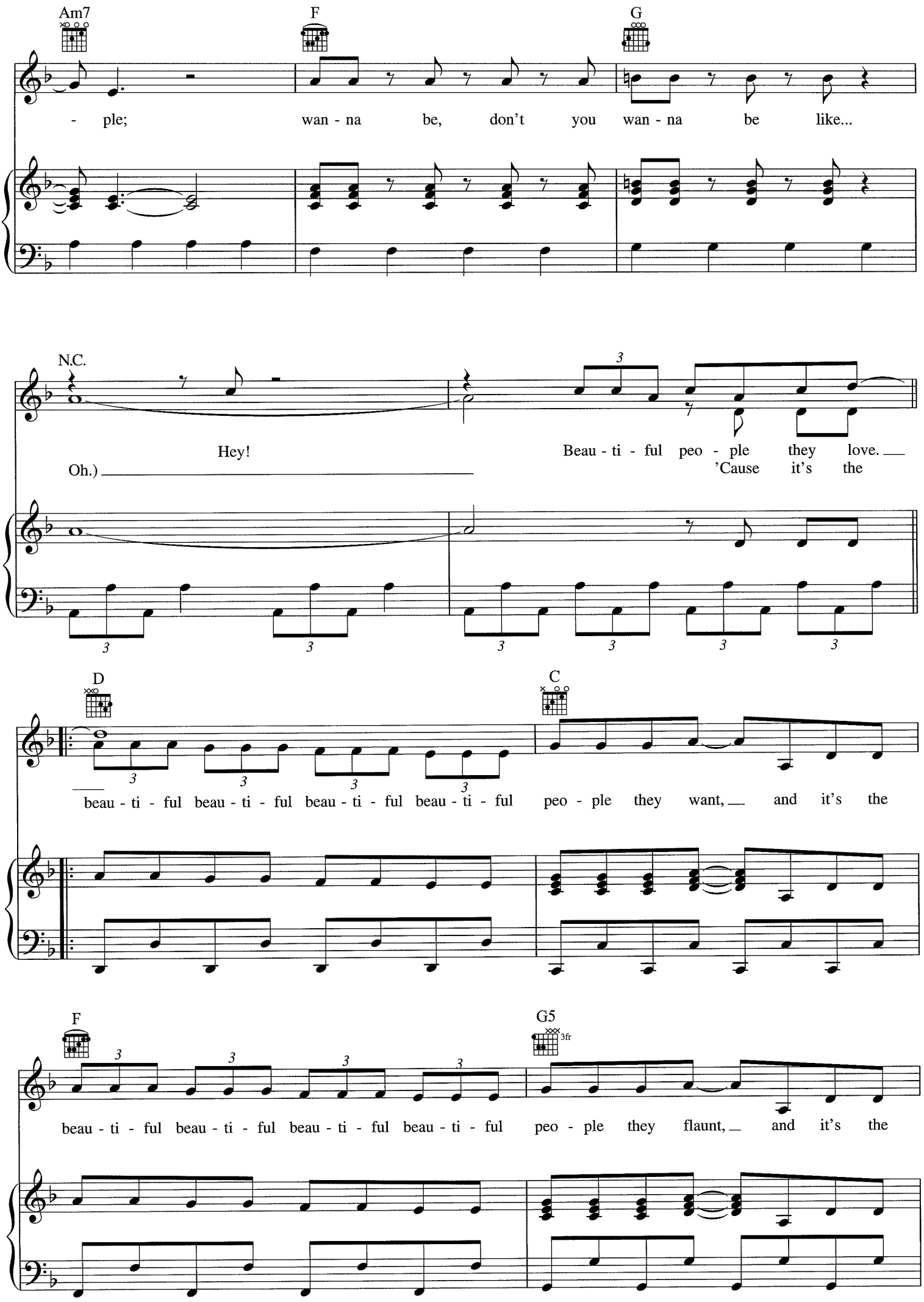

N.C.
The girls are flip-ping their hair back.
Ah, so you want to be fa - mous,
You see them look - ing so per - fect,
and un - de - ni - a - bly sex - y.
like from an - o - oth - er plan - et.
You wan - na be so out - ra - geous.
D
C
3
3
Oh oh oh oh oh!
All of the beau - ti - ful peo - ple, shin - y like dia -

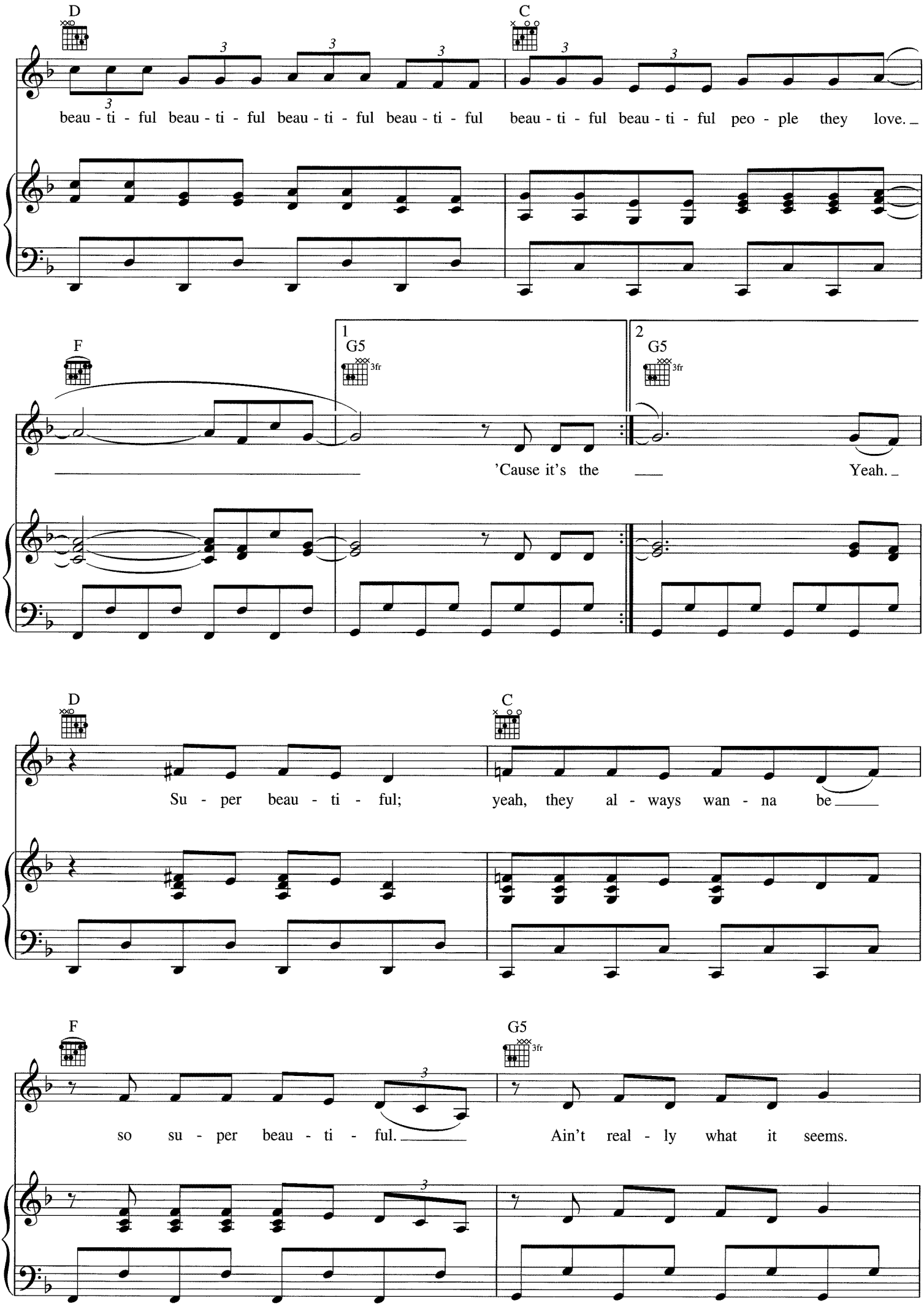

F
G
D
- monds; ain't got no prob - lems. They al - ways smile for the cam -
C
F
G
- 'ra, steal - ing the spot - light, liv - ing the high - life. 'Cause it's the
𝄋
D
C
beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they want, and it's the
F
G5
3fr
beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they flaunt, and it's the

