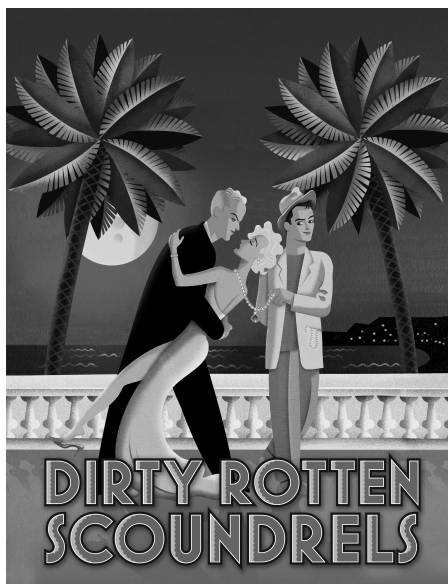


LIBRETTO VOCAL BOOK



Book by **Jeffrey Lane**
Music and Lyrics by **David Yazbek**

Based on the film "Dirty Rotten Scoundrels"
Written by **Dale Launer and Stanley Shapiro & Paul Henning**

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C H A R A C T E R S

LAWRENCE JAMESON

FREDDY BENSON

CHRISTINE COLGATE

ANDRE THIBAULT

MURIEL

JOLENE

ENSEMBLE

MEN

WOMEN

LENORE

SOPHIA

RENEE

CROUPIER

CONDUCTOR

WAITER

NUN

HOTEL MANAGER

MAID

ETC.

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A P P R O V E D C H A N G E S F O R " S C H O O L E D I T I O N "

In an effort to make the show more appropriate for some schools and communities, the authors have provided the following "G rated" alternatives, which may be incorporated into your production if needed:

- Page 28** "will give me hummers in my Hummer."
Change to "will get me hummin' in my Hummer."
- Page 28** "some really classy shit."
Change to "some really classy crap"
Or if that is still objectionable, "some really swanky swag."
- Page 34** "He'll still be an asshole."
Change to "He'll still be a vassal."
- Page 39** Change "fuckers" to "suckers"
- Page 40** "Now I'm really gonna kick some shit."
Change to "Now we're really gonna clean your mud flaps."
- Page 40** "Not a tree or a Jew to block the lovely view."
Change to "Not a tree ever grew to block that lovely view."
- Page 44** Act One, Scene Six – The actions of the entire Ruprecht scene can, of course, be adjusted as necessary.
- Page 48** "Fresh shaved testicles on Christmas Day."
Change to "Groundhog casserole on Christmas Day."
- Page 49** "KY Jelly on a rubber glove"
Change to "If you have to touch him, wear a rubber glove."
- Page 49** "hump the samovar"
Change to "Who gets the cattle prod if he drinks straight from the samovar?"
- Page 71** Christine can still spill the soup in Freddy's lap, but lose her wiping it up and his lap reacting. Subsequently lose the lines, "Look at that; you're all wet" and "Yeah-ok-I-think-we're-good-now."
- Page 108** "Now you get on that bed."
Change to "Now go stand by the bed."

- Page 109** Change "Shit!" to "Dagnabit!"
- Page 116** "...or the heat of you riding me cross-eyed like some glorious bucking French stallion"
Change to "or the heat of you kissing me cross-eyed like some glorious hulking French stallion."
Or "some glorious hulking Gallic god" if you think "stallion" might still be a problem.
- Page 116** "you can once again wrap your legs around my head and squeeze it like a grape until the wine of your lust flows from my eyes."
Change to "you can once again get me in a headlock (or lip lock) of love until the wine of your lust flows from my eyes."
- Page 121** If needed, you can lose from "Christine (startled) Buzz!" as well as the following two lines and stage direction. In other words, go from "Well, I guess I can try" to "I'll go get ready."
- Page 122** "I finally get my taste/And it's going to my head/I mean the one below my waist."
Change to: "I finally get my prize. And it's going to my head/And it's going to my thighs."
- Page 130** Change "schmuck" to "putz" or "shmo"
- Page 134** If these lines are problem, cut from "The Prussian butler" through "And the Eskimo Pie."

ACT ONE**Scene One**

#1 – Overture

*(As the OVERTURE plays, a group of elegantly dressed residents of the Riviera dance through the night. The action freezes as a blue spot hits a lone WOMAN.
To ANDRE:)*

WOMAN #1 (LENORE)

Monsieur, please, I must find the Prince. The fate of his people may depend on it.

(The dance resumes. Again it freezes. Another WOMAN stops ANDRE:)

WOMAN #2 (SOPHIA)

There must be some way to steal a moment with His Highness. I should be honored to assist his noble cause.

(The dance resumes. As the OVERTURE concludes, two palm trees part and reveal LAWRENCE JAMESON, 50, British, elegant and impeccably dressed. Another man sits on a balustrade. This is ANDRE, a Frenchman in a simply, but neatly tailored suit.)

LAWRENCE

Summer in Beaumont sur Mer...

ANDRE

The night is warm. The trees are in bloom.

LAWRENCE

And everything is ripe for the picking. Ready?

ANDRE

(presenting it)

The royal ring.

LAWRENCE

Ah. How could I forget this last vestige of my lineage? Through all the years of glory and struggle, despite plague and famine and the traitors who took my throne, only this survives in memory of the kingdom that once was, that I vow in the name of my ancestors will one day live again.

(puts it on)

Did you keep the receipt?

ANDRE

Of course.

LAWRENCE

(snaps his fingers. MUSIC begins.)

#2 – *What They Want (Part 1)*

Let's go get them.

LEFT HAND, SIDE POCKET
RIGHT ARM, AKIMBO AND RELAXED,
HEAD UP, GAZE STEADY,
NOW YOU'RE READY SO YOU
STROLL IN, SURVEY THEM.
YOUR WORLD, THEY'RE ALL INVITED GUESTS
FEEL OUT HOW TO PLAY THEM,
AND REMEMBER THIS –
YOU'RE GIVING THEM WHAT THEY WANT –

ANDRE

ZA BA ZOOVEE

LAWRENCE

GIVING THEM WHAT THEY WANT,
AN ADVENTURE ALL THEIR OWN.

LAWRENCE & ANDRE

GIVING THEM WHAT THEY WANT

LAWRENCE

LIKE THEY'RE IN A MOVIE
AND NEVER FORGET THAT WHAT THEY WANT IS –

HALF SMILE,

ANDRE

DEMI SOURIRE

LAWRENCE

DAVID NIVEN

ANDRE

PUT ON A –

LAWRENCE & ANDRE

BOLD COUNTENANCE, BOTH TRAGIC AND AMUSED.

LAWRENCE

HIGH STYLE

ANDRE

AH! COMME IL FAUT!

LAWRENCE

THAT'S A GIVEN

ANDRE

AND DON'T FORGET

LAWRENCE

ALL I'M DOING IS, I'M –

LAWRENCE, ANDRE & ENSEMBLE WOMEN

GIVING THEM WHAT THEY WANT

LAWRENCE & ANDRE

DOO BA ZOOTIE

LAWRENCE, ANDRE & ENSEMBLE WOMEN

SPECIFICALLY WHAT THEY WANT,

LAWRENCE

ALL TIED UP WITH A BOW.

FOR AS THE POET SAID –

ANDRE

KEATS.

WOMEN

– TRUTH IS BEAUTY

LAWRENCE

AND THAT IS ALL YOU REALLY NEED TO KNOW.

LENORE

Your Grace!

LAWRENCE

THIS LADY IS LENORE,

SHE FEELS HER LIFE'S BECOME A BORE;

YOU SEE HER HUSBAND'S NINETY-FOUR THIS MAY.

(LAWRENCE)

BUT HEY, SHE'S DOWN FOR FIFTY MIL,
IN AN ADDENDUM TO HIS WILL,
AND WHEREVER THERE'S A WILL THERE IS A WAY!
I ALWAYS SAY –

ALL

GIVE THEM WHAT THEY WANT

LAWRENCE & ANDRE

SMOOTH AND BREEZY

ALL

EXACTLY WHAT THEY WANT

LENORE

AN ESCAPE FROM THE ENNUI

ALL

GIVE THEM WHAT THEY WANT

ANDRE

NOTHING CHEAP OR CHEESY.

LAWRENCE

REMEMBER WHAT THEY REALLY WANT IS –

ANDRE

EXHIBIT B:

LAWRENCE

SOPHIA LOADED DOWN WITH LIRE,
SPIED A GREY HAIR IN THE MIRROR,
SO SHE MADE A RESOLUTION TO CUT LOOSE.

HER FAMILY FORTUNE IS OBSCENE, HER
DAD INVENTED ORANGIN-A,
NOW SIT BACK AND WATCH WHILE I TURN UP THE JUICE!

(A spotlight picks out MURIEL EUBANKS, an extremely wealthy looking and attractive American.)

#2a – What They Want (Part 2)

(LAWRENCE)

And she is?

ANDRE

Her name is Muriel Eubanks. Extremely rich, eminently corruptible and a willing infidel.

LAWRENCE

So an American.

ANDRE

Of course.

(Through the following, a casino begins to appear on stage:)

LAWRENCE & ENSEMBLE

APPLY A
DIGNITY AND WEIGHT
TO THE
ILLUSION YOU CREATE
AND WHEN IT'S
TIME TO SEPARATE
HER FROM HER
DOUGH

SHE'LL THINK HER MONEY
WAS WELL SPENT
WHEN IN FACT
IT PAID THE RENT ON MY

ANDRE & ENSEMBLE

APPLY A
DIGNITY AND WEIGHT

– LUSION YOU CREATE
AND WHEN IT'S
TIME TO SEPARATE
HER FROM HER
DOUGH, WOH

SHE'LL THINK HER MONEY
WAS WELL SPENT
WHEN IN FACT
IT PAID THE RENT ON YOUR

ALL

CHATEAU!

LAWRENCE

Now here we go.

(The casino now in place, LAWRENCE and ANDRE join MURIEL and the ENSEMBLE around a roulette table. LAWRENCE places a bet and gives the wheel a spin.)

CROUPIER

Numero douze. Noir.
(LAWRENCE loses.)

ENSEMBLE

Ohhhhhh.

MURIEL

Well, merde.

LAWRENCE

(calls)

Agh! Monsieur Andre?

(ANDRE moves to him. LAWRENCE discreetly removes the royal ring.)

Would you please ask the manager what he might allow me for this?

ANDRE

Your Highness! Not the royal ring!

LAWRENCE

Shh. Do you want the whole world to know?

(With wounded pride, he exits to the patio. As ANDRE starts away, he is stopped by MURIEL.)

MURIEL

Excuse me. Is that man actually...royalty?

ANDRE

No, Madame.

MURIEL

But you called him Your Highness.

ANDRE

A faux pas. Please. I have already caused the France enough trouble.

MURIEL

The France?

ANDRE

The Prince.

MURIEL

(thrilled)

A prince?

ANDRE

Forget I said anything.

MURIEL

He seemed upset.

ANDRE

Well, between the war, famine and pestilence, he has a lot on his plate.

MURIEL

A famine, my God. Please let me help.

ANDRE

No no no.

MURIEL

I have a fabulous caterer.

ANDRE

If you truly want to help, forget everything you have heard tonight. Forget the very existence of that glorious, extraordinary man of destiny.

MURIEL

Of course.

CROUPIER

(in background.)

Numero quinze. Rouge.

(She starts off. ANDRE heads back to the casino. As soon as he does, MURIEL makes a U-turn and moves out to the patio, where LAWRENCE stands looking out into the night.)

MURIEL

Your Highness, I couldn't help overhearing. Perhaps I can help. Can I help? I'm sure I can help.

LAWRENCE

(glancing around)

Please. I have powerful enemies. They could be watching as —

(glances at her, stops)

MURIEL

What is it?

LAWRENCE

I'm sorry, it's just I find that jewelry usually tends to enhance a woman's beauty. But in your case the opposite is true. It tends to detract from what is already perfection.

MURIEL

It does?

(She removes her earrings and hands them to him.)

LAWRENCE

Amazing.

(She hands him her necklace)

Breathtaking.

(Her jewelry gone, she gives herself a quick frisk, then helpfully:)

MURIEL

I have a tiara in my room.

LAWRENCE

That could do it.

(They kiss.)

2b – Give Them What They Want (Part 3)

ENSEMBLE WOMEN

TOP OFF
THE ILLUSION
FOR
FANTASY, THE
MAN TO SEE IS YOU

AND SO
IN CONCLUSION:

ALL YOU'RE DOING
IS YOU'RE

ENSEMBLE MEN 1

TOP OFF
TOP OFF
FOR
FANTASY, THE
MAN TO SEE IS YOU

AND SO
IN CONCLUSION:
ALL YOU'RE DOING

IS YOU'RE

ENSEMBLE MEN 2

TOP OFF
THE ILLUSION
FOR CAN'T YA SEE,
FOR FANTASY, THE
MAN TO SEE IS YOU

AND SO
SO AND SO
IN CONCLUSION:
ALL YOU'RE DOING

IS YOU'RE

ENSEMBLE

GIVING THEM WHAT THEY WANT

LENORE

FIRE

SOPHIA

AND PASSION.

ENSEMBLE

EXACTLY WHAT THEY WANT

LAWRENCE

AND NEVER CLOSE THE DOOR.

ENSEMBLE

GIVE THEM WHAT THEY WANT

ANDRE

'TIL IT'S TIME TO CASH IN,

LAWRENCE

AND THEN YOU'VE GOT TO LEAVE THEM WANTING –

MEN

MORE, MORE

MORE, MORE, MORE!

WOMEN

MORE, MORE, MORE!

LAWRENCE, ANDRE & ENS.

GIVE THEM WHAT THEY WANT

GIVE THEM WHAT THEY WANT

GIVE THEM WHAT THEY WANT

SOPHIA, LENORE, & TWO MEN

GIVE THEM WHAT THEY WANT

ZA SOO BEE YOO BEE DOO WAH

WHAT THEY WANT –

ALL

SOME SUGAR IN THEIR TEA.

ENSEMBLE

GIVE THEM WHAT THEY WANT!

LAWRENCE

HERE, I'LL MAKE IT EASY

REMEMBER WHAT THEY REALLY WANT IS –

ENSEMBLE

WHAT THEY REALLY WANT IS...AHHH!

LAWRENCE

ME!

ENSEMBLE

MAIS OUI!

See **Production Note #1: Alternate Act One, Train Scene** on page 144

(As LAWRENCE changes for travel, ANDRE presents him with a newspaper.)

#2c – Train

ANDRE

You may want to take a look at this. From the front page of today's Le Monde – 'It seems a clever young American con artist nicknamed the Jackal has recently been rumored to be working along the southern coast of France...'

LAWRENCE

Oh, Andre, if he's made the front page, how clever can he be?

ANDRE

Still it might be wise to keep an eye out.

LAWRENCE

I'm sure I'll know him when I see him.

ANDRE

Bon voyage.

LAWRENCE

Au revoir, mon ami.

(As ANDRE exits:)

ENSEMBLE

DOO BAH DOO BEE DOO

(As LAWRENCE stands with his attache case of collected bounty, the train CONDUCTOR enters carrying a small Swiss flag:)

CONDUCTOR

Ah, Monsieur Jameson, I hope you have a pleasant stay in Switzerland.

LAWRENCE

I'm banking on it.

ENSEMBLE

ZOO BAH DOO BEE DAY

(The CONDUCTOR, now carrying a small French flag, passes in the opposite direction:)

CONDUCTOR

Ah, Monsieur Jameson, I hope you had a pleasant stay in Switzerland.

(Note: The Conductor's "have a pleasant stay" and "had a pleasant stay" should be read with no change in inflection.)

LAWRENCE

I feel like I never left..

(They move onto the train...)

ACT ONE**Scene Two**

(The club car of a train from Zurich. The ORCHESTRA is playing a bright Cole Porter type tune underneath. A very attractive French woman in her thirties – RENEE – sits at a table. As the CONDUCTOR passes through:)

CONDUCTOR

Beaumont sur Mer, quinze minutes. Mesdames et messieurs, quinze minutes a Beaumont sur Mer.

(The CONDUCTOR exits. LAWRENCE is settling in, when the door bursts open and FREDDY BENSON enters. Thirty, American and attractive in a cheap linen jacket and t-shirt. He plops himself in the empty seat between LAWRENCE and RENEE.)