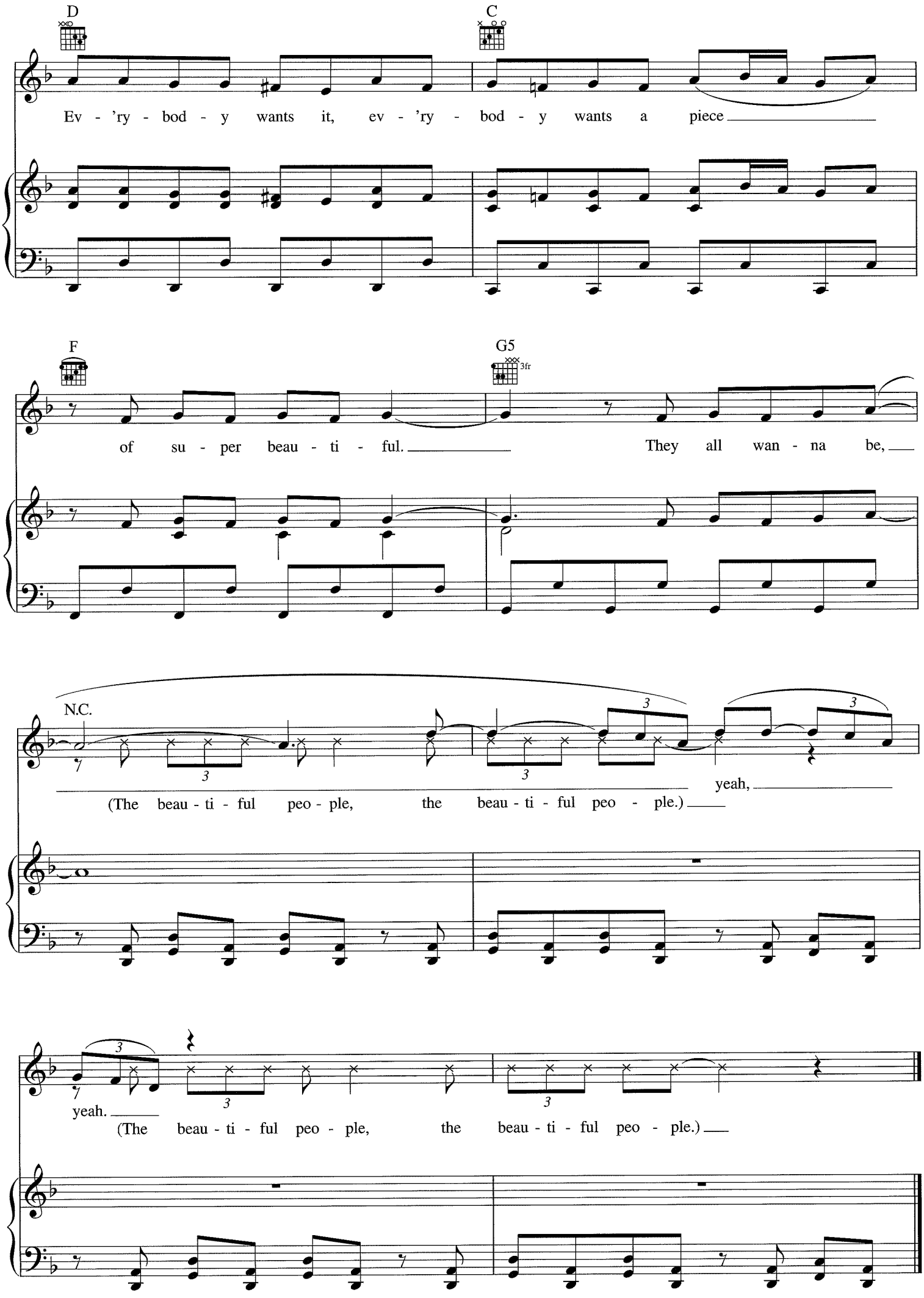

D
C
beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they love.
F
1
G5
3fr
N.C.
Yeah.
2
G5
3fr
D.S.
'Cause it's the
3
G5
3fr
Yeah.
D5
5fr
N.C.
You say, "I wan - na be you,
D5
5fr
N.C.
I wan - na


D5
5fr
N.C.
be just like you, one of the
D5
5fr
N.C.
beau - ti - ful peo - ple." Ay, ay, ay, ay!
(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple, ah.)
It's the beau - ti - ful peo - ple,
(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.)


(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.)
hey,
the beau - ti - ful peo - ple they love.
Hey, yeah.
D(add2)
Am7
F
(All of the beau - ti - ful peo - ple;
wan - na be, don't you
G
D(add2)
wan - na be like
all of the beau - ti - ful peo -

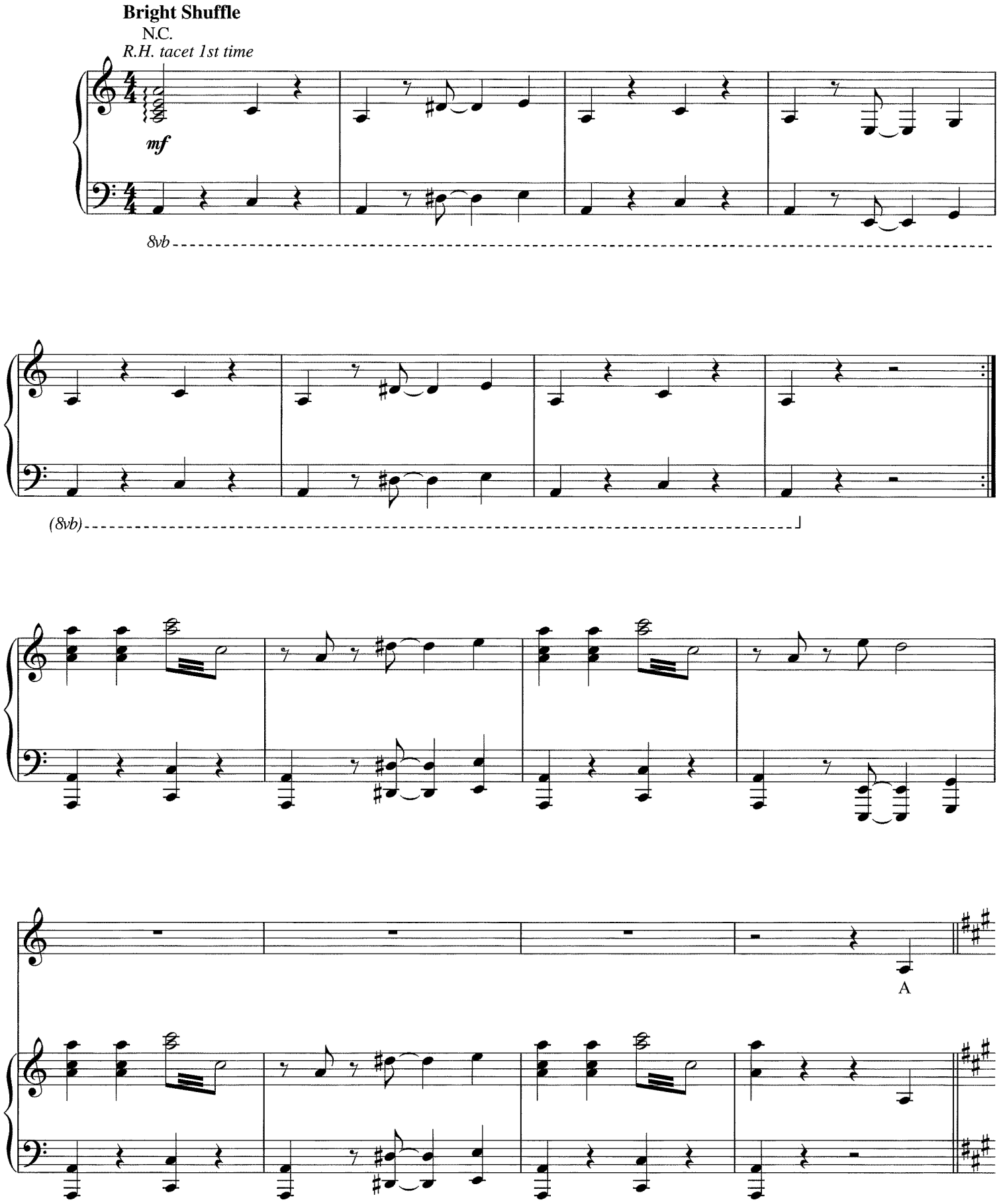

Am7
F
G
- ple; wan - na be, don't you wan - na be like...
N.C.
Hey!
Oh.)
Beau - ti - ful peo - ple they love.
'Cause it's the
D
C
beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they want, and it's the
F
G5
3fr
beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they flaunt, and it's the


D
C
beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful beau - ti - ful peo - ple they love.
F
1
G5
3fr
2
G5
3fr
'Cause it's the
Yeah.
D
C
Su - per beau - ti - ful;
yeah, they al - ways wan - na be
F
G5
3fr
so su - per beau - ti - ful.
Ain't real - ly what it seems.


D
C
Ev - 'ry - bod - y wants it, ev - 'ry - bod - y wants a piece
F
G5
3fr
of su - per beau - ti - ful. They all wan - na be,
N.C.
3
yeah,
(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.)
yeah.
(The beau - ti - ful peo - ple, the beau - ti - ful peo - ple.)

DIAMONDS ARE A GIRL'S BEST FRIEND

Words by LEO ROBIN
Music by JULE STYNE



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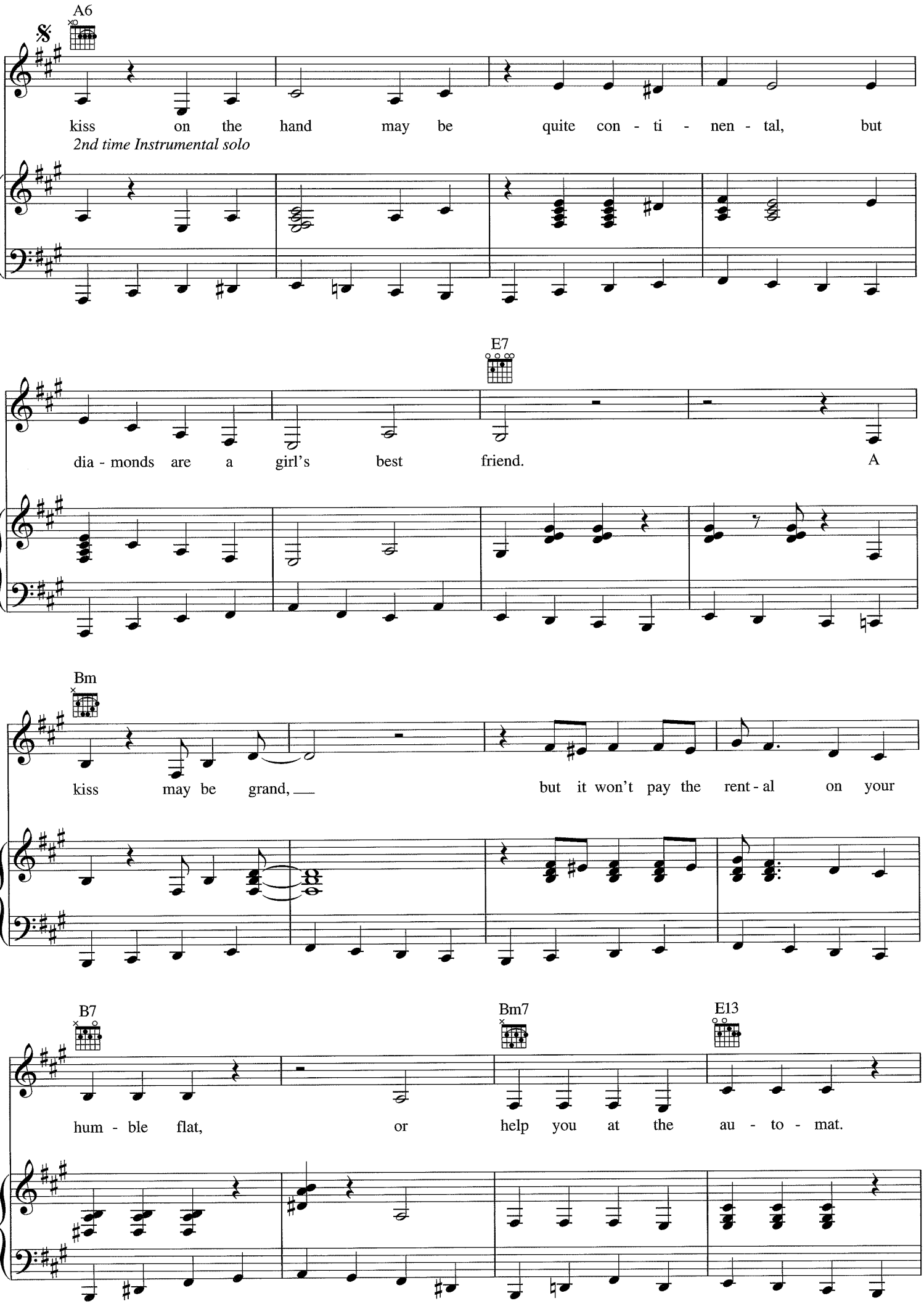
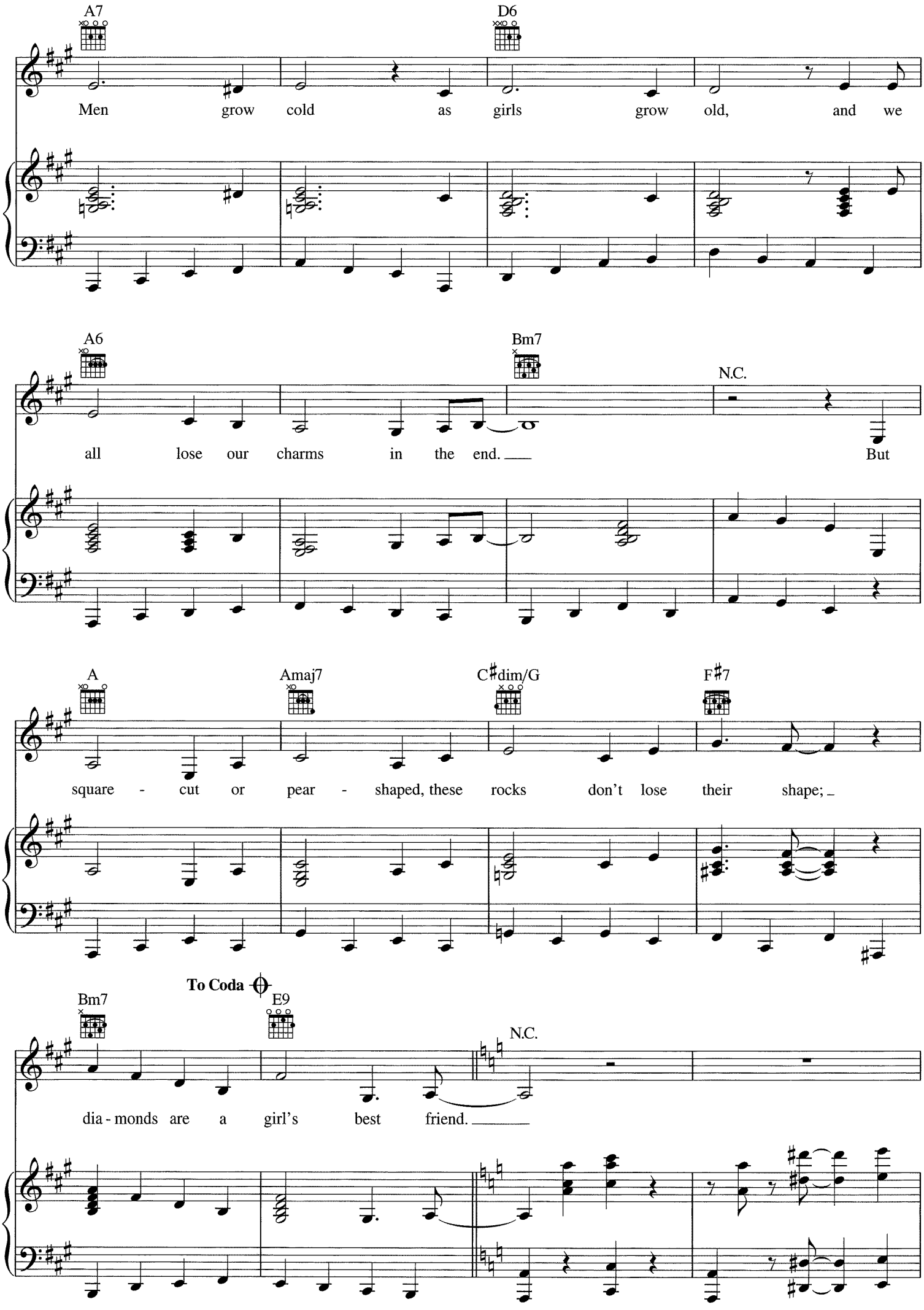
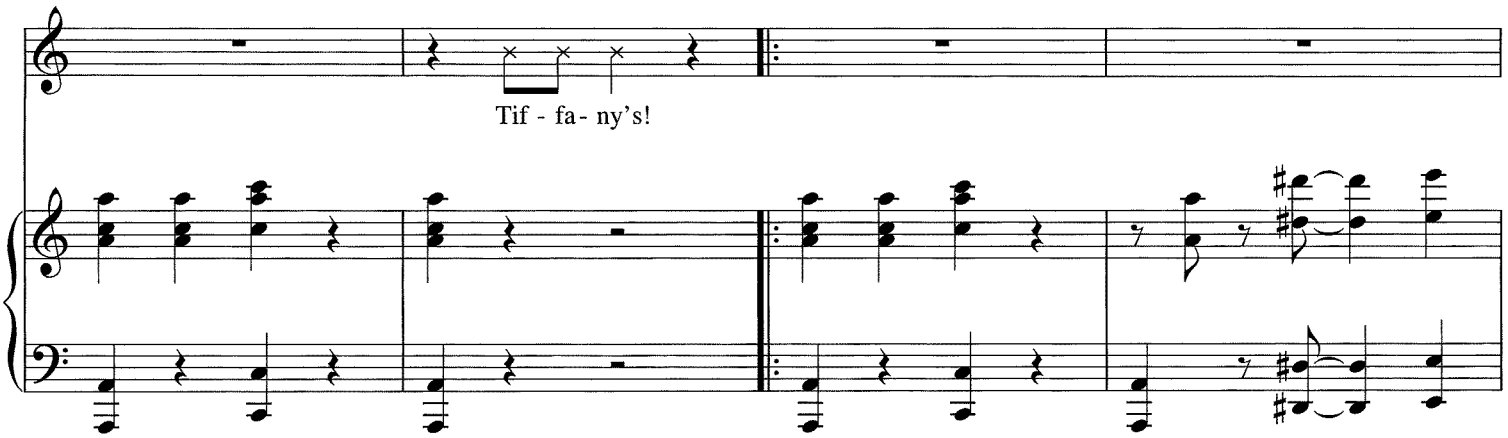
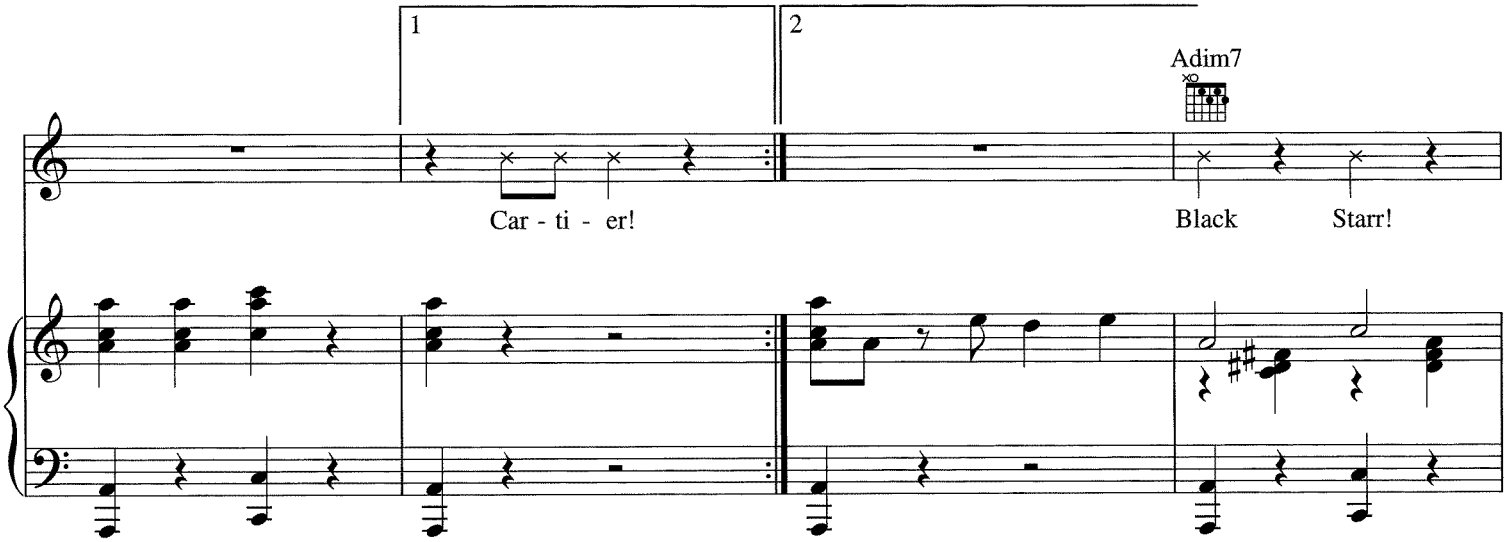
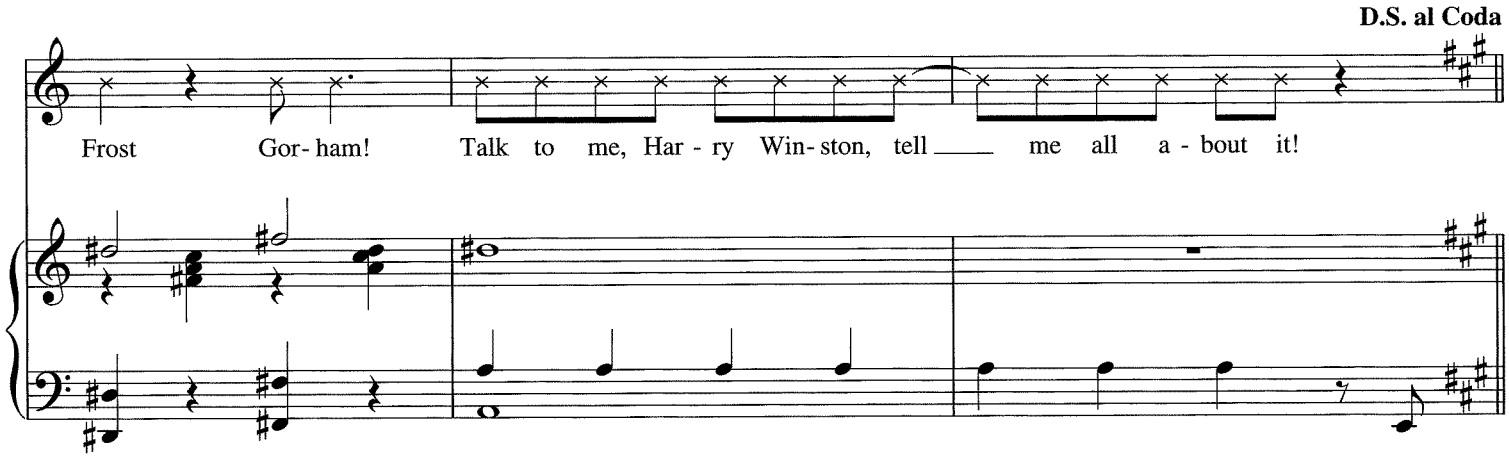
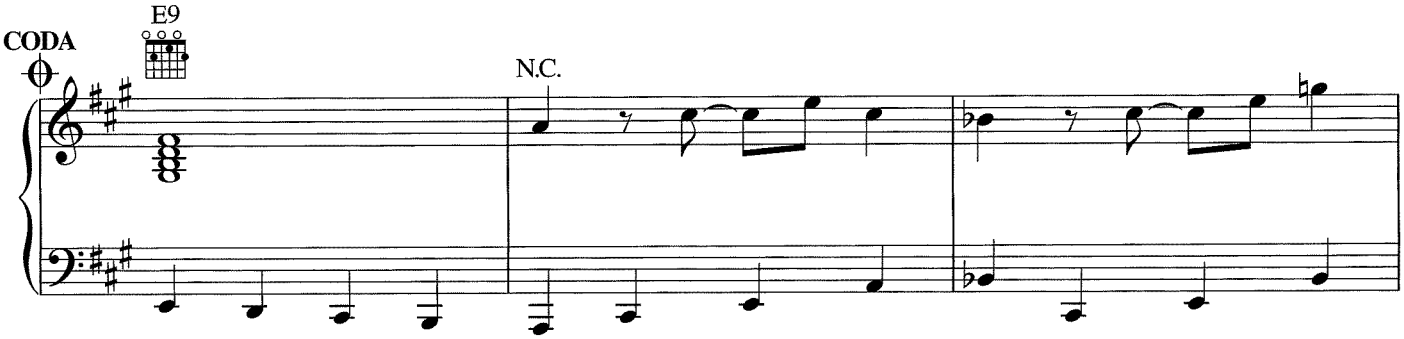