FREDDY

Excuse me.

(He smiles politely to RENEE, pulls out a well-worn bible and begins to read. The WAITER approaches with a menu.)

WAITER

Monsieur –

FREDDY

(eyes on the bible)

One second please.

(He continues to read another moment, comes to the end of a passage and looks up at the WAITER.)

That Judas. What a character, huh?

(takes menu)

Thanks, I'm starving.

(scans prices)

Whoa! Is this to rent or to buy?

(hands back menu)

I'll just have a napkin, please.

WAITER

One napkin.

(The WAITER moves off. FREDDY reaches into his bag, pulls out a large raw beet, dusts it off, takes a bite.)

RENEE

The food here is very good.

FREDDY

I'm sure it is. But I had such a big breakfast –
(suddenly seizes up and moans)

RENEE

Are you all right?

FREDDY

Hunger pains; they'll pass.

RENEE

You must eat something.

FREDDY

To be honest with you I never was very good with money. I just seem to take whatever salary the Red Cross pays me and donate it right back to them. At this rate Grandma will never get her operation.

RENEE

Your grandmere, she is ill?

FREDDY

No, she just tips over sometimes. I can't wait to see her face Christmas morning when she wakes up and finds that new hip under the tree.

RENEE

(opening her purse)

You must let me help.

FREDDY

Oh, no, I couldn't.

RENEE

Nonsense. Waiter, bring this gentleman the specialty du jour.

(FREDDY takes Renee's hands in his, looks her in the eyes and leans in sincerely.)

FREDDY

Thank you. Gosh, I never knew angels had such beautiful breasts.

RENEE

Well...

(Suddenly a very large MAN enters.)

MAN

Renee?

RENEE

Oui, ici, Gerard.

(to FREDDY)

This is my husband Gerard. And you are?

(FREDDY stands to introduce himself to this rather imposing husband.)

FREDDY

Father Peter O'Malley.

RENEE

Excuse us, mon Père.

FREDDY

(as they go)

See you in church.

(They exit. FREDDY shrugs philosophically, sits, puts aside the Bible, pulls out a Mad Magazine, removes a bookmark from it and begins to read. LAWRENCE has, of course, been observing all this throughout, now leans in to FREDDY.)

LAWRENCE

My condolences to your grandmother.

(FREDDY looks up)

You said she tends to tip over.

FREDDY

Only when she's loaded.

LAWRENCE

...Oh. I see.

FREDDY

Uh-huh.

LAWRENCE

Rather a dirty trick, isn't it?

FREDDY

Just giving the people what they want.

LAWRENCE

Which is?

FREDDY

Beautiful woman like that, how often does she get to feel all good and charitable about herself? And what did it cost her? Looka this — she gave me twenty bucks.

LAWRENCE

Wow.

FREDDY

You know what it feels like to take a woman for twenty bucks?

(LAWRENCE laughs:)

LAWRENCE

No. I'm afraid that's a little out of my class.

FREDDY

Ah, don't sell yourself short. Ya want, I can show you the ropes. What I've seen, some dames really go for your type.

LAWRENCE

Really?

FREDDY

Sure. They like 'em older.

LAWRENCE

Well, to tell you the truth I've never had much luck with women.

(MURIEL appears on a balcony:)

#3 – *What Was A Woman To Do*

MURIEL

LAST NIGHT I MET A MAN BENEATH A PALE AND HAUNTED MOON –
A MAN NO WOMAN COULD REFUSE.
BOLD AND ASSERTIVE WITH A FURTIVE AIR OF MYSTERY.
MAGICALLY LONG OF LASH,
TRAGICALLY SHORT OF CASH.
AS HE APPROACHED HE WORE AN AURA OF NOBILITY,
I WORE THESE FERRAGAMO SHOES.
THIS WAS AT LAST, I KNEW, MY RENDEZVOUS WITH HISTORY.
WHAT WAS A WOMAN, WHAT WAS A WOMAN TO DO?

AND WHEN HE SMILED HE LIT THE NIGHT WITH GRACE AND
CONFIDENCE.

HIS TEETH WERE STRAIGHT AND CLEAN AND WHITE JUST LIKE
A PICKET FENCE.

I COULDN'T LOOK DIRECTLY AT THEM – THEY WERE THAT INTENSE.
WHAT WAS A WOMAN, WHAT WAS A WOMAN TO DO?

(Back on the train:)

FREDDY

Freddy Benson. What's yours?

LAWRENCE

Lawrence Jameson.

FREDDY

See, Lar, I got this gift. I can just zoom in on someone and know straight off what they want, who they are. I'm sizing you up for a...banker.

LAWRENCE

No.

FREDDY

Salesman. Lawyer. Maitre d'. Locksmith. Shepherd.

LAWRENCE

Actually, I'm a dentist.

FREDDY

I was just gonna say dentist.

LAWRENCE

Amazing.

FREDDY

Well, some of us got it, some of us ain't.

LAWRENCE

I'll say.

(We return to MURIEL on the balcony:)

MURIEL

I NEVER REALIZED HOW LONG MY HEART HAD BEEN IGNORED
HE SANG MY NAME AND IT RANG OUT JUST LIKE SOME MAJOR CHORD
IF MUSIC BE THE FOOD OF LOVE, HE ATE MY SMORGASBORD.
WHAT WAS A WOMAN...

(Several other of LAWRENCE'S conquests appear as they join MURIEL in song:)

WOMAN #1

WHAT WAS A WOMAN

WOMAN #2

WHAT WAS A WOMAN TO DO?

(Back on the train, FREDDY is holding out his cheek as LAWRENCE looks in his mouth, possibly with a pen light:)

FREDDY

Ahhhhh.

LAWRENCE

Well, no danger of wisdom teeth.

FREDDY

That's a relief.

LAWRENCE

Indeed.

FREDDY

How much do I owe you?

LAWRENCE

(as if waving it away)

Ohhh—

FREDDY

Thanks, Doc..

LAWRENCE

(Plucking away RENEE'S twenty.)

—Twenty should cover it *(OR "This should cover it")*

FREDDY

But-

(We return to MURIEL and the WOMEN)

WOMAN #3

LAST NIGHT I MET A PRINCE
AND SUDDENLY MY LIFE HAS CHANGED

WOMAN #4

LAST WEEK I MET A PRINCE AND I —

WOMAN #1 & 3

I HAVE A PURPOSE AND A CAUSE

WOMAN #1

'CAUSE TO HELP MY DREAMY ROYAL BOYFRIEND

MURIEL

HE'S OFF REBELLING AND I'M KVELLING HERE,
BUT NEVER MIND.

WOMAN #2

HE'S JUST SO – OOO!

WOMAN #3

SO SUAVE IT MAKES YOU MENTAL

MURIEL

SO GODDAMNED CONTINENTAL

WOMAN #4

WHO'D GUESS THAT I WOULD BE THE ONLY ONE TO WHOM HE'D TURN –

WOMAN #1

AND I'M THE ONLY ONE FOR –

WOMAN #2

AND I'M THE ONLY ONE –

WOMEN #1, 3, 4

THIS MAN OF BRIO

WOMAN #1, 2, 3, 4

AND PANACHE

MURIEL

HE GAVE ME ROMANCE AND THE FEELING I WAS YOUNG AGAIN.

WOMAN #1

I GAVE HIM HOPE AND STRENGTH AND

WOMAN #1, 2, 3, 4

A CHECK MADE OUT TO CASH

(They are now joined by an USHERETTE out in the theatre.)

USHERETTE

HE HAD THE MOST AMAZING EYES THAT I HAVE EVER SEEN

HE CAME IN WITH A TICKET FOR THE SECOND MEZZANINE

I RIPPED IT UP AND PUT HIM RIGHT DOWN THERE IN J-13.

(A beat. She feels MURIEL glaring at her from the stage, looks up.)

MURIEL

Oh, for God's sake. Anyone else?

USHERETTE

WHAT WAS A WOMAN

(The USHERETTE timidly moves off. MURIEL comfortably retakes focus.)

WOMAN #1, 2, 3, 4

WHAT WAS A WOMAN –

MURIEL

WHAT WAS A WOMAN TO DO?

(The lights fade on the women as the number ends. Back on the train:)

#3a – On Arrive A Beaumont Sur Mer

CONDUCTOR

Beaumont sur Mer. Mesdames et messieurs on arrive a Beaumont sur Mer.

LAWRENCE

Well, this is where I get off.

FREDDY

Hey, me too.

LAWRENCE

(pauses)

Oh?

FREDDY

Yeah. What I hear this place is supposed to be crawling with rich dames just waitin' to pickle my beets, if you know what I mean.

(A moment, as LAWRENCE assesses the situation.)

LAWRENCE

Hm.

FREDDY

What?

LAWRENCE

Nothing. It's just I'm afraid you've been misinformed. Beaumont used to be a lively spot, but that was years ago. These days it's almost entirely populated by older, retired couples.

FREDDY

Really?

LAWRENCE

Actually, I'm considered to be the town playboy, if that gives you any idea.

FREDDY

Yikes.

LAWRENCE

Yikes indeed. No, this year all the social activity has moved a bit farther down the coast.

FREDDY

To where?

LAWRENCE

Do you speak Spanish?

FREDDY

No.

LAWRENCE

It's called Isla de los Muertos. You simply stay on this train to the end of the line, transfer to the bus to Malaga, rent a row boat and head out into the Strait of Gibraltar.

FREDDY

No foolin'?

LAWRENCE

Would I lie to you?

CONDUCTOR

En voiture. Mesdames et messieurs, en voiture. This train will depart again in three minutes.

LAWRENCE

Well, are you coming?

FREDDY

Gee, I dunno...

LAWRENCE

If you need a place to stay, you're more than welcome. I have a sister I'd love you to meet. Everyone says she's the prettiest girl in town.

FREDDY

Oh yeah? What's she look like?

LAWRENCE

A bit like me actually. Except for the mustache, of course.

FREDDY

You don't have a mustache.

LAWRENCE

No.

FREDDY

...Y'know, I think I'm gonna check out this Isla place.

LAWRENCE

Ah, well. Bertha will be disappointed, but perhaps it's for the best.

FREDDY

Yeah. Hey, listen, thanks for the tip.

LAWRENCE

Freddy, believe me, it was my pleasure. Bon voyage, my friend.

(He kisses him on both cheeks. Across the car, MURIEL enters, unseen by LAWRENCE, and witnesses this.)

FREDDY

Okay, settle down.

(LAWRENCE pats him on the back and exits. The WAITER brings FREDDY his lunch.)

Ah, great.

(FREDDY starts to dig in. MURIEL moves to the chair behind him, so they sit back to back. As he lifts the food to his mouth:)

MURIEL

Psst.

(FREDDY pauses, looks around, goes back to his food.)

Psst.

(FREDDY pauses again, looks behind him, notices her.)

I see you're a comrade of the Prance.

FREDDY

The Prance?

MURIEL

The man you were just kissing.

FREDDY

Hey, he was kissing me. I didn't even enjoy it.

MURIEL

Viva la Resistance!

FREDDY

Thanks, you too.

MURIEL

My poor brave soldier. I can't tell you how selfish I felt doing nothing, just lying on my back while he tended to the front.

FREDDY

Listen, lady, I think you may be a little off here. That guy's name was Lawrence Jameson.

MURIEL

His nom de guerre! It's all right; he swore me to secrecy, too. We met at the casino in Beaumont sur Mer.

FREDDY

(suddenly paying attention)

Beaumont sur Mer?

MURIEL

In fact, it's my money that's financing his mission.

FREDDY

(as it clicks in)

Is that so?

MURIEL

Perhaps he mentioned me. Did he mention me? I'm sure he mentioned me. Muriel Eubanks of Omaha, Nebraska? Lady Muriel by moonlight.

(a proud confidence)

He made me a dame.

FREDDY

I'll just bet he did.

MURIEL

I can't tell you how proud I am to have the Eubanks fortune support such a worthy cause.

(removing scarf)

Please. For His Highness to wear into battle. You'll be sure to give it to him, won't you?

FREDDY

Oh, I'll be giving it to him all right.

(MURIEL steps down to the footlights, as FREDDY and the train move off:)

#4 – *What Was A Woman To Do (Reprise 1)*

MURIEL

SO FATE HAS HAD ITS WAY AND LEAVES ME HERE IN SOLITUDE.
MY PRINCE GOES OFF TO WAR AND ONCE AGAIN I'M ROY'LLY SCREWED.
PERHAPS A XANEX AND A HALF WILL BRIGHTEN UP MY MOOD...

(The ORCHESTRA picks up the end of the song as the scene shift to...)

ACT ONE**Scene Three**

(Downstage in One, a desk in the living room of Lawrence's villa. ANDRE waits as LAWRENCE parcels out stacks of cash. As the desk moves on:)

LAWRENCE

Overhead, chateau, staff, staff pension plan. Your commission...

ANDRE

Merci.

LAWRENCE

And this for the Little Sisters of Beaumont sur Mer.

ANDRE

So much?

LAWRENCE

(moving to put cash in safe)

Let's not be greedy, my friend. Except for my brief run-in with that beet-eating Jackal on the train it's been a very smooth season so far.

ANDRE

Ah, please. Next to you, that so called Jackal was but a poor little pussy cat.

LAWRENCE

(smiles a bit)

I will say one thing for him. You could see he still enjoyed the game. I remember when I was first starting out... How long have we been running this act, anyway?

ANDRE

Let's see... At the time you had just turned forty and now you're thirty-six, so fourteen years.

LAWRENCE

Don't you ever miss that sense of danger and excitement?

ANDRE

No.

LAWRENCE

The fun of making it up as we went along?

ANDRE

No.

LAWRENCE

Still, there's something to be said for a bit of chaos now and then. The thrill of the

(LAWRENCE)

roller-coaster, the lure of the swirling eddy.

ANDRE

Be careful what you wish for. Fun is nothing to be taken lightly.

LAWRENCE

My God, you can be a spoil sport.

ANDRE

Well, I am the chief of police.

LAWRENCE

Don't we have some business to discuss?

ANDRE

We do.

LAWRENCE

Who's on our dance card for today?

ANDRE

(hands him 8x10)

The luridly wealthy Miss Jolene Oakes of Oakes, Oklahoma.

LAWRENCE

(looks at photo)

Hm. Pretty. Age?

ANDRE

Thirty-one.

LAWRENCE

Married?

ANDRE

Constantly.

LAWRENCE

Money?

ANDRE

Her people are in oil.

LAWRENCE

Crude?

ANDRE

Well, she is a little pushy.

(The doorbell rings.)

LAWRENCE

Ah. I believe the heiress is at the gate.

ANDRE

Ready?

LAWRENCE

One moment.

#4a – Villa Reveal

(He snaps his fingers and the curtain rises, as an easy, swinging version of 'Give Them What They Want' begins. The game's afoot. He snaps again. The villa is now revealed. Beautifully furnished, exquisite artwork, all in impeccable taste. LAWRENCE dons the royal ring, mounts the stairs and strikes a pose. One more snap and a spotlight illuminates his perfection.)

Breeding's important, but lighting is everything...Show her in.

(ANDRE opens the door. FREDDY bursts in, slams the door shut behind him and throws his back against it.)

FREDDY

Gadzooks, drain the moat! The Prince's enemies have followed me.

(turns and sees LAWRENCE)

Oh, Your Majesty, I bring you this message from abroad. A real interesting broad, too.

(tosses him the scarf)

Run that up your flagpole you lying, cheating, dirty, rotten...Man, are you good.

(He bows at LAWRENCE'S feet. LAWRENCE just stares at him for a long moment, then:)

LAWRENCE

(calmly)

Hello, Freddy.

FREDDY

(hops up and moves around the room, taking in the furnishings, the view, the objets d'art:)

Wow! Wow! Wow! Wow! All I can say is Wow!

LAWRENCE

(moving to wall safe)

All right, how much do you want?

FREDDY

Ah, put your dough away. I don't –

(suddenly notices another objet d'art)

Wow!

(FREDDY)

(then)

- I don't want your - Wow!

LAWRENCE

What do you want, Freddy?

#5 - *Great Big Stuff*

FREDDY

(moves to him)

Teach me. Mold me. Make me your clay.