A6
kiss on the hand may be quite con - ti - nen - tal, but
2nd time Instrumental solo
E7
dia - monds are a girl's best friend. A
Bm
kiss may be grand, but it won't pay the rent - al on your
B7
Bm7
E13
hum - ble flat, or help you at the au - to - mat.

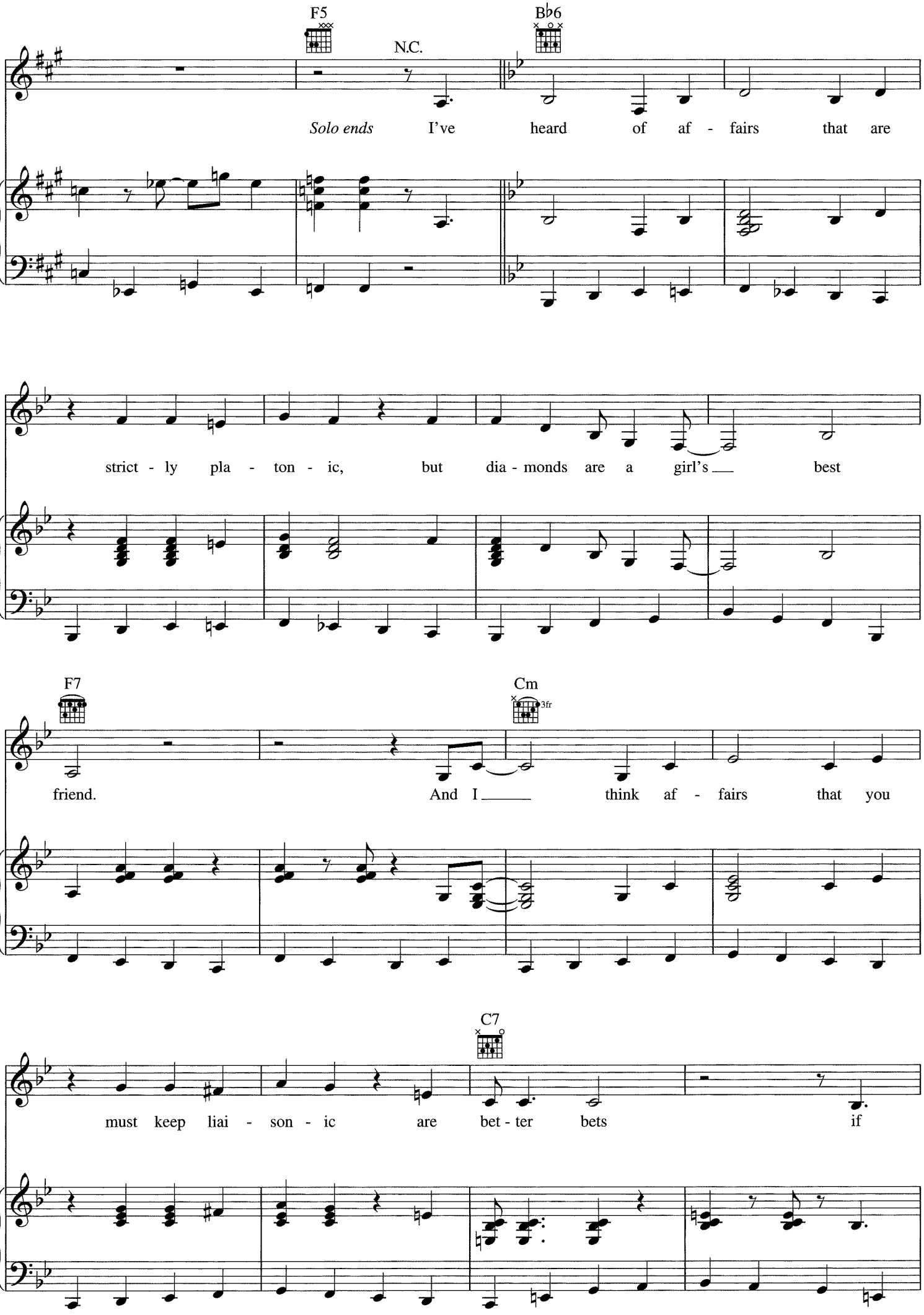

A7
D6
Men grow cold as girls grow old, and we
A6
Bm7
N.C.
all lose our charms in the end. But
A
Amaj7
C♯dim/G
F♯7
square - cut or pear - shaped, these rocks don't lose their shape;
To Coda
Bm7
E9
N.C.
dia - monds are a girl's best friend.

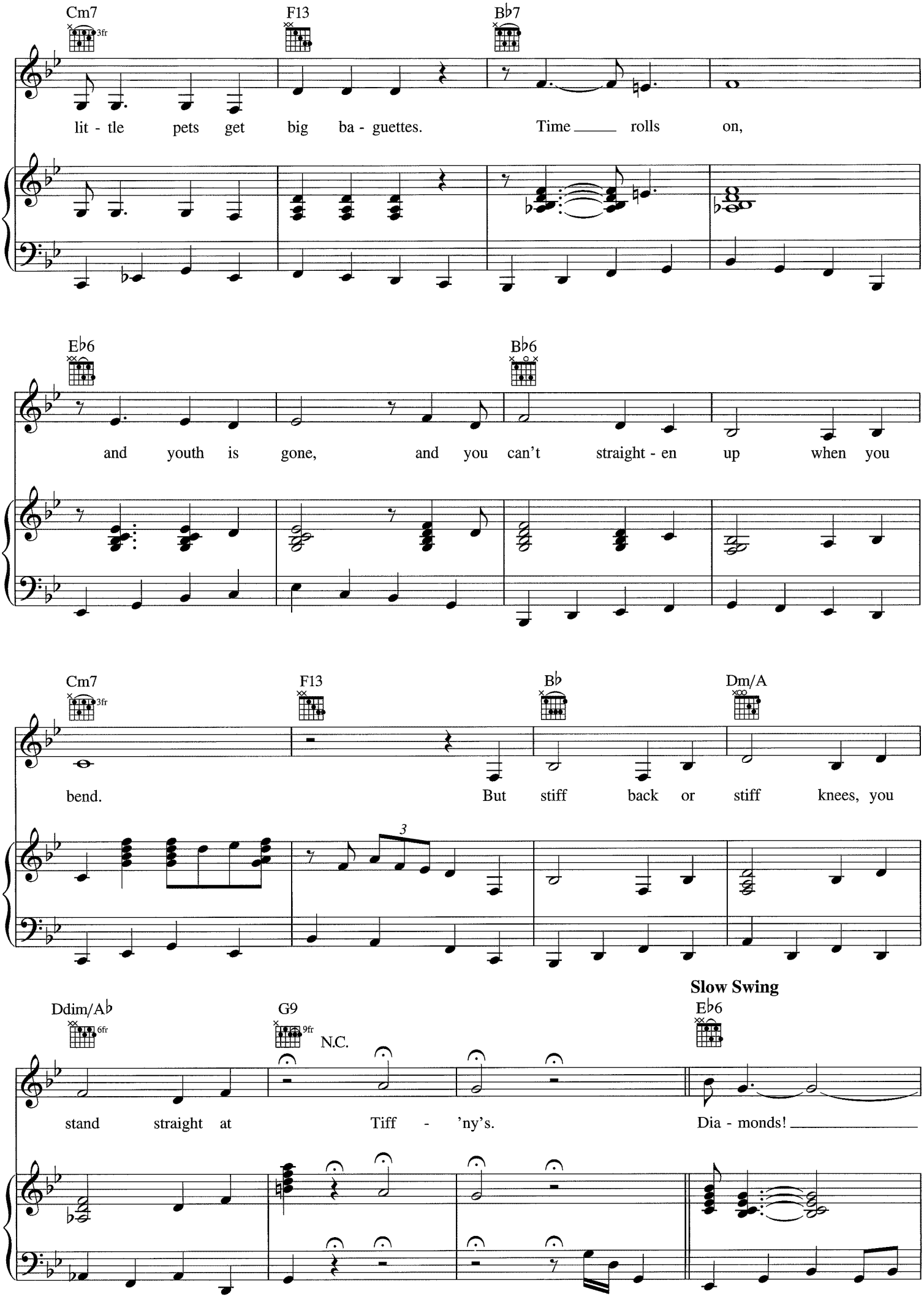

Tif - fa- ny's!

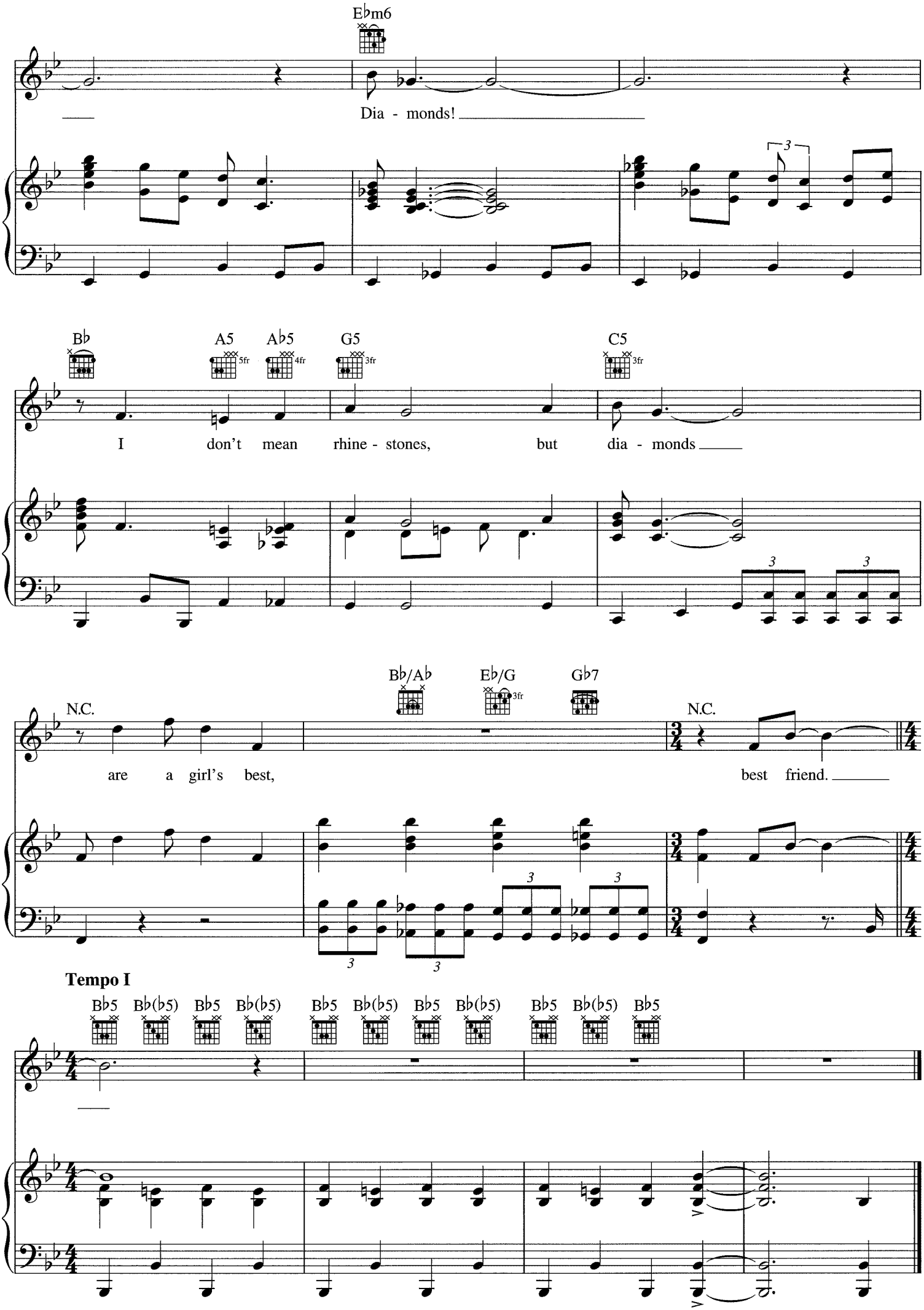

1
2
Adim7
Car - ti - er!
Black Starr!