I THOUGHT I'D SEEN IT ALL.
I THOUGHT I KNEW THE SCORE.
BUT COMING HERE, I FOUND A WORLD I'VE NEVER SEEN BEFORE
NOW, I KNOW WHERE I BELONG -
A LIFE OF TASTE AND CLASS
WITH CULTURE AND SOPHISTICATION POURING OUT MY ASS.

What do I want? I want this. I want this! I want this!

(Through the following number, various SERVANTS appear carrying various objects of Freddy's vision of wealth, ANDRE and LAWRENCE dodging and swallowed up by the people and booty.)

I THOUGHT I HAD A REAL GIFT,
THAT PENNY-ANTE GRIFT
BUT FREDDY'S GETTING READY NOW TO GIVE HIS LIFE A LIFT.
I'M TIRED OF BEING A CHUMP
I WANNA BE LIKE TRUMP
TWO HUNDRED POUNDS OF CAVIAR IN ONE GIGANTIC LUMP.

GIVE ME GREAT BIG STUFF
THIS IS HOW I GOTTA LIVE
GREAT BIG STUFF
UH-UH NO ALTERNATIVE
GREAT BIG STUFF
I WANT MY SILVER SPOON
DON'T NEED IT RIGHT NOW BUT I BETTER GET IT SOON.

(As the turntable revolves to reveal another room)

See **Production Note #2: Turntable** on page 156

Oh, my God, the whole thing turns...Hello, ladies!

(FREDDY)

I WANNA MANSION WITH A MOAT
 AROUND WHICH I WILL FLOAT
 WITH SOME VAST-BOTTOMED BABIES
 IN MY GLASS BOTTOMED BOAT.

FREDDY & ENSEMBLE WOMEN

A HOUSE IN THE BAHAMAS

FREDDY

PAISLEY SILK PAJAMAS
 POKER WITH AL ROKER AND OUR FRIEND LORENZO LAMAS, GIMME

FREDDY & ENSEMBLE WOMEN

GREAT BIG STUFF

FREDDY

I REALLY DO DESERVE IT

FREDDY & ENSEMBLE WOMEN

GREAT BIG STUFF

FREDDY

WITH SERVANTS WHO WILL SERVE IT

FREDDY & ENSEMBLE WOMEN

GREAT BIG STUFF

FREDDY

I DON'T GIVE A DAMN WHAT IT'S FER
 EV'RY DAY'S MY BIRTHDAY
 EV'RY NIGHT IS MY BAR MITZVER.

Now listen up:

OH GIVE ME A HOME WHERE THE CENTERFOLDS ROAM
 GUCCIONE ON THE PHONE, HE'S GOT A PARTY GOING ON –
 AND HEF'LL HAVE ME OVER
 TO PLAY SOME NAKED TWISTER
 BLOTTO IN THE GROTTA
 WITH A PLAYMATE AND HER SISTER

ENSEMBLE

GREAT BIG STUFF

FREDDY

Rap stars'll love me!

ENSEMBLE

GREAT BIG STUFF

FREDDY

Get me a posse! A'ight!

ENSEMBLE

GREAT BIG STUFF

FREDDY

CHILLIN' IN THE CITY

SITTIN' PRETTY IN THE CADDY

WITH P. DADDY OR PUFF DIDDY

Or whatever! I'll change my name too! Get my hatchback all pimped out.

THE ISLANDS IN THE WINTER

THE HAMPTONS IN THE SUMMER,

THE FASHION PLATE I DATE'LL GIVE ME HUMMERS IN MY HUMMER

THE CASH TO KEEP ME IDLE

THE CHICKS TO KEEP ME VITAL

THE PILLS TO KEEP ME HAPPY EVEN WHEN I'M SUICIDAL

FREDDY & ENSEMBLE

GREAT BIG STUFF!

FREDDY

NOTHIN' CRASS OR CRAPPY

ENSEMBLE

GREAT BIG STUFF!

FREDDY

THAT WOULD MAKE ME VERY HAPPY

ENSEMBLE

GREAT BIG STUFF!

FREDDY

BRING IT ON AND MAKE IT SNAPPY

ENSEMBLE

GREAT BIG STUFF!

FREDDY

I'm gonna get me some real classy shit!

ENSEMBLE

GREAT BIG STUFF!

FREDDY

Like a mink tracksuit!

ENSEMBLE

GREAT BIG STUFF!

FREDDY

My own personal Zamboni!

ENSEMBLE

GREAT BIG STUFF!

FREDDY

Lots of unnecessary surgery!

ENSEMBLE

GREAT BIG STUFF!

FREDDY

I can finally afford to see a Broadway show!

ENSEMBLE

GREAT BIG STUFF!

FREDDY

Gout!

ENSEMBLE BASSES

GREAT BIG STUFF!

GREAT BIG STUFF!

ENSEMBLE TENORS

GREAT BIG –

GREAT BIG STUFF!

GREAT BIG STUFF!

ENSEMBLE WOMEN*(concurrent with above)*

GREAT BIG STUFF!

GREAT BIG –

GREAT BIG STUFF!

FREDDY

I just want someone to love me... For my money!

YEAH!

*(The song ends, then:)**(to LAWRENCE)*

So what do you say?

LAWRENCE

Freddy, as a younger man, I wanted things too. I longed to be someone remarkable – a painter, a poet, musician. There was only one problem; I had no talent. I woke up one morning to the frustrating conclusion that all I had to offer the world was taste. And a certain charm. Imagination. Supreme confidence. Classic good looks. I realized that day I would have to use those attributes to create a world I would never be allowed access to otherwise. Freddy, what I'm trying to say is know your limitations.

FREDDY

Which are?

LAWRENCE

You're a moron.

FREDDY

Hey, is that any way to talk to your favorite student?

LAWRENCE

A ridiculous proposition at best.

FREDDY

Look, don't get all Highnessy with me. All I'm asking is you polish me up a little. C'mon, it'll be fun.

LAWRENCE

Like an auto-da-fe.

FREDDY

I drive a Fiesta.

ANDRE

(looks at him)

You realize I could have you arrested.

FREDDY

For what?

LAWRENCE

Whatever I choose.

FREDDY

Yeah, well, you can throw me in the moat, too, but I don't think you're gonna do either.

LAWRENCE

Why not?

FREDDY

Because I got a big mouth and a guy like you has already figured out that a guy like

(FREDDY)

me could ruin an awful lot of business around here for a guy like you. You got something to eat?

(moving to candy dish)

Y'know, this could work out swell all around; good for me, good for you, good for – Ugh, nougat.

(spits out chocolate, puts it in LAWRENCE's hand)

So, are we on?

#5a – A Hymn To Hmmm

(LAWRENCE smiles, intrigued in spite of himself.)

LAWRENCE

(considering)

Hmm... Hmmm... Hm.

ANDRE

You can't be serious.

LAWRENCE

Why not?

ANDRE

You can't afford the distraction.

LAWRENCE

A distraction may be just what I need.

ANDRE

If it's a roller coaster you want, I'll take you to the fair. I'll even buy you a pencil.

LAWRENCE

A pencil?

ANDRE

(shrugs)

They sell these big pencils, I don't know.

LAWRENCE

This is better.

ANDRE

Think of the risk.

LAWRENCE

Think of the challenge. He's so deliciously low, so horribly dirty.

ANDRE

Exactly.

FREDDY

Hey, guys? I'm still in the room.

(LAWRENCE looks at him and smiles.)

LAWRENCE

Very well, Freddy, I'll teach you what I know.

FREDDY

Yes!

ANDRE

No!

LAWRENCE

(leading FREDDY to a full length antique mirror on a stand)

But from now on I want you to look in that mirror and see beyond the shallow, two-dimensional creature that's there, to something finer...

ANDRE

Impossible.

LAWRENCE

Deeper.

ANDRE

Ridiculous.

LAWRENCE

Greater.

ANDRE

Disaster.

FREDDY

Y'know, I'm starting to think this guy doesn't like me.

See **Production Note #3: "Chimp In A Suit"** on page 156

LAWRENCE

Let's begin.

(LAWRENCE and three of his staff now begin to dress FREDDY as:)

ANDRE

I tell you it's madness.

DRESS UP A MONKEY IN ARMANI
HE MAY SEEM PRECOCIOUS AND CUTE
DESPITE ALL THE PRIMPIN'
YOU STILL GOT A CHIMP IN A SUIT.

(FREDDY moves downstage in an oversized jacket and bowler hat. LAWRENCE pulls him back. ANDRE just continues:)

TEACH HIM THE SECOND VERSE OF "SWANEE"
AND MOST OF "MOON RIVER" TO BOOT.
SURE, PEOPLE MAY GAPE
BUT YOU STILL GOT AN APE IN A SUIT.

SHPRITZ HIM 'TIL WET WITH THE EAU DE TOILETTE
BUT YOU'RE STILL GONNA GET A STENCH
DAMPEN HIM WELL IN A QUART OF CHANEL
IT WON'T COVER THE SMELL
I SHOULD KNOW, I'M FRENCH!

TAKE HIM TO SEE DON GIOVANNI
SHOW HIM CEZANNE'S LOVELY FRUIT
TEACH HIM TO COOK
FROM ESCOFFIER'S BOOK
HE'S STILL A GORILLA EN CROUTE
YOU STILL GOT A CHIMP IN A SUIT.

(FREDDY comes downstage and proudly holds up a pair of dress pants.)

FREDDY

Pleats! And underwear.

(As he starts back, he scratches himself and reveals a bit of buttock in the process. ANDRE continues:)

ANDRE

SO YOU SHAVED OFF HIS FUR
DECKED HIM OUT IN COUTURE
AND ENDOWED HIM WITH PURE SAVIOR FAIRE
YOU DRESSED HIM UP FANCY
AND TRAINED HIM TO DANCE, HE
REMAINS A CHIMP-AN-ZEE,

(ANDRE)

HE'S NOT FRED ASTAIRE!

GIVE HIM A DANDY LITTLE TOPPER

TIE ON A NATTY CRAVAT

BUY HIM A CASTLE,*

HE'LL STILL BE AN ASSHOLE

AND NOTHING YOU DO WILL CHANGE THAT

HE'S STILL JUST A STINKY LITTLE MINKEY

IN A DINKY LITTLE SUIT

AND A CHEAP LITTLE HAT!

* **Composer's note:** When performing this song, use Andre's accent to make "Castle" rhyme with "Asshole". Say "Cass-ole". See? Funny.

#6a – Chimp In A Suit (Playoff)

ACT ONE**Scene Four**

(LAWRENCE and FREDDY enter in One.)

LAWRENCE

Now as the next step in your education, tonight you will observe me in action with the Oklahoma oil heiress, that Princess of Petroleum... Miss Jolene Oakes.

(He snaps his fingers and JOLENE appears in a spotlight.)

JOLENE

Hi.

LAWRENCE

Step one – we meet.

#6b – Tango

(LAWRENCE crosses to JOLENE and kisses her hand. JOLENE squeals in delight.)

Step two – I woo her.

(LAWRENCE takes JOLENE in his arms and tangos her across the stage. They dip. She squeals. LAWRENCE spins her offstage.)

And now –

(He snaps his fingers and the private room of a Riviera cafe is revealed.)

#6c – Restaurant Underscore

The perfect setting for our third and final tryst. The wine is chilled, the lights low, the air scented with regret as she makes her sizable contribution to the Prince's mission and tragically fades off into the night.

FREDDY

Sweet.

LAWRENCE

Now I want you to sit quietly and observe while I play her like a violin.

FREDDY

All right, all right.

(He moves to sit at the table.)

LAWRENCE

Not there.

(FREDDY moves to the other chair.)

No. Just go find someplace.

(FREDDY exits. We hear a car approach, stop, and a door slam.)

JOLENE (O.S.)

Yoo-hoo!

LAWRENCE

(looks to ORCHESTRA CONDUCTOR:)

Maestro, if you please.

(A violin starts to play. LAWRENCE strikes a romantic and somewhat tragic pose, as JOLENE enters loaded down with shopping bags.)

Ah, Jolene, my dear –

JOLENE

Hey sugarpop. Sorry I'm late. I was just buying up France. Don't tell Daddy.

LAWRENCE

Forgive me if I seem distracted; I've just had a bit of bad news from the front.

JOLENE

Oh no!

LAWRENCE

Yes, the losses were quite staggering.

JOLENE

(pulling dress from shopping bag)

They gave me the wrong size. Oh well, I'll just give it to my cousin Arbutus; she takes a 16. She thinks it's the thyroid, but I think it's the pork rinds.

LAWRENCE

If only there was some way I could afford to rearm my men and regain the throne –

JOLENE

(not listening)

She's got such a pretty face. I told her if she loses seventeen pounds by Thursday, she can be my maid of honor.

(The STRINGS screech to a halt.)

LAWRENCE

Maid of honor?

JOLENE

Well, you'll meet her at the wedding. Are you inviting anybody?

LAWRENCE

(to ORCHESTRA CONDUCTOR)

Excuse me — did I miss a scene?

JOLENE

(rummaging in bag)

Wait'll you see the veil I bought.

LAWRENCE

Jolene —

JOLENE

They told me nuns went blind, but, heck, it's not like they go skeet shootin'.

LAWRENCE

Jolene —

JOLENE

(back to rummaging in bag)

Huh?

LAWRENCE

When did we decide we're getting married?

(JOLENE stops. Beat. Looks at him:)

JOLENE

Alrighty. Remember the other night when you were telling me about your family ring?

LAWRENCE

Yes?

JOLENE

And then you said my eyes were like the ocean.

LAWRENCE

Yes?

JOLENE

And then I ordered the iced tea.

LAWRENCE

Yes?

JOLENE

Somewhere in there. Okay now listen up, I got Daddy's jet pickin' us up at the airport nine a.m. Europe time, then it's straight on to Oakes for the close of barbecue season and your bachelor party.

LAWRENCE

Jolene, as you might say, whoa.

JOLENE

That's cute. Now I should probably warn you the only fly in the syrup might be that my last coupla husbands ain't exactly been declared legally dead yet.

LAWRENCE

What?

JOLENE

Aw, look at that, you're gettin' all nervous-like. Don't worry, honey, you're gonna love Oklahoma. It's all so...flat and peaceful and flat. We're gonna be so happy!

#7 – Oklahoma (Part 1)

DOWN IN THE PANHANDLE,
WHERE WE MANHANDLE
ALL THAT BEEF CATTLE
AND THE SNAKES RATTLE.
AND THE WIND WHISTLES
THROUGH THE DEAD THISTLES
IT'S A LITTLE PIECE OF HEAVEN!

WITH A BIG HOUSE AND
LOTS OF BIG COWS AND
LOTS OF BIG SKY AND
LOTS OF DUST FLYIN'
AND I'LL BE SO HAPPY SINCE
I'M BRINGING HOME A PRINCE
TO MY LITTLE PIECE OF HEAVEN, OKLAHOMA!

LAWRENCE

(calls offstage for help)

Freddy!

JOLENE

DON'T YOU LOVE IT WHEN THE BOBCATS HOWL?

LAWRENCE

No.

JOLENE

DON'T YOU LOVE IT WHEN THE COYOTES COUGH?

LAWRENCE

No.

JOLENE

WELL, I KNOW A FEW TRICKS
WITH A THIRTY OUGHT-SIX
YOU CAN WATCH ME BLOW THOSE LITTLE FUCKERS HEADS
CLEAN OFF!

AND THEN OH BOY-O
WE'LL GO TWO-STEPPIN'
THROUGH THE ARROYO
WATCH WHERE YOU STEP IN
CAUSE THOSE CATTLE EAT THEIR SHARE
AND IT'S GOTTA GO SOMEWHERE
IN MY LITTLE PIECE OF HEAVEN, OKLAHOMA!

(Music continuing underneath:)

Oh, I know it may seem a little crickety to you after this place, but it's not like you'll be the only royalty in town.

LAWRENCE

(a tiny ray of hope)

Really?

JOLENE

There's a Dairy Queen right down the road. You're gonna fit right in. Can't you just see it?

#7a – Oklahoma (Part 2)

(The cafe window lowers and the Riviera vista changes to an Oklahoma scene. JOLENE whistles.)

See **Production Note #4: Cafe Window** on page 157

LAWRENCE

Oh, dear God.

(She squeals in delight. A group of cowboys and girls enter and dance with JOLENE. During this:)

JOLENE

Okay. First we're just gonna show you the basics.

(The dance continues. Then:)

All right honey. Now I'm really gonna kick some shit.

(The dance continues. JOLENE then moves to LAWRENCE and tries to get him to join in:)

Come on, sugar, dance with me.

LAWRENCE

Thank you, Jolene, I'm fine.

JOLENE

You can't just sit there on your keister all night. Let's dance.

LAWRENCE

Jolene, my keister is not in question here.

JOLENE

Well, it's gonna be.

(She takes a gun from a cowboy's holster, and shoots at LAWRENCE's feet.)

Now I said dance!

(The dance resumes as JOLENE shoots at LAWRENCE'S feet. Then:)

#7b – Oklahoma (Part 3)

AND WE'LL MOTOR INTO TULSA FOR THE WEEKEND

LAWRENCE

Oh?

JOLENE

THROUGH THE WINDOWS OF THE PICK-UP WE'LL BE PEEKIN'.

ENSEMBLE

(concurrent with the lines above)

OOH...

LAWRENCE

Ah.

JOLENE

NOT A TREE
OR A JEW –

LAWRENCE

Huh?

JOLENE

– TO BLOCK THE LOVELY VIEW.

LAWRENCE

God.

JOLENE

THERE'S A RACE TRACK AND A ZOO

ENSEMBLE

AND ORAL ROBERTS U!
AND WE'LL DRESS YOU UP NIFTY
IN A BIG STETSON
AND SOME SPF FIFTY
SO NO SUN GETS IN.

JOLENE

'CAUSE THAT FRECKLE ON YOUR SKIN
CAN DO A BODY IN;
AND THE SHADE IS MIGHTY THIN IN OKLAHOMA!
AND OUR LEADING CAUSE OF DEATH IS MELANOMA.

ENSEMBLE

MELANOMA!
HYAH!

ACT ONE

Scene Five

(A staircase in Lawrence's villa. FREDDY and ANDRE are sitting on the stairs, as Lawrence reels in shock from his predicament.)

FREDDY

Well, she seemed nice.

LAWRENCE

Don't worry; I'll figure it out.

ANDRE

I told you. I warned you about his idiotic little distractions. Now look where you are.

LAWRENCE

I said I'll figure it out.

FREDDY

Ah, cheer up, buckeroo. Have some jerky.

LAWRENCE

Do you mind? I'm trying to think.

FREDDY

OK

(then)

L-A-H-O-M-A.

LAWRENCE

It's not funny.

(ANDRE laughs. LAWRENCE looks at him.)

ANDRE

It's a little funny.

(Through the following FREDDY tries to bite off a piece of the beef jerky, but it won't budge.)

LAWRENCE

Wait, I know. I've charmed her, now I'll simply have to find some way to uncharm her.

ANDRE

What do you mean?

LAWRENCE

Just show her some of my less desirable qualities. It will be a challenge, but after all, no one's perfect. I mean, there's — Well, no, actually that's quite excellent. Still,

(LAWRENCE)

there's always...

(notices his butt in the mirror)

My God, it's like The David.

(the despair of the flawless:)

Oh, whom are we kidding?

FREDDY

(still wrestling with the jerky)

Oh, c'mon, you gotta have something about you that can turn this chick off.

LAWRENCE

Nothing I can see, except...

(He turns and looks at FREDDY, who is now contorting himself to get the jerky to comply. LAWRENCE and ANDRE look at each other and smile. FREDDY looks up into the pause and notices, the strip of jerky still hanging from his mouth.)

FREDDY

What?

(The stage goes black. A pin spot picks up JOLENE at the top of the stairs, as:)

#7d – *You Have a Brother?*

JOLENE

You have a brother?

(And we continue over into...)

ACT ONE

Scene Six

(Continuous. The lights come back up. FREDDY and ANDRE are gone.)

LAWRENCE

Didn't I mention him?

JOLENE

(thrilled)

You mean I'm bringing home two princes?

LAWRENCE

Wherever I go, Ruprecht goes. He's in his room now. Would you like to meet him?

JOLENE

(starts to head up the stairs.)

Try and stop me.

LAWRENCE

Not that way, dear.

JOLENE

(moves back to LAWRENCE, looks around)

Oh. Well, where – ?

LAWRENCE

Like all royalty, we must descend.

(They start down the stairs, and we hear dungeon sound effects – water dripping, something scurrying, etc.)

JOLENE

What's he doing down here?

LAWRENCE

Now it's nothing to be concerned about.

JOLENE

What isn't?

(They reach a door.)

LAWRENCE

Don't worry: he's going to love you as much as I do.

(kisses her cheek, then:)

No sudden moves.

(LAWRENCE)

(calls)

Ruprecht, it is I, your brother.

(LAWRENCE opens the door into a stone-walled chamber.)

(calls)

Ruprecht?

(no answer. to JOLENE:)

He must be taking his morning constitutional.

(tries again:)

Ruprecht? ...Perhaps we should have phoned first.

(FREDDY enters. He is now the mad Prince RUPRECHT. He wears a crested blue blazer, bermuda shorts, and holds a trident.)

Ruprecht?

See **Production Note #5: Ruprecht** on page 157

RUPRECHT

Yes?

LAWRENCE

Have you been in the aquarium again?

RUPRECHT

No.

(A goldfish comes peeking out of his mouth.)

LAWRENCE

How many times have I told you, we don't eat our pets?

(He gently returns the fish to the aquarium. To JOLENE:)

We've lost more cats that way.

(He looks to RUPRECHT, who holds out his arms for an apologetic hug.)

All right, cuddly cuddly.

(LAWRENCE crosses to the bed and hugs RUPRECHT, who hugs him back, then licks his face and finally gets him in a wrestler's grip, pulls him down on the bed and starts to mount him.)

No, Ruprecht... Ruprecht, no...

(He manages to push RUPRECHT off. The two brothers sit side by side on the bed and face JOLENE.)

He's very affectionate.

(He takes RUPRECHT's hand and leads him over to JOLENE.)

(LAWRENCE)

Come, Ruprecht, I'd like you to meet someone. This nice lady is Miss Oakes.

JOLENE

Hello, Ruprecht.

RUPRECHT

Mother?

LAWRENCE

No, Ruprecht, she's not our mother. But she is going to be your sister. Miss Oakes and I are getting married, and we're all going to live in Oklahoma.

RUPRECHT

Not Mother?

LAWRENCE

All right, if it makes you happy you may call her Mother.

(to JOLENE)

Keep smiling; he senses fear.

RUPRECHT

Mother!

(He throws his arms around JOLENE and hugs her tightly.)

LAWRENCE

No, Ruprecht. Ruprecht, no.

(He grabs RUPRECHT by the waist and tries to pull him off.)

Ruprecht...Ruprecht! Ruprecht, remember your manners. Do you want me to get the genital cuff?

(RUPRECHT immediately lets go, the momentum of which sends the two of them flying back. As LAWRENCE dusts himself off, he looks to JOLENE:)

Oh, dear, now he's upset you.

JOLENE

(voice cracking)

Not at all.

(LAWRENCE shakes a few drops from a bottle onto his handkerchief and holds it over RUPRECHT'S face.)

LAWRENCE

Nap time, Ruprecht.

(RUPRECHT passes out on the bed. LAWRENCE moves to JOLENE.)

(LAWRENCE)*(sighs)*

I'm afraid it's the same old story every generation or so.

#8 – All About Ruprecht

The blood will be flowing along blue as the Danube, when suddenly a piece of mad genetic driftwood...

JOLENE

So your brother is...

LAWRENCE

Mmm. You see, my dear –

EVERY ROYAL FAMILY, BY ITS NATURE
 HAS A KIND OF PRICE THAT IT MUST PAY.
 EVERY NOBLE LINEAGE HAS ONE LOOSE GENE
 SMALL AS A MOLECULE,
 FLITTING 'ROUND THE FAMILY POOL.
 IT'S THE SORT OF THING ONE SEES IN APPALACHIA
 OR IN THE ODD INBRED BICHON FRISÉ
 IT REALLY CAN BE SUCH A
 NASTY STAIN ON THE ESCUTCHEON
 WHEN A WISP OF DNA
 BEGINS TO FRAY, THEN GOES ASTRAY.

CALIGULA HAD THE TEMPER
 THE HAPSBURGS HAD THE CHIN
 GEORGE THE THIRD WENT CUCKOO-BIRD
 AND NERO HAD THAT VIOLIN
 RICHARD, YOU'LL REMEMBER,
 HAD THE HUMP AND THAT WITHERED LIMB.
 THE BUSHES OF TEX WERE NERVOUS WRECKS
 BECAUSE THEIR SON WAS DIM
 BUT LOOK WHAT HAPPENED TO HIM!
 ALAS, OUR FAMILY ALSO CARRIES A BIT OF A CURSE,
 BUT, DARLING, IT COULD BE A GREAT DEAL WORSE.
 THUS ENDS THE VERSE.

RUPRECHT'S ALL ABOUT SUN AND SODA-POP,
 PAWS ON PUPPY-DOGS, CANDY-CANES,

(LAWRENCE)

RUPRECHT'S ALL ABOUT CHOCOLATE BUNNIES AND
BREEZY AFTERNOONS AND DAISY-CHAINS.

WITH A LITTLE BROTHER LIKE THIS
YOU CAN'T HELP BUT HAVE A HAPPY HOME.
WITH STYLE UPON GRACE
AND A SMILE UPON HIS FACE,
AND ALL THAT'S MISSING IS A CHROMOSOME.

BUT RUPRECHT'S ALL ABOUT HUGS AND VALENTINES
THAT'S WHY PEOPLE ALL SAY
HEY RUPRECHT! YOU'RE REALLY OKAY!

(RUPRECHT picks petals from a flower in Jolene's hair and eats them.)

He likes you. He's eating your flower.

RUPRECHT'S ALL ABOUT CAKE AND LEMONADE

RUPRECHT

MILK SHAKE ENEMAS

LAWRENCE

FUN AND PLAY
RUPRECHT'S ALL ABOUT

RUPRECHT

BURMESE BELLY RUBS,
FRESH-SHAVED TESTICLES ON CHRISTMAS DAY.

(He slides his hand into his pants.)

LAWRENCE

WITH A SMILE THAT'S A MILE AND A HALF
AND A LAUGH AND A HEARTY 'HOW D'YA DO?'

(RUPRECHT pull his hand from his pants and shakes JOLENE's hand.)

RUPRECHT

Howdja do!

LAWRENCE

IT'S A CINCH THAT WE WILL BE
A HAPPY FAMILY
ONE PLUS ONE PLUS ONE -

RUPRECHT

MAKES TWO!

(RUPRECHT)

RUPRECHT'S CRAZY 'BOUT TAXIDERMY AND
KY JELLY ON A RUBBER GLOVE!

LAWRENCE

SO GIVE HIM A CHANCE OR THREE
LET HIM GET TO KNOW YOU AND YOU'LL AGREE
THAT RUPRECHT'S...ALL ABOUT LOVE.

WHO'S THE HAPPY CHAPPY WITH THE ULCERATED EAR?

JOLENE

...Ruprecht.

LAWRENCE

WHO STAYS AWAKE ALL NIGHT HOLLERING OUT WITH FEAR?

JOLENE

Ruprecht?

LAWRENCE

WHO LIKES TO SPEND EVERY SATURDAY AT THE ABATTOIR?
WHO GETS THE CATTLE-PROD IF HE TRIES TO HUMPH THE SAMOVAR?
WHO LIKES TO SAVE UP ALL HIS FARTS IN A MASON JAR?

You guessed it!

LAWRENCE, FREDDY & O.S. MALE ENSEMBLE

IT'S RUPRECHT!
MY BUDDY – RUPRECHT!

LAWRENCE

I LIKE HIM –

LAWRENCE, FREDDY & O.S. MALE ENSEMBLE

RUPRECHT!

(JOLENE has made her way to the cellar door. As she sneaks out:)

JOLENE

'Bye.

LAWRENCE

AND THAT'S ABOUT ALL.

(As the music buttons, LAWRENCE and RUPRECHT shake hands. An alleluia is heard in the distance.)

ACT ONE

Scene Seven

(The alleluia continues as UNDERSCORE. A simple indication of a church. ANDRE stands off to the side with A NUN who holds a collection basket. A statue and a group of tourists are moving into place. They are listening to a DOCENT, who has her back to us. All as the scene is arriving:)

ANDRE

With the compliments
of Monsieur Jameson

NUN

Ah, merci.

NUNS

ALLELUIA ALLELUIA

ALLELUIA ALLELUIA

ALLELUIA ALLELUIA

ALLELUIA

(As the NUN exits with ANDRE'S donation, we are hearing:)

DOCENT

The Abbey of Beaumont sur Mer was founded in the year 1403 with a grant from Charlemagne in commemoration of a miracle that is yet to occur. Thank you for your attention, and Ave Maria.

(The Group exits, the DOCENT turns around and ANDRE sees it is MURIEL.)

ANDRE

Madame...

MURIEL

Hello.

ANDRE

What are you doing here?

MURIEL

I have spent the last five days trying to find the Prince's country on the map. Is it to the right or the left of the Alps?

ANDRE

Yes.

MURIEL

Oh. Anyway, I thought as long as I'm here I should pitch in. I'm a docent at our museum back home and minored in Art History, so I know a lot about these places. Or I just make it up.

(as three more tourists enter:)

May I call your attention to the Rapture of Louise LeBoeuf. Following a brief career

(MURIEL)

as a Gregorian Chanteuse, this poor peasant girl married the CEO of a major pharmaceutical company, and after eighteen years of devotion caught him with a dental hygienist half his age. Praying for guidance, she took him to the cleaners, had some work done, and voila!

(The tourists move off.)

ANDRE

That's not her story.

MURIEL

No, it's mine, but that story works in every century... Did His Highness receive my scarf?

ANDRE

Ah, yes, it was the hit of the battlefield.

MURIEL

You know, I've been searching the papers, but there's not so much as a mention...

ANDRE

Well, it's just a little revolution, we don't like to make a fuss.

MURIEL

Oh, but you must. If you'd like I can talk to some of the other women around town, rally the troops. You know I'm in charge of snacks for our neighborhood watch and telemarketing coach for our local PBS fund drive.

ANDRE

You have a lot of energy, don't you?

MURIEL

Well, I have a lot of time.

ANDRE

Yes, well, let me talk it over with the other rebels and we'll get back to you. In the meantime, it was lovely running into you, have a safe journey home, and goodbye.

MURIEL

Goodbye.

(She exits. She immediately returns.)

Maybe I should stay. Should I stay? I should stay.

ANDRE

Why?

MURIEL

Should he need me, if there's something more I can do.

ANDRE

Madame, please. Your generosity is already legend.

MURIEL

Oh?

ANDRE

(confidentially)

Between us, there is talk of a statue.

MURIEL

Of me?

ANDRE

Try to act surprised.

MURIEL

Oh, I am. I only got a tote bag from PBS.

ANDRE

(beat, then pointing off)

Well, there goes your group. Don't lose them. Goodbye.

MURIEL

Goodbye.

(She exits. She immediately returns.)

Could I be a stamp instead?

ANDRE

A stamp?

MURIEL

(indicating head and shoulders)

I think I'd rather be a stamp.

ANDRE

Then a stamp you will be.

MURIEL

Really?

ANDRE

An entire nation will lick your head.

(points off)

Look, they're getting so small in the distance, like tiny little people going away. Go, be one of them.

MURIEL

Goodbye.

ANDRE

We'll miss you.

MURIEL

Will you?

ANDRE

Only if you leave.

(She starts out, doesn't even make it offstage this time.)

MURIEL

I can't tell you how much this means to me.

ANDRE

And yet you're going to, aren't you?

See **Production Note #6: Transition from Scene 7 to Scene 8** on page 158

(She begins to sing:)

#9 – *What Was A Woman To Do (Reprise 2)*

MURIEL

WHEN I WAS JUST A LITTLE GIRL,
SO YOUNG AND INNOCENT,
I'D KNEEL BESIDE MY LITTLE BED
AND SAY A PRAYER I STILL REMEMBER –
THIS IS HOW IT WENT –
“LET ME HAVE LOVE UNENDING;
LET ME LOOK GOOD IN SHORTS.”