D.S. al Coda
Frost Gor- ham!
Talk to me, Har - ry Win- ston, tell me all a - bout it!


CODA
E9
N.C.

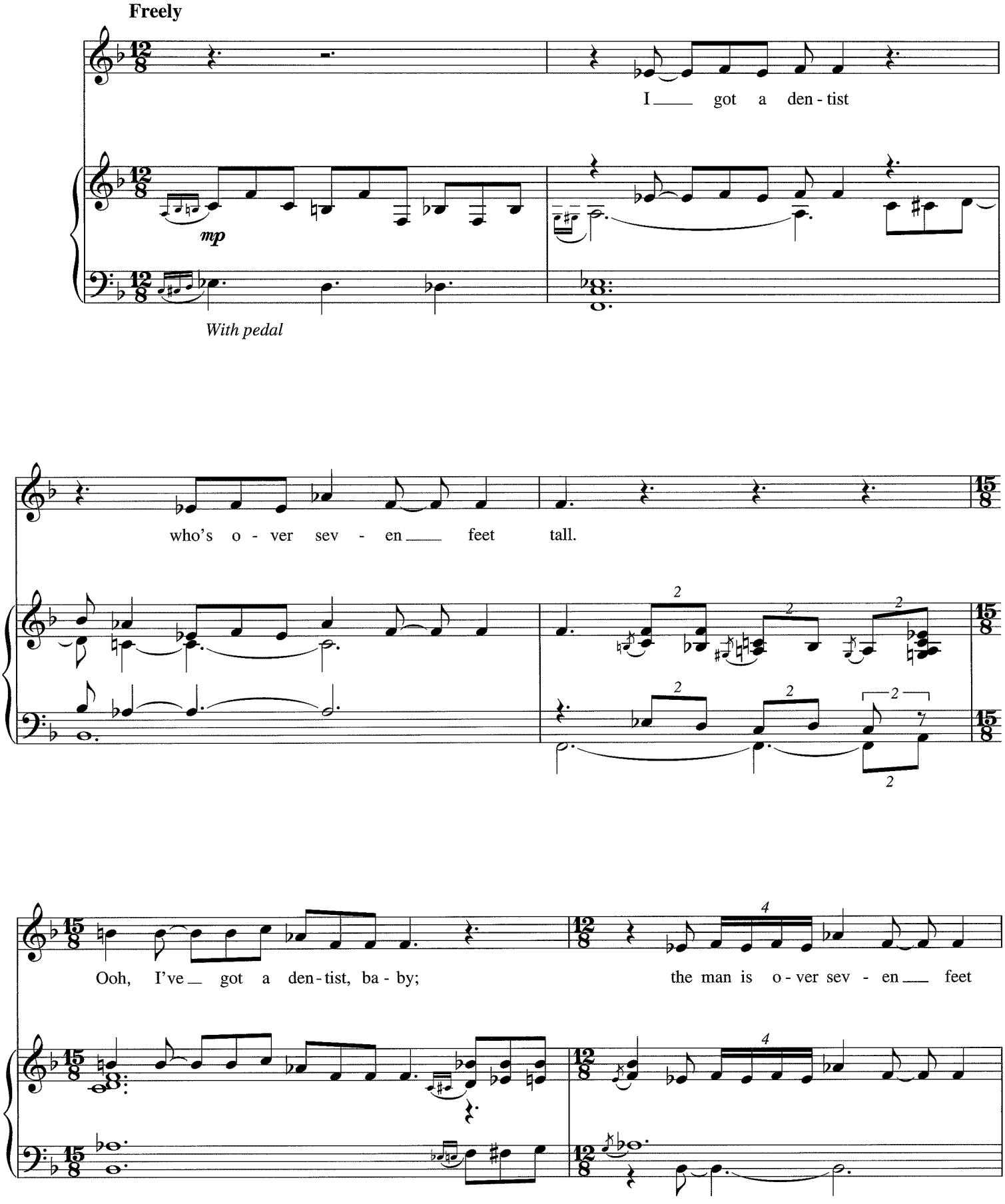

F5
N.C.
B♭6
Solo ends I've heard of af - fairs that are
strict - ly pla - ton - ic, but dia - monds are a girl's best
F7
Cm
3fr
friend. And I think af - fairs that you
C7
must keep liai - son - ic are bet - ter bets if


Cm7
3fr
F13
B♭7
lit - tle pets get big ba - guettes. Time rolls on,
E♭6
B♭6
and youth is gone, and you can't straight - en up when you
Cm7
3fr
F13
B♭
Dm/A
bend. But stiff back or stiff knees, you
3
Slow Swing
Ddim/A♭
6fr
G9
9fr
N.C.
E♭6
stand straight at Tiff - 'ny's. Dia - monds!


E♭m6
Dia - monds!
B♭
A5
A♭5
G5
C5
I don't mean rhine - stones, but dia - monds
B♭/A♭
E♭/G
G♭7
N.C.
N.C.
are a girl's best,
best friend.
Tempo I
B♭5
B♭(b5)