NOW I AM NOT A CHILD AND
(HMMM HMMM) YEARS HAVE PASSED,
I'D SAY MY MIRACLE IS DUE!
YET I'M STILL SEARCHING
VAINLY LURCHING AS THE WORLD SPINS ROUND.

WHAT IS A WOMAN, WHAT IS A WOMAN TO –

(Through the above, the set begins to change, the stained glass effect fading, the statue rotating to reveal a nude behind. MURIEL reacts to it and exits as we continue over into...)

ACT ONE

Scene Eight

(The Hotel set now moves on. ANDRE stands behind two easy chairs where two men sit reading newspapers which obscure their faces. JOLENE moves to the hotel desk. She slaps down her credit card.)

JOLENE

Here! Keep the card. Call me a cab, I'll wait outside. You didn't see me. Nobody saw me. I've never been to Europe, compendo? Y'all are peculiar!

(JOLENE tosses her suitcase to a BELLBOY and exits. The newspapers are now lowered to reveal LAWRENCE and FREDDY in the easy chairs. They smile and toast each other with champagne. ANDRE moves to the HOTEL MANAGER beside the front desk.)

ANDRE

And as the pigeons say farewell to Beaumont sur Mer –
a new flock comes home to roost.

(The HOTEL MANAGER hands him a dossier.)

HOTEL MANAGER

Miss Christine Colgate of Cincinnati, Ohio.

ANDRE

Age?

HOTEL MANAGER

Twenty-nine.

ANDRE

Married?

HOTEL MANAGER

Never.

ANDRE

Money?

HOTEL MANAGER

They call her The American Soap Queen.

ANDRE

Please extend Her Highness every possible courtesy of your grand hotel.

HOTEL MANAGER

Of course.

LAWRENCE

I will say we made quite a good team there.

FREDDY

Yeah, we did.

LAWRENCE

Of course I usually prefer working alone. However, special circumstances and all...

FREDDY

(agreeing)

Hey, I don't even like double solitaire.

LAWRENCE

(a moment)

So, I suppose you'll be moving on now.

FREDDY

(a bit surprised)

...Oh...Yeah... I guess so.

(A pause, as each waits for the other to ask for the proverbial second date. FREDDY coughs.)

LAWRENCE

I beg your pardon?

FREDDY

Sorry, what'd you say?

LAWRENCE

...Nothing.

FREDDY

Then neither did I.

LAWRENCE

Of course, if you'd prefer to stay on a bit, perhaps see what more you can learn.

FREDDY

I guess I could do that.

LAWRENCE

Oh good.

FREDDY

Y'know, just in case you get into another jam.

LAWRENCE

I don't get in jams.

FREDDY

Yeah, right.

LAWRENCE

Excuse me?

FREDDY

C'mon, if it weren't for me, you'd be out on the prairie plucking your own dinner.

LAWRENCE

Freddy, please. I will admit you were an effective prop, but –

FREDDY

Prop? Hey, Ruprecht was the star of that show; you were just the emcee.

LAWRENCE

I prefer to see myself as a ventriloquist.

FREDDY

Which makes me what? The dummy?

LAWRENCE

My God, that was easy.

FREDDY

Ha, ha, ha.

LAWRENCE

Oh, Freddy –

FREDDY

You know what? Forget it. I'm outta here.

LAWRENCE

Fine.

FREDDY

(a beat, then:)

I was doing swell on my own. I've been on my own since I was fifteen. You showed me the ropes. Thanks, thanks a yahoo. Don't worry about me. I'll do just fine.

LAWRENCE

Just you and your beets and your imaginary grandmother.

FREDDY

Hey. For your information that old broad was the most respected bookie in Saint Louis.

LAWRENCE

Saint Louis.

FREDDY

And she taught me a hell of a lot more about life than you. Talk like this, walk like that, zip your fly, don't snore at the Opera.

LAWRENCE

It was Wagner.

FREDDY

It was six hours! I mean, geez, I don't even want to have sex and eat bacon for six hours.

LAWRENCE

(a conciliatory feint)

I'm sorry, Freddy, I seem to have gotten under your skin.

FREDDY

(softening a little)

Yeah, well, y'know —

LAWRENCE

(hard and direct)

And that's why you'll never make it in this game.

FREDDY

Listen —

LAWRENCE

(calmly overriding)

No, you listen! This is an arm's length business, my friend. As the man said 'We are the stuff that dreams are made on.' Their dreams, not ours. What they want, not you. If you can have the patience and stay detached, which I highly doubt, you'll get your castle in time. But make sure you build your walls high, because as soon as you let someone else in, the game is over.

FREDDY

Yeah? Well, as the Coasters said, 'Yakety-yak.'

LAWRENCE

(murmurs)

I'm wasting my breath.

FREDDY

You know what? I think you're scared.

LAWRENCE

Of what?

FREDDY

Me. Face it, Pops, I'm younger than you, I'm charmer than you –

LAWRENCE

'Charmer?'

FREDDY

And I'm better looking than you.

LAWRENCE

(eyes narrowing)

All right, now you've gone too far.

FREDDY

If I was working this place, you'd be finished.

LAWRENCE

My boy, you wouldn't last two minutes.

#9a – *The Bet*

FREDDY

Wanna bet?

LAWRENCE

Are you challenging me?

FREDDY

Why not?

(A beautiful woman crosses the lobby.)

WOMAN

Hello.

LAWRENCE

Good evening.

FREDDY

Hey there.

LAWRENCE

(thinks a moment, enjoying the smell of the game)

Very well, Freddy, suppose we do this. We select a woman, set a price, and the first man who extracts the proper amount wins.

FREDDY

How much?

LAWRENCE

I'll make it easy for you. Say, fifty thousand dollars.

FREDDY

(almost chokes)

Fifty thousand dolla –

(covering)

Yeah, sure. I could use a little pocket money.

LAWRENCE

If you lose, you not only leave town graciously, you agree to work only in the following territories: China, Iceland, El Salvador and just to show there are no hard feelings, I'll throw in... White Plains.

(Note: Instead of White Plains, each production should substitute an appropriate nearby town or city.)

FREDDY

And if I win?

LAWRENCE

Then I abdicate.

FREDDY

Great!

(beat)

Um – ?

LAWRENCE

Step down.

FREDDY

Great!

(then)

So who's the dame?

(The staff moves toward the entrance in preparation for the arrival of an important guest.)

#10 – *Here I Am*

BELLBOY

She's here.

ENSEMBLE

THE SOAP QUEEN!

HOTEL MANAGER

She's here.

ENSEMBLE

THE SOAP QUEEN!

THE AMERICAN SOAP QUEEN!

(They all line up at the foot of the steps leading up to the hotel entrance, as if Dolly were returning to the Harmonia Gardens. A pause. No one enters. Then CHRISTINE COLGATE emerges from the waiting crowd.)

CHRISTINE

Oh, that's me.

(They all turn to face her.)

WOULDYA LOOK AT THAT COFFERED CEILING.

LOOK AT THAT CHANDELIER

EXCUSE ME BUT HOW I'M FEELING,

IS A HUNDRED PROOF

I COULD RAISE THE ROOF

I'M SO HAPPY TO BE HERE.

(LAWRENCE and FREDDY look at CHRISTINE, look at each other, nod and shake.)

LAWRENCE

Well?

FREDDY

You're on.

(They exit. Through the following number, we watch as CHRISTINE gets ready for her first night on the Riviera. All the while, accidentally and unknowingly, inflicting various injuries on the staff in her clumsy exuberance.)

CHRISTINE

I'VE BEEN KIND OF MISSING MOM AND DADDY

SORT OF IN A SPIN SINCE CINCINNATI.

THE MORNING FLIGHT, A MAJOR BORE

BUT THEN THEY OPEN THE CABIN DOOR

AND ZOOT ALORS!

(CHRISTINE)

HERE I AM!

LORD KNOWS I HAD THE WILL AND THE RESOURCES
 BUT MOM AND DAD KEPT SAYING "HOLD YOUR HORSES"
 I GUESS THOSE PONIES COULDN'T WAIT
 PARDON ME FOLKS BUT THEY'VE LEFT THE GATE
 I MAY BE LATE, BUT
 HERE I AM!

CHRISTINE**ENSEMBLE**

AH,

THE WAY TO BE, TO ME, IS FRENCH
 THE WAY THEY SAY LA VIE IS FRENCH
 SO HERE I AM, BEAUMONT SUR MER,
 A BIG TWO WEEKS ON THE RIVIERA

OO OOO
 OO OO
 OO

IF I'M ONLY DREAMING PLEASE DON'T WAKE ME
 LET THE SUMMER SUN AND BREEZES TAKE ME
 EXCUSE ME IF I SEEM JEJUNE
 I PROMISE I'LL FIND MY MARBLES SOON

OOH AH
 OO OO

BUT – EVERYWHERE I LOOK
 IT'S LIKE A SCENE FROM A BOOK
 OPEN THE BOOK AND
 HERE I AM!

OOH LOOK
 OOH BOOK

(Dance break. During this, CHRISTINE is offered a plate of food by a MAID.)

MAID

Escargot?

CHRISTINE

Goodness no.

ENSEMBLE WOMEN**ENSEMBLE MEN**

BA BA BA BA BA BA BA

DOOT DOO DOO DOO DOO DOO DOO
 EE OW

BA BA BA BA BA BA BOW!

DOOT DOO DOO DOO DOO DOO DOO

(The dance continues. The BELLBOYS, carrying her suitcases, each punctuates his step by planting his foot on a suitcase. The final BELLBOY is carrying a small case. As he plants his foot, we suddenly hear a small dog yelp. Everything stops. He picks up the suitcase, looks inside, then, shamefaced, carries it off. CHRISTINE continues:)

CHRISTINE

ENSEMBLE

I MEAN

THE AIR IS FRENCH

OO—

THAT CHAIR IS FRENCH

THIS NICE SINCERE SANCERRE IS FRENCH

OO—

THE SKIES ARE FRENCH

OO

THE PIES ARE FRENCH

OO

THOSE GUYS ARE FRENCH

THESE FRIES ARE FRENCH!

PARDON ME IF I

DOOT DOO DOO DOO DOO

FLY OFF THE HANDLE

DOO WEE OOH

‘CAUSE NOWHERE ELSE ON EARTH

DOT DA DA DA DA

CAN HOLD A CANDLE

OO EE OO WA

SO VENI VIDI VICI, FOLKS *

LET’S FACE IT,

JE SUIS ICI, FOLKS!

EXCUSEZ MOI

OOH

IF I SPOUT

AH

I’M LETTING MY

OOH

JE’N’SAIS QUOI OUT

AH

I’M SORRY TO SHOUT, BUT

HERE

POW

I

WOW!

AM!

DOOT DOO DOO DOO DOO DOO

BAH DAH

DOOT DOO DOO DOO DOO DOO

BAH DAH

DOOT DOO DOO DOO DOO DOO

HERE I AM

(Through the last part of the song, the hotel moves off and the casino appears with its fashionably dressed crowd. CHRISTINE drinks in the glamour and excitement, as we move into...)

* **Composer’s note:** I know it’s not strictly correct, but please pronounce “Vici” as “VeeCee” so that it goes nicely with “Ici”. Chalk it up to her exuberant innocence.

ACT ONE**Scene Nine**

(The hotel casino. Continuous. CHRISTINE moves to the roulette table, passing LAWRENCE and ANDRE as she goes.)

LAWRENCE

Any sign of Freddy since we laid the bet?

ANDRE

None. Perhaps the Jackal has realized the folly of his geste.

LAWRENCE

(eyes on Christine)

Keep your eyes open; he'll turn up. I believe it's time the Soap Queen met the Prince.

(He hands ANDRE the dossier, puts on the royal ring and moves to the empty place beside CHRISTINE. She glances at him shyly. He smiles politely. She places her bet. He puts his chips beside hers. They look at each other, and LAWRENCE leans in to introduce himself, when suddenly there is a commotion behind them. The elegant crowd standing around the table begin to react one by one as if they were being goosed or bumped. The seas part, and a young decorated U.S. Army Officer in a wheelchair approaches the table. LAWRENCE gives him a courteous nod, starts to turn back to CHRISTINE, then stops, as he realizes the humble soldier is FREDDY.)

FREDDY

Excuse me, pardon me, I'm sorry.

(He wheels his chair effectively between LAWRENCE and CHRISTINE. A female gambler is crossing. FREDDY seizes the opportunity. With the pretext of getting out of her way, he forces LAWRENCE away from CHRISTINE through the maneuvers of his wheelchair. To a passing Casino patron:)

Excuse me, ma'am. Let me get out of your way.

(He wheels himself back and over LAWRENCE'S foot, then wheels himself back beside CHRISTINE and tries to place his bet with a sad little chip, then:)

Excuse me, Miss, would you mind placing a bet for me? It's sorta hard for me to reach.

CHRISTINE

Of course; what number?

FREDDY

Gee, the way my luck's been running lately... Why don't you pick?

CHRISTINE

(smiles warmly)

Oh, okay. Well, my birthday's in July, I'm the second oldest, I was a Kappa at Ohio

(CHRISTINE)

State... How about four?

(She places the bet. The CROUPIER spins the wheel.)

CROUPIER

Mesdames et messieurs, les jeux sont fait. Numero dix-sept. Rouge.

ALL

Awww...

CHRISTINE

(to FREDDY)

I'm sorry.

FREDDY

(bravely)

That's okay. Excuse me.

(He stifles back a sob and starts to wheel himself away, bumping his way through the crowd as he goes. LAWRENCE leans in to CHRISTINE again, is about to resume his introduction, when:)

CHRISTINE

Excuse me.

(She rises from the table and follows FREDDY out. LAWRENCE and ANDRE look at each other. The lights dim on the casino and come up on the garden just outside, where CHRISTINE is rushing to catch up with the whimpering soldier as he rolls away.)

#10a – Casino Terrace

Pardon me, are you all right?

FREDDY

Thank you, but I'd really rather be alone right now.

CHRISTINE

Oh, I'm sorry.

(She reluctantly starts to turn back inside, when FREDDY lets out a pitiful wail, grabs her hand and jerks her back.)

FREDDY

It's just that chip was my last hope. I thought maybe if I could spin it into enough to pay for the treatment... I'm so naive. I'm sorry; I can't believe I'm telling my troubles to a total stranger like this.

CHRISTINE

I'm Christine Colgate.

FREDDY

Sergeant Fred Benson.

CHRISTINE

(smiles)

See? Now we're not strangers anymore.

FREDDY

(smiles)

I guess you're right.

(then)

I don't mind for myself so much; it's just that Grandma was sorta counting on me to come back and run the farm.

CHRISTINE

Shouldn't the Army pay for your treatment?

FREDDY

It's a little more complicated than that. You see, my problem isn't really physical. It's emotional.

CHRISTINE

You mean - ?

FREDDY

Yes, I'm afraid what I have is... Dance Fever.

CHRISTINE

What happened?

FREDDY

You see, I was engaged to the most wonderful girl back in the States. We loved to dance. We wanted to be professionals. Then one day some talent scouts came to town with a contest for 'Dance USA.'

CHRISTINE

I love that show.

FREDDY

Me too, oh my God. We decided if we won, we'd pay off the farm, put Grandma in a home, sell the horses for glue and live happily ever after. Then suddenly it was the big night... We won! Somehow in all the excitement, we got separated. I looked everywhere. Then I went back to the studio, and there they were. Dancing.

CHRISTINE

Dancing?

FREDDY

Naked.

CHRISTINE

Oh my God. Who was she with?

FREDDY

The 'Dance USA' Orchestra.

CHRISTINE

All of them?

FREDDY

Just the brass section. That night I tried to sleep, but I just kept dreaming of them dancing, making love, dancing, making love...The next morning I woke up, and I was numb from the waist down. I've been this way ever since.

CHRISTINE

There must be someone who can help you.

FREDDY

Well, there is one psychiatrist...Dr. Emil Shüffhausen of the Shüffhausen Clinic in Vienna.

CHRISTINE

Well, why don't you go to him?

FREDDY

A man like Dr. Shüffhausen is in demand all over the world. His fees are astronomical. It's just not something I can handle.

CHRISTINE

How astronomical?

FREDDY

Fifty thousand dollars.

CHRISTINE

That is a lot of money.

(FREDDY sighs and looks away. His face goes white. A young couple is dancing on the casino patio.)

What is it?