LONG JOHN BLUES

Words and Music by
TOMMY GEORGE



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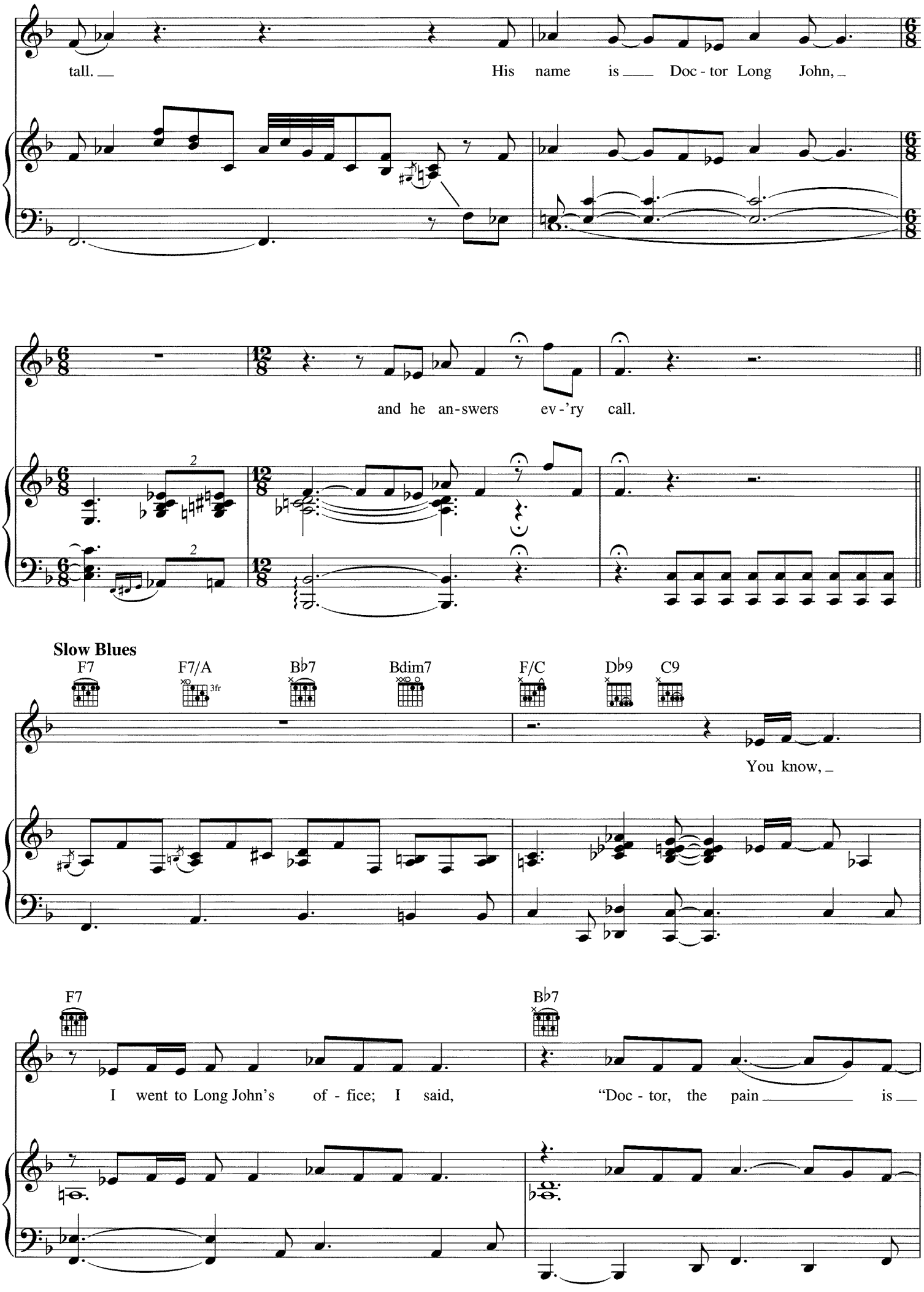