#10b – *They're Dancing*

FREDDY

Oh, God. They're dancing. Dancing!

CHRISTINE

(to the COUPLE)

Can't you see you're killing him?

(CHRISTINE makes a decision, grabs the back of Freddy's wheelchair and starts to push him off.)

We're going straight to my room and write a letter to Dr. Shüffhausen about your case.

FREDDY

I've tried; it's no use. The money –

CHRISTINE

Don't worry about that. When the time comes, you'll have the money.

FREDDY

Cool.

(And she wheels him off. LAWRENCE and ANDRE look out from between the garden's potted palms. They have clearly heard the whole thing.)

LAWRENCE

Well, it seems the teacher has underestimated the pupil.

(ANDRE removes a small black address book from his inside pocket and begins to leaf through it.)

ANDRE

There is a man I know – Pierre the Knife. A master with the stiletto and an absolute magician at hiding the body.

LAWRENCE

Andre!

ANDRE

I give you my word of honor as a policeman, the case will be investigated in a very slipshod manner.

LAWRENCE

(no)

I just need a moment to think...

(The lights come up on Christine's Hotel Suite set over the casino. CHRISTINE watches as FREDDY gorges himself from an elaborate room service cart and reads a letter.)

CHRISTINE

Are you feeling any better?

FREDDY

(through a mouthful of knockwurst)

A little.

CHRISTINE

(addressing envelope)

'To Dr. Emil Shüffhausen.' Do you think I should use an umlaut?

FREDDY

No, you smell great.

CHRISTINE

...Thank you.

FREDDY

(humbly)

I just wish you hadn't written all these things to Dr.Shüffhausen about me. You make me sound like a hero.

CHRISTINE

He'll listen, you'll see.

FREDDY

I'm almost afraid to hope.

CHRISTINE

Don't be. It will happen this time. It has to.

FREDDY

(full of emotion, as he sips his soup)

I want to believe that – ooh, hot soup – I'm just not sure I can.

#11 – *Nothing Is Too Wonderful To Be True (Part 1)*

CHRISTINE

How can you not?

LOOK AT THE WAY THE MOON BEHAVES
LOOK AT THE WAY SHE PAINTS A SILVER RIBBON ON THE WAVES.
ONE THING I'VE LEARNED AND I'LL SHARE WITH YOU –
NOTHING IS TOO WONDERFUL TO BE TRUE.

EACH MOMENT OPENS LIKE A FLOWER
THE AGE OF MIRACLES COMES EVERY HOUR ON THE HOUR.
TURN ANY CORNER THERE'S SOMETHING NEW
AND NOTHING IS TOO WONDERFUL TO BE TRUE.

IF I'M PERCEIVED TO BE NAÏVE TO BE THE WAY I AM
LET PEOPLE SAY I AM A SILLY GOOF.

(CHRISTINE)

IS LIFE A PLATEFUL? AM I GRATEFUL? EVERY DAY I AM. IT'S AN
AMAZING WORLD IN WHICH WE LIVE
AND I'VE GOT LIVIN' PROOF.

LOOK AT THE WAY THE MOON BEHAVES
LOOK AT THE WAY SHE PAINTS A SILVER RIBBON ON THE WAVES
LEADING DIRECTLY TO ME AND YOU.

NOTHING IS TOO WONDERFUL TO BE TRUE.
NOTHING IS TOO WONDERFUL TO BE TRUE.

Oh, can't you see it? Can't you see it?

FREDDY

You know, I think I can.

CHRISTINE

Tell me.

FREDDY

Uh...

MAGIC CAN HAPPEN ANYWHERE
I KNEW THIS GUY AT CAMP WHO ATE HIS T-SHIRT ON A DARE.
MY HOTEL GIVES AWAY FREE SHAMPOO.
NOTHING IS TOO WONDERFUL TO BE TRUE.

CHRISTINE

Go on.

FREDDY

Geez...

SOMETIMES GOD GRANTS YOUR HEART'S DESIRES –
ONCE I WAS CALLER NUMBER EIGHT;
I WON A SET OF TIRES.
THEY HELD UP THAT MIDGET WITH KRAZY GLUE.
NOTHING IS TOO WONDERFUL TO BE TRUE.

FREDDY & CHRISTINE

NOTHING IS TOO WONDERFUL TO BE TRUE.

(The lights cross fade to LAWRENCE and ANDRE in the garden below, where ANDRE continues to leaf through his book. Music continues underneath.)

ANDRE

Martine the Poisoner. A quick souffle, a peaceful sleep. Delicious, yet effective.

LAWRENCE

Relax, my friend, we both know my intimate relationship with Lady Luck. All I need is –

(He snaps his fingers. Nothing happens. Perplexed.)

One moment.

(Above them FREDDY and CHRISTINE look out from the doors of the balcony into the night.)

CHRISTINE

AND WHEN IT SEEMS
YOUR HOPES AND DREAMS
ARE ON THE RUN AGAIN,
BAD LUCK HAS WON AGAIN
AND IT WON'T STOP –

LAWRENCE

All right, just a simple –

(He snaps again. Nothing.)

CHRISTINE

THE CLOUDS WILL PART
AND YOU WILL START
TO SEE THE SUN AGAIN.
AND LIFE'S A BALL, YOU'RE STANDING TALL,
YOU'VE FOUND YOUR WAY BACK TO THE TOP!

LAWRENCE

Just –

(One more try. Nothing.)

CHRISTINE

BREATHE IN AND TASTE THE OCEAN BREEZE.
LOOK AT THE WAY THE LEAVES ARE DANCING IN THE BANYAN TREES.
LISTEN TO WHAT THEY ARE SINGING TO YOU –
NOTHING IS TOO WONDERFUL –

FREDDY

NOTHING IS TOO WONDERFUL –

CHRISTINE & FREDDY

NOTHING IS TOO WONDERFUL TO BE TRUE.

(LAWRENCE stands a moment contemplating his defeat, as the lights slowly dim on the garden, and FREDDY and CHRISTINE turn back into the suite.)

CHRISTINE

You have so much to live for. You can't give up now.

FREDDY

I'll try.

CHRISTINE

You must –

(She reaches out to him and accidentally knocks a bowl of soup off the tray and into his lap.)

Oh, I'm sorry, the soup—

FREDDY

That's okay; I didn't even feel it.

CHRISTINE

You will soon. Look at that, you're all wet.

(She grabs a napkin and begins to wipe at his lap. A moment, as FREDDY sits there, then realizes his lap is starting to react.)

FREDDY

Yeah-okay-I-think-we're-good-now.

(CHRISTINE stops. Their eyes meet for a moment. CHRISTINE breaks the look.)

CHRISTINE

I'm going right downstairs and mailing this letter to Dr. Shüffhausen.

FREDDY

But all that money...

CHRISTINE

I told you, Sergeant Benson. You just leave that to me.

FREDDY

Gosh, Sergeant Benson sounds so formal. Please. Call me Buzz.

CHRISTINE

All right...Buzz.

(She smiles at him, clearly somewhat smitten. She licks the envelope. It sticks to her tongue and needs to be pried off. Or backs up, smiling at him, and conks her head on the door)

FREDDY

Are you all right?

CHRISTINE

Yeah; I do that a lot. See you.

(They smile. She exits. The minute the door closes, FREDDY jumps up from the chair and fans his crotch.)

FREDDY

Yow, that's hot!

(The lights fade on FREDDY, as down in the hotel lobby MURIEL is checking back in.)

#12 – Finale Act 1

ENSEMBLE WOMEN

DOO DOO DOO DOO DOO
DOO DOO DOO DOO DOO
DOO DOO DOO DOO DOO
DOO DOO

DOO
DOO DOO DOO DOO
DOO DOO DOO DOO DOO
DO DO DO DO DOO
BA DA BA DA
BA

ENSEMBLE MEN

DOO DOO DOO DOO
DOO DOO DOO DOO
DOO DOO DOO DOO
DOO
GIVE THEM
WHAT THEY WANT!
DOO DOO DOO DOO
DOO DOO DOO DOO DOO
DO DO DO DO DOO
DOO DOO DOO
DOO DOO

ANDRE

Psst.

ENSEMBLE WOMEN

BA
BA BA
BA BA

ENSEMBLE MEN

DOO DOO DOO
DOO DOO DOO DOO DOO DOO
DOO DOO DOO DOO DOO DOO

ANDRE

Psst.

ENSEMBLE WOMEN

BA DA BA DA
BA
BA

ENSEMBLE MEN

DOO DOO DOO DOO DOO
DOO DOO DOO DOO DOO...

DESK CLERK

Welcome back, Madame. I thought you had left us for the season.

MURIEL

I had, but I can't imagine I won't be useful to someone in the second act.

(She exits. At the front desk, ANDRE whispers something to BELLBOY #2 and slips him some money. BELLBOY #2 picks up a message announcement stick, crosses and exits. CHRISTINE now enters, making her way through the lobby crowd on her way to the front desk. As we hear:)

SOLOS

AH!

SOLOS

OO OO OO OO AH!

CHRISTINE

Excuse me; pardon me, please.

SOLOS

AH!

SOLOS

OO OO OO OO AH!

CHRISTINE

(moving to desk)

I have to send an urgent letter to Vienna!

ENSEMBLE WOMEN

DOO

DA

BA DOO

DA

DA DA

ENSEMBLE MEN

DOO

BA DOO

DA DA

(Through the above, BELLBOY #2 has re-entered with the message stick and calls:)

BELLBOY #2

Paging the doctor.

ENSEMBLE WOMEN

DOO

DA

BA DOO

DA

DA DA

ENSEMBLE MEN

DOO

BA DOO

DA DA

BELLBOY #2

Paging Dr. Shüffhausen.

ENSEMBLE

BELLBOY #2

DOO DA
BA DO DA
BA DOO DOO
DOO DOO DOO
DOO DOO DOO
DOO DOO DOO
DOO
DA

Paging Dr. Emil
Shüffhausen –

– of Vienna.

(CHRISTINE turns in surprise. From behind a highbacked easy chair, an arm reaches out and snaps its fingers. Back in Christine's suite FREDDY is drying his crotch with a portable hair dryer as CHRISTINE makes her way back to him.)

ENSEMBLE WOMEN

NOTHING IS TOO WONDERFUL

CHRISTINE

Buzz!

ENSEMBLE MEN

NOTHING IS TOO WONDERFUL

CHRISTINE

You'll never guess!

ENSEMBLE

OO OO OO OO WONDERFUL!

(FREDDY leaps back into the chair, lands on the hair dryer, extracts it from beneath him and assumes a casual pose, as CHRISTINE enters.)

CHRISTINE

Buzz, who is the one person in the world you would most like to see at this moment?

FREDDY

...Grandma?

CHRISTINE

Better.

(with fanfare)

Presenting Dr. Emil Shüffhausen!

(LAWRENCE enters, smiling and confident and with a Viennese accent.)

LAWRENCE

Good evening, Sergeant Benson.

(FREDDY just stares.)

FREDDY

(stammering)

But... but... but...

LAWRENCE

One moment please.

(He looks to the audience, smiles, snaps his fingers.)

ENSEMBLE

AHH!

(Blackout.)

CURTAIN

END OF ACT ONE

ACT TWO

SCENE ONE

#13 – *Entr'acte/Opening Act II*

(In the darkness a light picks out a hand. The fingers snap and the lights come up on Christine's Hotel Suite, as we were just moments before the end of Act One. FREDDY sits in the wheelchair; CHRISTINE stands at the door.)

ENSEMBLE

OO OO OO OO WONDERFUL!
OO OO OO OO WONDERFUL!
OO OO OO OO WONDERFUL!

CHRISTINE

(with fanfare)

Presenting Dr. Emil Shüffhausen!

(The door slowly opens to reveal LAWRENCE smiling and confident with a Viennese accent.)

LAWRENCE

Good evening, Sergeant Benson.

FREDDY

Whoa, whoa, whoa; hold on. Didn't we do this part already?

LAWRENCE

I know, but I enjoyed it so much the first time...

FREDDY

Aw, geez.

LAWRENCE

As I told Miss Colgate, I am here on vacation from my clinic.

(leans in to FREDDY and gives him a slightly dangerous smile)

Small world, yes?

CHRISTINE

It's like a miracle.

FREDDY

(beat, then cheerfully for her benefit)

Hallelujah.

LAWRENCE

Now let's have a look at those legs, shall we? I understand you are completely numb from the waist down, is that correct?

FREDDY

Yes, sir.

LAWRENCE

No feeling whatsoever?

FREDDY

That's right.

LAWRENCE

Hm.

(pulls up FREDDY'S pants leg)

Hosen.

(removes FREDDY'S shoe)

Shoe.

(removes FREDDY'S sock)

Zocka.

(sniffs it)

Shmutzig.

(takes out feather)

Mein fedder... See if you feel this –

(tickles FREDDY'S foot)

Tickle, tickle, tickle.

(FREDDY tries to keep from laughing.)

FREDDY

...No.

LAWRENCE

I see. So....

#14 – Ruffhousin' Mit Shüffhausen

(wiggles FREDDY'S bare big toe.)

THIS LITTLE PIGGY SAYS –

FREDDY

– NOTHING.

LAWRENCE

AND THIS LITTLE PIGGY, THE SAME?

(FREDDY nods.)

I SUPPOSE THEN IT'S FUTILE
TO WIGGLE OR DOODLE
OR JIGGLE THIS PIGGLE?
WELL, AIN'T THAT A SHAME.

AND THIS ONE?

FREDDY

LIKE WOOD.

LAWRENCE

AND THIS ONE?
ZER GUT.

SO, THAT'S THE ENTIRE CONTINGENT.
WE'LL HAVE TO TRY SOMETHING A LITTLE MORE...

(He moves to a standing vase and picks out a long-stemmed pussy willow, whips it through the air.)

STRINGENT.

CHRISTINE

Stringent?

LAWRENCE

Trust me, Fraulein. I'm a doctor.

WHEN I WAS YOUNG AND I WAS CUTE
AND I WAS IN THE INSTITUTE
THEY BANGED IT IN US LIKE A DRUM
THE CORPUS HIPPOCRATICUM.

SO JUST BEFORE YOU GRADUATE
YOU RAISE YOUR HAND AND STAND UP STRAIGHT,
AND EVERYBODY HAS TO QUOTE
THAT ZIPPY HIPPY-CRATIC OAT'H

YOU SWEAR TO GOD TO HEAL THE SICK
BUT DO NO DAMAGE, THAT'S THE TRICK—
EVEN IF YOU HAVE TO LOP A LEG
OR, GOD FORBID, AN ARM.

(LAWRENCE)

IF IT'S FOR THE BEST, GO CRACK A CHEST
 OR SLICE 'EM OPEN LIKE A WURST
 BUT FIRST –
 DO NO HARM.

(WHACK! He smacks FREDDY on the legs with the pussy willow. FREDDY'S eyes widen, as he tries not to react to the pain.)

YODELAYEEEOO!
 Nothing?

FREDDY

(stifling his pain)

...Nope.

LAWRENCE

Hm.

A MEDICAL PROFESSIONAL
 BEFORE HE STARTS A SESSION'LL
 BE SURE TO PAUSE AND CLEAR HIS HEAD,
 AND THINK ON WHAT OL' HIPPO SAID –

A REAL MENSCH WITH LOTS OF HEART,
 BESTOWED ON US THIS NOBLE ART.
 UND LET ME TELL YOU, THAT AIN'T EASY
 IN THREE-HUNDRED AND EIGHTY B.C.

DEFEND THE WEAK AND MEND THE ILL,
 PRESCRIBE A PILL, THEN SEND A BILL –
 FOR MANY YEARS THE SYSTEM HAS
 BEEN WORKING LIKE A CHARM.
 BUT YOU MUST RECOLLECT WITH GREAT RESPECT
 HIPPOCRATES AND WHAT HE VERSED –
 FIRST –
 DO NO –

(WHACK! He smacks FREDDY again. FREDDY turns his yowl of pain into a yodel.)

FREDDY

Yaaaaaaoooo oo de lay hee hoo!

LAWRENCE

That's lovely, my boy.

CHRISTINE

But, Doctor, this seems so cruel.

LAWRENCE

On the contrary, Fraulein, Sergeant Benson would be the happiest man on earth if he could feel any pain... Right?

FREDDY

You bet!

LAWRENCE

Let's all yodel!

LAWRENCE & FREDDY [+CHRISTINE]

YO-DEL-AY-HEE
[YO-DEL-OD] EL-AY-HEE
[YO-DEL-AY-HEE-HOO]

LAWRENCE [+CHRISTINE]

YO-DEL-AY-HEE
[YO-DEL-OD] EL-AY-HEE
[YO-DEL OD] EL

CHRISTINE

YO-DEL-AY-HEE-HOO

LAWRENCE

I SAID YODEL!

(FREDDY joins in.)

LAWRENCE, FREDDY [+CHRISTINE]

YO-DEL-AY-HEE
[YO-DEL-AY-HEE-HOO]
[YO-DEL-HOO]

LAWRENCE

THE CORPUS HIPPOCRATICUM
LIKE BATS OUT OF THE ATTIC COME
LIKE POPES OUT OF THE VATI-COME

CHRISTINE

LIKE NYLON SHEETS WITH STATIC COME

LAWRENCE

LIKE JOCKEYS FROM THE PADDOCK COME

CHRISTINE

OR FISHSTICKS FROM THE HADDOCK COME

LAWRENCE

OR YOU PSYCHOSOMATIC COME TO ME.

(He suddenly turns and exits into the hall. A moment, as FREDDY and CHRISTINE look at each other puzzled.)

FREDDY

Well, I guess that's that. Anyway –

(And LAWRENCE comes running back in from the hall with the stick brandished – perhaps taking a gleeful little skip as he goes – using the running start to give FREDDY a truly good whack on the legs. A beat. The tiniest little squeak escapes from FREDDY'S throat.)

LAWRENCE

I LOOK AT HIM, THE SORRY FACE
I KNOW I HAVE TO TAKE THE CASE
IT'S WHO I AM, IT'S WHAT I DO,
IF YOU WERE ME, YOU'D HAVE TO TOO.

IF I WERE HIM OR I WERE YOU
I'D LOOK AT ME AND LIKE THE VIEW
FOR HERE I AM UND HERE WE GO
HIPPOCRATES WOULD WISH IT SO.

This man intrigues me; I will take Sergeant Benson on as a patient.

CHRISTINE

That's wonderful! Did you hear that, Buzz?

LAWRENCE

I am renting a villa in this area. We will move him in there, where I can really go to work on him.

CHRISTINE

Doctor, look: he's so happy he's crying. Do you really think you can have him walking again?

LAWRENCE

Walking?

I'LL HAVE HIM RUNNING, JUMPING, SHOUTING, SHRIEKING.
OR MY NAME ISN'T...

(LAWRENCE)

(punctuating each word with a whack on Freddy's legs:)

DR.

(WHACK)

EMIL

(WHACK)

SHÜFFHAUSEN

(and just for good measure:)

THE THIRD!

(WHACK!)

ACT TWO**SCENE Two**

(As we begin the transition, the HOTEL STAFF yodels their way across the lobby;)

#14a – Hotel Yodel**ENSEMBLE WOMEN & TENORS**

YO-DEL-AY-HEE

YO-DEL-OD-EL-AY-HEE

YO-DEL-OD-EL-AY-HEE

YO-DEL-AY-HEE-HOO

YO-DEL-AY-HEE

OD-EL-AY-HEE-HOO

YO-DEL-HOO

ENSEMBLE BASSES & 2 SOPRANOS

YO-DEL-O

YO-DEL-O

YO-DEL-AY-HEE-HO

YO-DEL-AY-HEE-HOO

YO-DEL-AY-HEE-HOO

ENSEMBLE WOMEN

YO-DEL-AY-EE-OO-EE

YO-DEL-AY-EE

YO-DEL-OO

YOD-EL-AY-EE

YOD-EL-AY-EE

YOD-EL-AY-HEE-HOO

(A BELLBOY enters with Freddy's folded wheelchair and a U.S. Army duffel bag, followed by CHRISTINE, followed by LAWRENCE carrying FREDDY in his arms like a baby. They are approached by ANDRE.)

ANDRE

Your car is waiting, Doctor.

LAWRENCE

Danke shone.

(They start across the lobby to the front doors, when suddenly a voice calls out:)

MURIEL (O.S.)

Your Majesty!

(LAWRENCE stops dead in his tracks, as he sees MURIEL approaching from across the way. He looks at her, looks at CHRISTINE, realizes he could be sunk.)

LAWRENCE

Oh, sheisse.

(a moment as he quickly thinks, then to ANDRE:)

Hold this.

(He passes FREDDY off into Andre's arms and turns to MURIEL, still maintaining his Viennese accent for Christine's benefit.)

Lady Muriel, how delightful to see you again.

MURIEL

(whispering)

How was your mission to Balahavula?

LAWRENCE

A great success thanks to you. Except for a few casualties, of course.

(He indicates FREDDY, who gives a little salute.)

MURIEL

(noticing FREDDY'S still bare foot)

Oh, a foot soldier. Your Highness –

LAWRENCE

Ja?

MURIEL

Your accent.

LAWRENCE

I am traveling incognito.

See **Production Note #7: Costume Note for Act Two, Scene Two** on page 160

MURIEL

(whispers)

Oh. Me too.

(She notices CHRISTINE.)

CHRISTINE

Hello.

MURIEL

Is she one of us?

(LAWRENCE just nods reassuringly. MURIEL gives CHRISTINE a knowing wink and secret handshake, then:)

(MURIEL)

Please, you must all join me for a drink.

LAWRENCE

That would be charming. Monsieur Andre, a moment?

ANDRE

Certainly.

(His arms full of FREDDY, ANDRE looks around for a beat, then just passes him off to the DESK CLERK. He and LAWRENCE step a discreet distance away.)

LAWRENCE

Andre, I'm afraid we teeter here.

ANDRE

So it seems.

LAWRENCE

All right, I'll get Miss Colgate away while you distract the other one.

ANDRE

How?

LAWRENCE

How else? She's a woman; you're French.

ANDRE

Only by birth and affectation.

LAWRENCE

You'll be fine.

(As LAWRENCE moves back to MURIEL:)

ANDRE

No, please –

MURIEL

Is the revolution afoot?

LAWRENCE

All right.

MURIEL

Perhaps I should pray for the Freedom Fighters. Should I pray? Let us pray.

LAWRENCE

Excellent idea.

(He puts his hand on top of Muriel's head and gently pushes her down to her knees.)

MURIEL

Of course, oh Protector of the Velt.

(She kneels into a deep bow and prays silently. LAWRENCE quickly exits with CHRISTINE. As they go:)

CHRISTINE

Who was that?

LAWRENCE

One of my former patients. You can't win 'em all.

(CHRISTINE nods in sympathy, and they exit. A moment, as ANDRE hovers nervously and MURIEL finishes her prayer.)

MURIEL

...So keep us in mind.

(looks up)

Where did he go?

ANDRE

Who?

MURIEL

The Prince.

ANDRE

Ah, the Prance. He was called away. There was a problem with the...

(improvising badly)

...court jester.

MURIEL

(starting off)

I must go to him!

ANDRE

But Madame –

MURIEL

I've done community theatre. Perhaps I can be of some help.

ANDRE

(suddenly seductively French)

You can. To me.

(He takes out two cigarettes; as he puts them both in his mouth:)

I must warn you, my dear, I am quite the master at the prancely art of seduction.

(ANDRE)

(He takes out a Zippo, opens it with a flourish, tries to light it. Nothing. He tries again. Nothing. One last time. He instead pulls out a pack of Juicy Fruit and offers it to MURIEL.)

Gum?

MURIEL

No, thank you.

ANDRE

I'm sorry, Madame, I am no Prance, I rule no kingdom; I merely live on its outskirts. Pardon.

(He starts off. MURIEL, pitching in as always stops him:)

MURIEL

Well, don't give up that easily. All you need is to set a mood.

ANDRE

(turns)

You think it would help?

MURIEL

It couldn't hurt.

ANDRE

(thinks a long moment, a couple of false starts, then, to ORCHESTRA CONDUCTOR)

You got anything?

(The ORCHESTRA begins to play.)

#15 – *Like Ziz, Like Zat*

MURIEL

A little moonlight might be nice.

ANDRE

A moon?

MURIEL

Every good seduction needs a moon.

ANDRE

But we're indoors.

MURIEL

Give it a shot.

ANDRE

LIKE ZIS – ZE MOON,
AS ROUND AS A BALLOON,
SUSPENDED LIKE A BAUBLE IN ZE SKY.

(A moon appears.)

LIKE ZAT – A TUNE
ZAT WAFTS ABOVE THE DUNE
AND SWEETLY FLUTTERS LIKE A BUTTERFLY.

(A strolling accordion player enters.)

IF ZE PAST WERE PLUS PARFAIT
WE'D HAVE MET ANOTHER DAY
WHEN WE BOTH WERE YOUNG AND GAY
AND THIN.

(MURIEL checks her hips.)

BUT THE PRESENT'S RATHER TENSE,
SO I THINK IT MAKES SOME SENSE FOR US TO
BOTH GIVE UP,
GIVE IN.

LIKE ZAT – ZE SKY,
A SHOOTING STAR GOES BY –

(It does.)

A MESSAGE YOU AND I
CANNOT DISMISS.

SO I'M WISHING FOR A DOSE
OF BEING NICE AND CLOSE
LIKE ZIS, LIKE ZAT, LIKE ZIS.

How we doing?

MURIEL

Lovely, I just...

ANDRE

Yes?

MURIEL

I hate to quibble.

ANDRE

No, please, quibble me.

MURIEL

Oh, you're doing fine. It's just that, um...

(MURIEL is distracted by the strolling musician's tune. Trying to get the musician's attention:)

Excuse me...Excuse me, that's a little...

(She moves to the musician, takes the accordion.)

I don't mean to be rude... What am I saying? You're French!

(She plays brilliantly and then hands it back to the musician, who exits huffily.)

ANDRE

That's charming.

MURIEL

Well, it's all accordion to how you look at it.

OF ZE FUTURE, WHO CAN TELL,
THOUGH WE HOPE IT TURNS OUT WELL
NO ONE KNOWS JUST WHEN HIS BELL
WILL TOLL.

SO LET'S LIVE IN ZE HERE AND NOW
AND LET IT SHOW US HOW
TO FIND A WAY
TO LOSE CONTROL

LIKE ZAT, A ROSE,
DELIGHTFUL TO ZE NOSE,
BUT NOWHERE NEAR AS PERFECT AS A KISS —

ANDRE

AND ZO I AM NO PRANCE —

MURIEL

No Prince.

ANDRE

MY LOOKS MAY MAKE YOU WANCE —

MURIEL

No, wince.

ANDRE

I OFFER YOU ROMANCE —

MURIEL

Ro-mince.

ANDRE

(gotcha!)

Ehp!

Come on, let's dince.

(They dance briefly. As they do:)

We've never been formally introduced.

MURIEL

I'm Muriel of Omaha.

ANDRE

Pleased to meet you.

MURIEL

It's mutual.

(The dance continues. Then, as they start up the steps, MURIEL pauses, exhausted:)

That's it, I'm done.

ANDRE

That's it?

MURIEL

Oh, yes.

ANDRE

(also exhausted)

Thank God.

(they sit on the steps and look at each other fondly, if still a little shyly.)

LIKE ZAT,

MURIEL

ZE ROSE,

ANDRE

DELIGHTFUL TO ZE NOSE,

ANDRE & MURIEL

BUT NOWHERE NEAR AS PERFECT AS A KISS.

(They kiss, a bit timidly at first, then with more passion. They break, and she leans back against his shoulder.)

MURIEL

I LIKE ZIS.

ANDRE

You like zat?

MURIEL

I LIKE ZAT.

ANDRE

So do I.

MURIEL

I LIKE ZIS.

ANDRE & MURIEL

LIKE ZIS.

#15a – Like Zis Playoff

ACT TWO

Scene Three

See Production Note #8: Alternate Act Two, Scene Three on page 161

(LAWRENCE is showing CHRISTINE into his villa:)

LAWRENCE

Please come in. Welcome to my house, be it ever so humble.

(He moves to the staircase and strikes the same pose as in Act One, Scene Three, as CHRISTINE takes in the room. LAWRENCE snaps his fingers and the spotlight hits him as before.)

CHRISTINE

(looking around)

How gorgeous.

LAWRENCE

(misunderstanding)

Well, I just got a haircut.

CHRISTINE

I meant the villa.

LAWRENCE

Oh. Ja. That too. Why don't I show you around?

(He starts to lead her upstairs.)

CHRISTINE

What about Buzz?

(Suddenly FREDDY comes careening through the door, his chair screeching to a stop at the foot of the stairs.)

LAWRENCE

Ah, here he is.

(He continues to lead CHRISTINE up.)

FREDDY

(pathetically)

I'd like to come upstairs, too.

LAWRENCE

Certainly. Where are my manners? Please. Join us.

CHRISTINE

But he can't.

LAWRENCE

Of course he can; it's all in his mind.

(to FREDDY:)

Come on, alley-oop.

#15b – Staircase

(He leads CHRISTINE off, leaving FREDDY behind in frustration.)

CHRISTINE (O.S.)

Is he coming?

LAWRENCE (O.S.)

Perhaps.

(The lights fade on the living room and come up above on a small elegant salon. As they enter:)

First I must show you the music room.

CHRISTINE

Oh my.

(moving to a small antique music box)

Is that a music box?

LAWRENCE

Isn't it lovely?

CHRISTINE

My grandmother sent me one just like it once from Amish country.

LAWRENCE

...Indeed.

CHRISTINE

Except it was a pretzel.

(He opens the lid of the music box. As a lovely tune begins to play:)

#15c – Music Box**LAWRENCE**

They say in the old days the happy couple would come up here, take each other in their arms and dance away the worries of the day.

(He offers her his arms. A little shyly, she accepts and they begin to dance. After a moment:)

CHRISTINE

I'm sorry, was that your foot?

LAWRENCE

I believe so, yes.

CHRISTINE

I do that a lot.

(He smiles gallantly. They continue to dance more smoothly, a bit romantically even, when FREDDY comes crawling into view in the doorway.)

FREDDY

Ohhhhh...

CHRISTINE

Buzz!

FREDDY

I heard the music...and pulled myself up the stairs...and saw you and him...dancing!

(CHRISTINE starts to move to him. LAWRENCE gently holds her back.)

LAWRENCE

Please. He's a man, not an egg. We mustn't coddle him.

(He continues to dance with her, as FREDDY moans.)

FREDDY

Dancing...

CHRISTINE

I can't stand seeing him like this.

LAWRENCE

Perhaps you're right.

(He moves to the door and shuts it, clunking FREDDY on the head as he does.)

FREDDY (O.S.)

(muffled)

Ow.

(LAWRENCE moves back to CHRISTINE and continues to dance with her.)

CHRISTINE

But doctor?

LAWRENCE

Believe me, Fraulein, it's for his own good. I know it's difficult, but we must be strong.

#16 – *The More We Dance (Part 1)*

The more we dance, the more fun we have, the more he will want to literally jump out of that chair and join us.

THE SQUISHY LITTLE WISHY-WASHY CRAZY LITTLE STRUDEL
IN THE NOODLE MAKES HIM LAZY IN THE LEGS.

SO HOW CAN WE AFFECT HIS SOUL,
DIRECT HIS SOUL
TO MAKE HIM WHOLE'S THE QUESTION THAT HIS SITUATION BEGS

WAY DOWN DEEP DERE AT THE ROOT HE
REALLY WANTS TO SHAKE HIS BOOTY
SO I THINK HERE'S WHAT OUR DUTY WITH HIM IS

FIND A WAY WE MAY CONVINCHE HIS MIND
TO SEND A SIGNAL DOWN THE SPINE
TO HIS BEHIND, WHERE ALL THE RHYTHM IS.

THE MORE WE DANCE, THE MORE HE SEES,
THE MORE WE TEASE, THE MORE HE BURNS,
THE MORE HE YEARNNS TO MOVE HIS KNEES
LIKE CYD CHARISSE, THE MORE HE LEARNS

THAT LIFE IS BURSTING WITH JOY SO LIVE IT
HERE IT IS BOY SO GIVE IT A CHANCE –

THE MORE WE DANCE, THE MORE WE DINE
THE MORE HE'LL WHINE, THE MORE HE'LL POUT
UNTIL HE FIN'LLY BOTTOMS OUT
AND THEN HE'LL RISE AND HE'LL SHINE AND HE'LL PRANCE –
SO LETS DANCE!