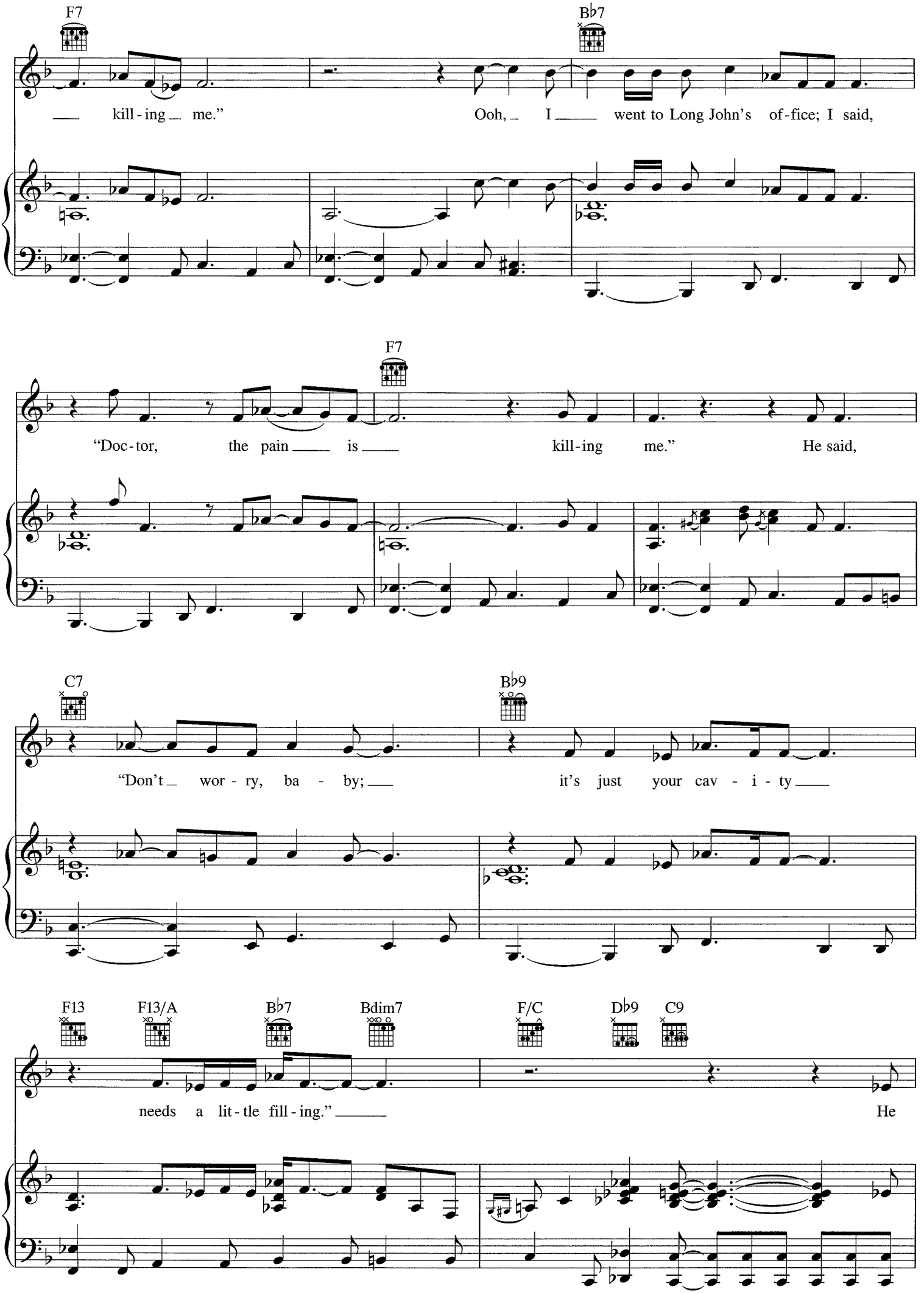
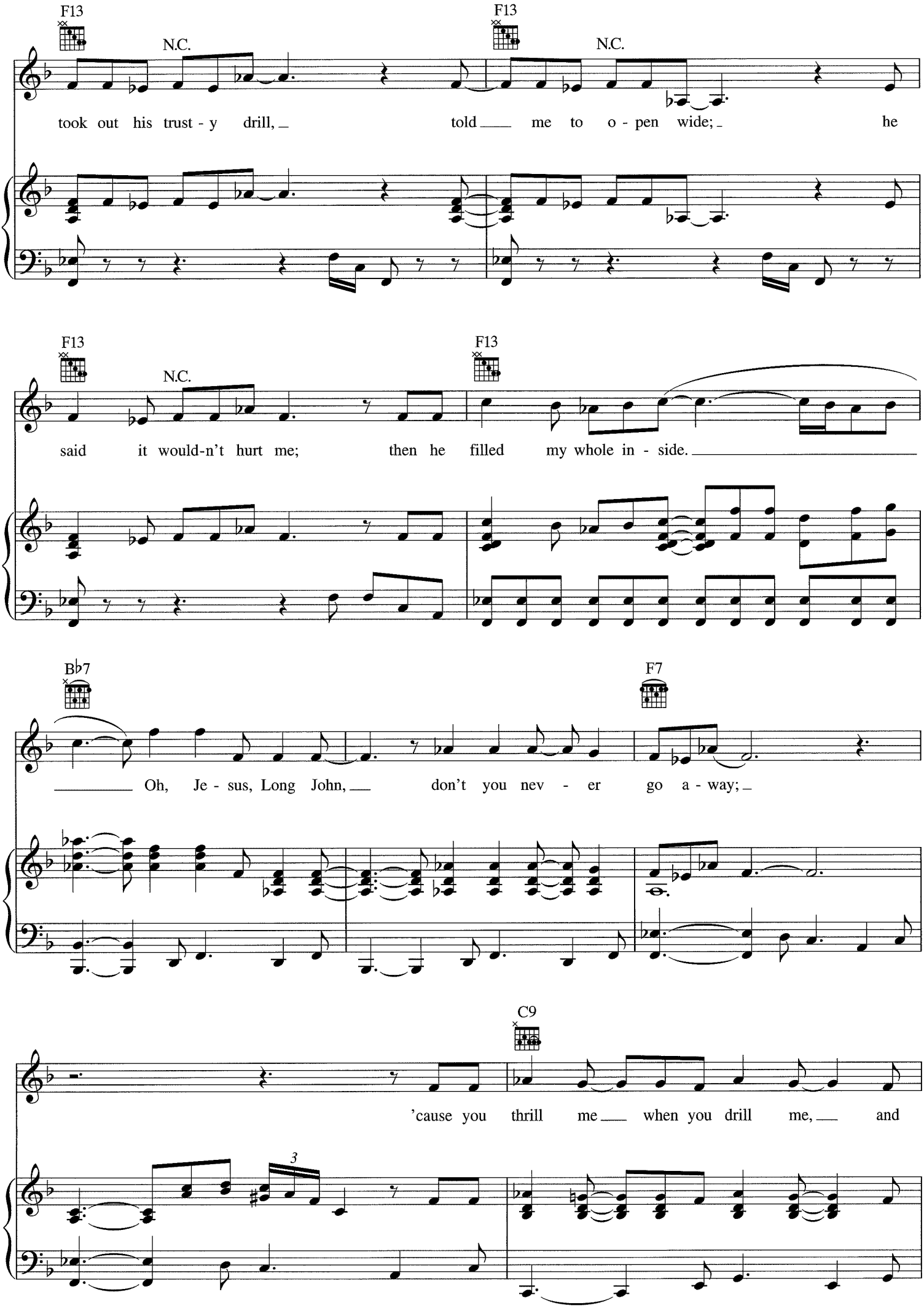
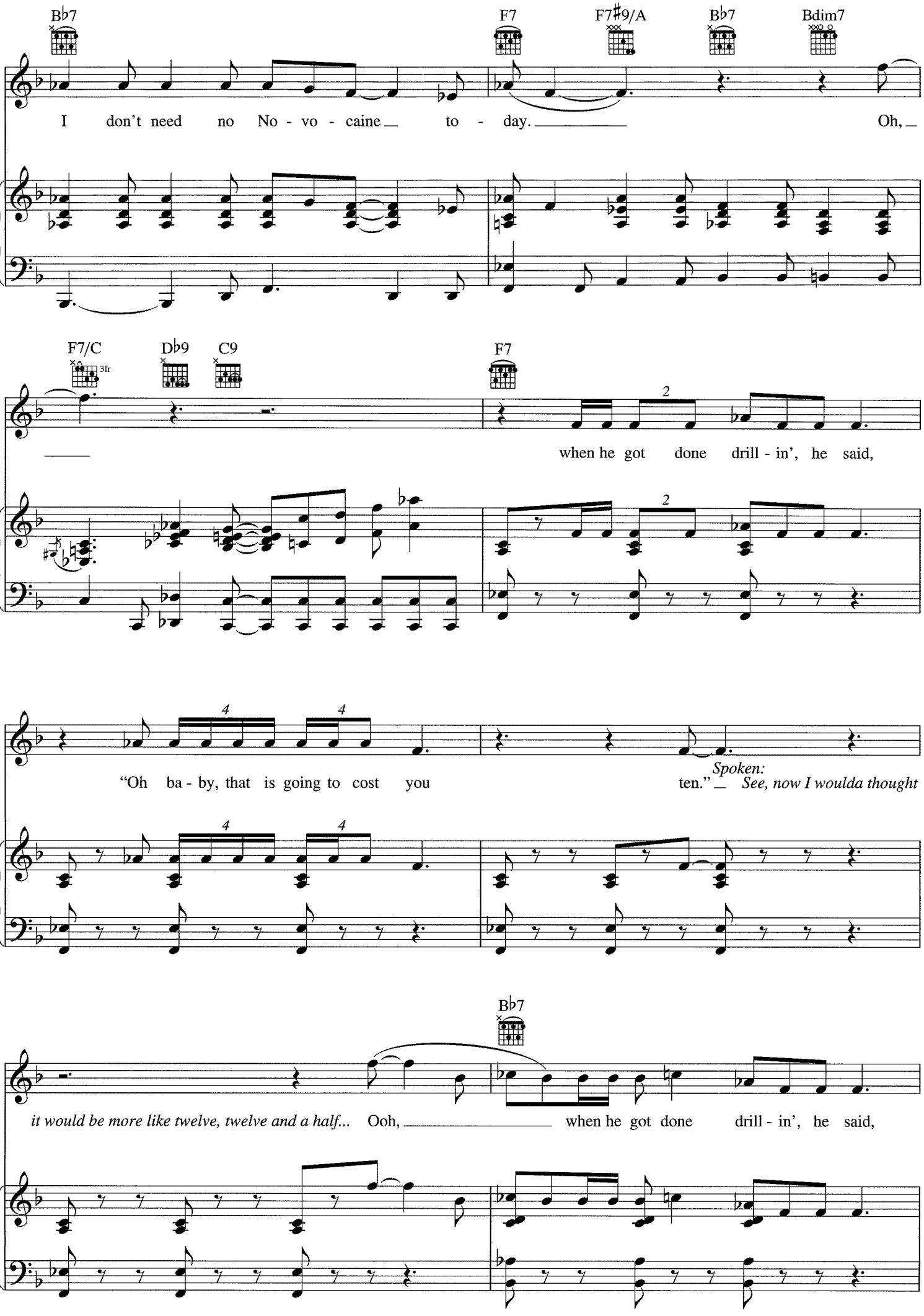
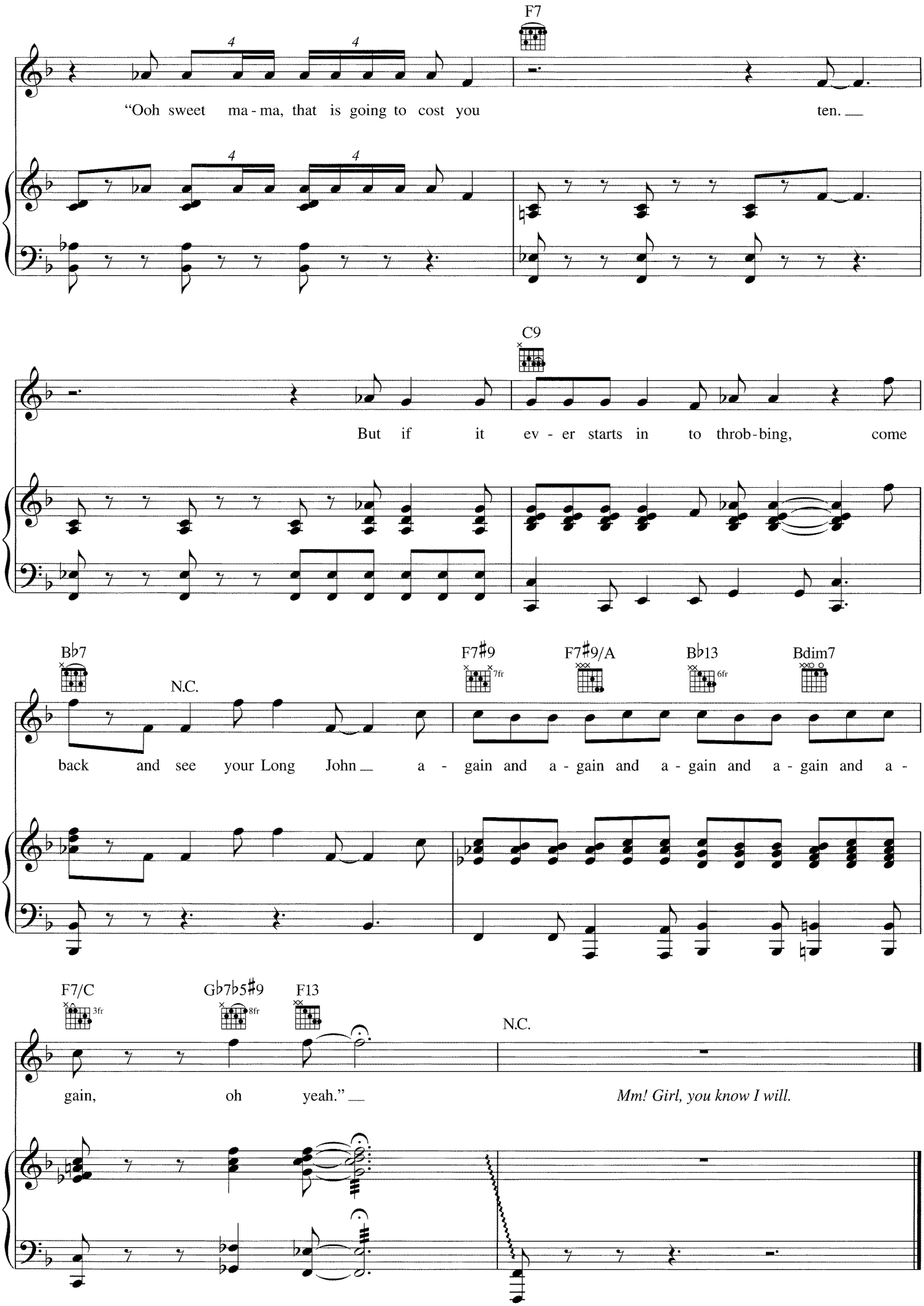

tall. His name is Doc - tor Long John,
and he an - swers ev - 'ry call.
Slow Blues
F7
F7/A
3fr
B♭7
Bdim7
F/C
D♭9
C9
You know,
F7
B♭7
I went to Long John's of - fice; I said, "Doc - tor, the pain is


F7
B♭7
kill - ing me."
Ooh, I went to Long John's of - fice; I said,
F7
"Doc - tor, the pain is kill - ing me."
He said,
C7
B♭9
"Don't wor - ry, ba - by;
it's just your cav - i - ty
F13
F13/A
B♭7
Bdim7
F/C
D♭9
C9
needs a lit - tle fill - ing."
He


F13
N.C.
F13
N.C.
took out his trust - y drill, told me to o - pen wide; he
F13
N.C.
F13
said it would-n't hurt me; then he filled my whole in - side.
B♭7
F7
Oh, Je - sus, Long John, don't you nev - er go a - way;
C9
'cause you thrill me when you drill me, and
3


B♭7
F7
F7♯9/A
B♭7
Bdim7
I don't need no No - vo - caine to - day. Oh,
F7/C
3fr
D♭9
C9
F7
when he got done drill - in', he said,
"Oh ba - by, that is going to cost you
Spoken:
ten." See, now I woulda thought
B♭7
it would be more like twelve, twelve and a half... Ooh, when he got done drill - in', he said,


F7
"Ooh sweet ma-ma, that is going to cost you ten.
C9
But if it ev-er starts in to throb-bing, come
B♭7
N.C.
F7♯9
7fr
F7♯9/A
B♭13
6fr
Bdim7
back and see your Long John a-gain and a-gain and a-gain and a-gain and a-
F7/C
3fr
G♭7♭5♯9
8fr
F13
N.C.
gain, oh yeah."
Mm! Girl, you know I will.

SOMETHING'S GOT A HOLD ON ME

WELCOME TO BURLESQUE

TOUGH LOVER

GUY WHAT TAKES HIS TIME

EXPRESS

YOU HAVEN'T SEEN THE LAST OF ME

BOUND TO YOU

SHOW ME HOW YOU BURLESQUE

THE BEAUTIFUL PEOPLE

*DIAMONDS ARE A GIRL'S BEST FRIEND

*LONG JOHN BLUES

*Bonus Selections from the Movie not featured on the Original Motion Picture Soundtrack

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MUSIC BY CHRISTOPHE BECK EXECUTIVE PRODUCERS STACY KOLKER CRAMER RISA SHAPIRO PRODUCED BY DONALD DE LINE WRITTEN AND DIRECTED BY STEVEN ANTIN

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