See **Production Note #9: "The More We Dance"** on page 164

#16a – *The More We Dance (Part 2)*

(They dance. The confines of the villa disappear, as they dance their way across the Riviera. Other couples join them, possibly including ANDRE and MURIEL at some point.)

THE MORE WE LAUGH, THE MORE WE GRIN
THE MORE HE'LL HAVE TO JOIN RIGHT IN.
THE MORE WE GLOW AND SHOW OUR JOY
THE MORE I'M SURE WE'LL CURE THE BOY.

IT ISN'T EASY TO PUT HIM THROUGH IT
REMEMBER, WE DO IT ON HIS BEHALF

SO LET'S GUFFAW IN HIS GU-FACE
WHILE WE EM-BIBE AND WE EM-BRACE
NO MORE 'I DON'TS,' NO MORE 'I WON'TS,'
NO MORE MORE 'I CAN'TS'
SO LET'S DANCE!

#16b – *The More We Dance (Part 3)*

(The scene moves to the dance floor of a Riviera night spot. LAWRENCE and CHRISTINE are dancing among the crowd, as FREDDY watches miserably, his chair near the bar.)

CHRISTINE

He looks so miserable.

LAWRENCE

(eyes on her)

Who?

(realizes)

Oh. Yes. That means the treatment is working. Come.

(He dances her over to FREDDY.)

Isn't she fabulous? Wouldn't you like to dance with her?

FREDDY

Listen, you big Vienna sausage –

LAWRENCE

All right, if you just want to sit there and miss all the fun.

(FREDDY just glares, as LAWRENCE dances her away.)

SAILOR #1

'Dance with her,' he says; I'd like to smack him one.

(FREDDY smiles. A plan. He turns to the SAILORS and sighs sadly.)

FREDDY

Oh, I wouldn't mind so much...but she used to be my girl.

LAWRENCE

(to CHRISTINE)

I have another idea. Love put him in that chair; perhaps love can get him out.

CHRISTINE

What do you mean?

LAWRENCE

THE MORE WE SQUEEZE

THE MORE WE KISS

CHRISTINE

YOU MEAN LIKE THIS?

(She kisses him fervently. They break and for just a moment, LAWRENCE drops his decorum and Viennese accent.)

LAWRENCE

Holy Mother McCree!

CHRISTINE

Was that all right?

LAWRENCE

...Ja... Ja. Wunderbar.

(He is more effected than he expected. They continue to dance. FREDDY looks at the SAILORS and chokes back a sob.)

SAILOR #1

Listen, Mate. There's a cargo ship leaving for Honduras tonight. How'd you like your friend to be on it?

FREDDY

Gee, that would be playing kinda dirty, wouldn't it?

...Cool.

LAWRENCE

WE MUST BE CRUEL TO FUEL HIS DESIRE

LET'S PUT ANOTHER LOG ON THE FIRE.

ENSEMBLE

WAH KA KA KA KA KA KA!

LAWRENCE

Come on, let's jump! Let's dip; maybe that chump will get a grip. Perhaps the Macarana will make him saner. As we say in Vienna...

ENSEMBLE

(concurrent with above)

BA BA BA BA BA BA YA DA DA DA DA DA DA DA

SCOODLE-EE-YA DA DEE DA DOO DA

BA BA BA BA BA BA YA DA DA DA DA DA DA...

ALL

OLE! WOO!

AH, AH, AH, AH – THE MORE WE DANCE!

(The dance concludes as we black out.)

ACT TWO**Scene Four**

(The Hotel's Casino Garden. Later that night. CHRISTINE enters the garden with LAWRENCE, who is wheeling FREDDY in his chair.)

LAWRENCE

Well, here we are. I'm just going to walk Miss Colgate to the door.

FREDDY

Can I have a little kiss goodnight?

LAWRENCE

Very well.

(He kisses FREDDY on top of the head and gives the chair a little push, sending FREDDY sailing offstage.)

CHRISTINE

Goodnight, Buzz.

FREDDY

(his voice fading into the distance)

Goodnight.

CHRISTINE

Do you really think the therapy is working?

LAWRENCE

It's a stubborn little psychosis he has, but I have high hopes.

CHRISTINE

That's wonderful. I'm sorry about the delay in paying your fee. I should have it by tomorrow; it just took longer than I thought to raise the money.

LAWRENCE

You had to raise the money?

CHRISTINE

Well, the cash prize wasn't quite enough, so I had my father sell off the car, the furniture, and all the jewelry they gave me.

LAWRENCE

What cash prize?

CHRISTINE

From the contest. You know, I was selected as the American Soap Queen. That's how I'm on this all-expense-paid trip to Europe.

(LAWRENCE stares at CHRISTINE.)

LAWRENCE

You mean your father doesn't own the Soap Company?

CHRISTINE

(laughing)

No, I just use their laundry detergent. I never expected to win but they said they really liked the way I rhymed 'cleansing cream' with 'fencing team.'

LAWRENCE

Yes, it's quite catchy.

(He looks at her a moment.)

CHRISTINE

What?

#16d – The Soap Queen

LAWRENCE

You hardly know Sergeant Benson and you'd sell everything you own to help him.

CHRISTINE

Well, not everything. They gave me a year's supply of fabric softener, too. I'm keeping that.

(LAWRENCE looks at her in wonder.)

Well... goodnight.

LAWRENCE

Goodnight.

(LAWRENCE watches her enter the hotel. A moment, then he turns and calls:)

Freddy. Freddy!

(FREDDY comes wheeling back on.)

FREDDY

Yeah, yeah, I heard.

LAWRENCE

The bet's off.

FREDDY

Why?

LAWRENCE

She doesn't have the money.

FREDDY

She's got the money.

LAWRENCE

Only by selling off everything she owns.

FREDDY

C'mon, she's keeping the fabric softener.

LAWRENCE

Freddy –

FREDDY

All right, all right, fine. Forget about her money, but the bet's still on. We'll think up a whole new bet.

LAWRENCE

Oh come on, what bet?

FREDDY

I don't know. A completely new bet.

LAWRENCE

Freddy, she doesn't have anything.

(A moment as they think, then:)

FREDDY

Then she's the bet.

LAWRENCE

What do you mean?

FREDDY

What do you think I mean?

LAWRENCE

No.

FREDDY

Look, if we just –

LAWRENCE

I said no.

FREDDY

(looks at him)

...Oh my God.

LAWRENCE

What?

FREDDY

You're falling for her aren't you?

LAWRENCE

Don't be ridiculous.

FREDDY

(calls)

Timber!

LAWRENCE

Nobody's falling for anybody. It's simply a question of professional ethics.

FREDDY

Y'know you've been running this game so long I think you've finally conned yourself.

LAWRENCE

I'll tell you one thing for certain. A woman like her would never give herself to a man like you.

FREDDY

You actually believe that?

LAWRENCE

I know that.

FREDDY

Wanna bet?

LAWRENCE

All right Freddy, it's a bet.

(reaches out to shake Freddy's hand. as FREDDY goes to meet it, LAWRENCE pulls his hand up and away:)

But – I'm not competing; I'm merely betting that you fail.

FREDDY

Loser leaves town?

LAWRENCE

Loser leaves town.

FREDDY

You're on.

(He snaps his fingers.)

LAWRENCE

What's that?

FREDDY

(points out over audience)

There.

LAWRENCE

Where?

(As LAWRENCE looks off, the SAILORS emerge from the potted palms.)

SAILOR #1

Here.

(They throw a fishing net over LAWRENCE and drag him off.)

FREDDY

Thar she blows.

ACT TWO

Scene Five

(Christine's Hotel Suite. A knock. CHRISTINE, in a silk robe, answers it to find FREDDY in his wheelchair.)

CHRISTINE

Buzz.

FREDDY

May I roll in?

CHRISTINE

Of course... I thought Dr. Shüffhausen took you home.

FREDDY

He did, but I started thinking and couldn't sleep.

CHRISTINE

What were you thinking about?

FREDDY

You see, Christine, I realized tonight I've lost faith.

CHRISTINE

You can't.

FREDDY

I know that now. The problem isn't in my legs at all. Or in my mind. It's in my heart. It's like Dr. Shüffhausen said – how I could walk again if the desire was strong enough. If I just had someone to walk to.

CHRISTINE

What do you mean?

#17 – *Love Is My Legs*

FREDDY

I'm in love with you, Christine, and I think I could walk again, if I believed you loved me too.

CHRISTINE

Oh, Buzz.

FREDDY

I'm sorry; I shouldn't have said that. I'll just go.

(He turns toward the door.)

CHRISTINE

Don't.

FREDDY

Please don't toy with me, Christine.

CHRISTINE

I'm not.

(FREDDY turns back and looks at her questioningly. She smiles.)

FREDDY

I WAS ALONE AND COLD AND DAMP,
I TRIED TO FLY, BUT BOTH MY WINGS WOULD CRAMP
'TIL YOU CAME ALONG AND LIT THE LAMP
TO GUIDE ME TO MY EXIT RAMP.

LOVE IS MY LEGS AND YOU ARE MY LOVE
SO YOU ARE MY LEGS, MY LOVE.
FINALLY I UNDERSTAND
HOW HOPE IS THE HAND
THAT SQUEEZES A HEART
AND HELPS IT TO START ONCE AGAIN.

CHRISTINE

Now stand up and walk to me.

(She backs a little way across the room and holds out her arms encouragingly.)

FREDDY

I can't.

CHRISTINE

You can.

FAITH ARE THE TOES ATTACHED TO YOUR FEET
SO I'LL BE YOUR FEET COMPLETELY
ALWAYS THERE TO STRIVE IN YOUR SOCKS
ALIVE IN YOUR SOCKS
NO LONGER DEJECTED
TWO FEET RESURRECTED
CONNECTED TO LEGS WHICH IS LOVE

(She opens the doors to the balcony and reveals the ENSEMBLE who hold candles and sing like a heavenly choir. Note: Neither FREDDY nor CHRISTINE reacts to their presence.)

FREDDY

ENSEMBLE

LOVE IS MY LEGS

AH

CHRISTINE

Stand up. Come to me.

CHRISTINE

ENSEMBLE

LOVE IS YOUR LEGS

AH

(FREDDY slowly pushes himself up from the wheelchair and stands.)

FREDDY

I'm standing!

(an exaltation)

I'm standing!

FREDDY & [CHRISTINE]

ENSEMBLE

LOVE IS MY [YOUR]

LEGS

AH

AH

CHRISTINE

(arms outstretched)

NOW

COME TO ME, SOLDIER

OOH

FREDDY

I'm still afraid

OOH

CHRISTINE

I

KNOW

OOH

YOU CAN DO IT, PLEASE

TRY.

OOH

(FREDDY takes a few faltering steps and staggers toward her.)

FREDDY

I did it. I'm walking.

CHRISTINE

Do you want to rest?

FREDDY

No. My legs are full of love. I want to keep going. Stand over there.

(He points her in the direction of the bed. She backs up a few feet.)

CHRISTINE

Here?

FREDDY

Further.

CHRISTINE

How far do you want to go?

FREDDY

All the way!

FREDDY

CHRISTINE

LOVE IS
MY LEGS

THE LEG-
BONE'S

AND YOU ARE MY LOVE

CONNECTED TO ANKLE
BONES

SO YOU ARE MY
FEETBONES OF LOVE

CONNECTED TO
FEETBONES OF LOVE

FREDDY & [CHRISTINE])

ENSEMBLE

HELP ME SCRAPE THE
RUST

OOH

FROM MY HEART

BLOW THE

DUST

OOH

FROM MY HEART

THEN

HELP

OOH

ME [YOU] ADJUST TO THE

TRUST

AH

THAT YOU [I] THRUST

IN MY [YOUR]

HEART

AH

WITH YOUR LEGS FULL OF

LOVE

CHRISTINE & ENSEMBLE

LOVE IS YOUR LEGS

FREDDY

IT WAS ALL IN MY HEAD

CHRISTINE & ENSEMBLE

LOVE IS YOUR LEGS

FREDDY

NOW YOU GET ON THAT BED!

CHRISTINE & ENSEMBLE

(as she does)

LOVE IS YOUR LEGS

FREDDY

I'M COMING!

CHRISTINE

LOVE IS YOUR LEGS

FREDDY

HERE I COME.

HOPE IS YOUR HAND.

CHRISTINE

FAITH IS YOUR FEET

FREDDY

LOVE IS MY LEGS

CHRISTINE

LOVE IS YOUR LEGS

(They are now both on the bed. On their knees, they face each other. In the brief pause of the music, they scamper together on their knees, then:)

FREDDY & [CHRISTINE]

LOVE IS MY [YOUR] LEGS!

FREDDY

I did it.

CHRISTINE

Yes.

FREDDY

And all because of your love.

(He is about to kiss her when we hear:)

LAWRENCE

Our love, Buzz. We all love you.

(FREDDY looks around as LAWRENCE enters from among the choir.)

CHRISTINE

Oh, Doctor, you were right. No wonder they call you a genius. You said he'd come here tonight, and he did. You said he'd walk, and he did. Everything turned out just the way you said it would.

(to FREDDY, who is appropriately stunned)

Oh, Buzz. I'm beginning to believe this man really can perform miracles.

FREDDY

Me, too.

(LAWRENCE steps into Christine's suite and puts his arm around FREDDY.)

LAWRENCE

Come, my boy. You've had an exhausting evening. I will take you home to rest.

(As he leads the very puzzled FREDDY out:)

CHRISTINE

Thank you, Doctor.

LAWRENCE

Believe me when I say it's moments like this that make my job worthwhile.

#17a – After Legs/Freddy's Abduction

(He leads FREDDY out into the hotel corridor. As soon as they exit the room FREDDY shakes him off.)

FREDDY

No! No! No! No! No! Shit! How the hell did you get off that ship?

LAWRENCE

Simple. I never got on it.

FREDDY

What about those two sailors?

LAWRENCE

Three sailors, Freddy.

FREDDY

What do you mean?

(LAWRENCE reaches into his breast pocket, pulls out his wallet and shows it to FREDDY.)

LAWRENCE

I'm a commander in the Royal British Naval Reserve.

FREDDY

(looking at Lawrence's i.d.)

Is that you in the hat?

LAWRENCE

Yes.

FREDDY

Cool hat.

LAWRENCE

Thank you.

FREDDY

Yeah, well...You think you got me, don't you? Trust me, it's only a matter of time. I'm just getting charmed up.

LAWRENCE

No, you're not. I'm putting –

(They are interrupted by ANDRE coming down the corridor in a hotel bathrobe, cigarette in mouth, police cap set jauntily on his head, and carrying an ice bucket.)

ANDRE

Pardon.

MURIEL

(Muriel enters, holds up champagne bottle)

Oh, Gendarme!

ANDRE

(ANDRE holds up another bottle, this one with handcuffs on it:)

I found champagne!

(She pulls him inside. LAWRENCE and FREDDY look at each other for a beat, just shrug and continue:)

LAWRENCE

I'm putting Miss Colgate on the next train out of here. I want her as far away from you as humanly possible.

FREDDY

Oh, yeah? And how do you plan to do that when I'm gonna be sticking to you like melted cheese from now on?

(LAWRENCE snaps his fingers.)

What's that?

(The two SAILORS emerge from behind the potted palms with a net.)

LAWRENCE

There.

FREDDY

Where?

SAILOR #1

Here.

(They throw the net over FREDDY's head. Or just lift him by the elbows.)

LAWRENCE

Anchors aweigh.

(LAWRENCE sticks a sailor hat in FREDDY'S mouth and the SAILORS carry him off.)

ACT TWO

Scene Six

(The Train Station. A train waits, about to depart, as CHRISTINE and LAWRENCE enter.)

LAWRENCE

Here we are. You just have a few minutes.

CHRISTINE

But I didn't even check out.

LAWRENCE

Trust me, I'll take care of everything for you.

CHRISTINE

Can't I at least call Buzz to say goodbye?

LAWRENCE

Believe me, that's the worst thing you could do. His mind is still in a very precarious state. It could snap like a little ginger cookie.

CHRISTINE

But I think I really may have feelings for him. And if he has feelings for me too...

LAWRENCE

Then it's even more important that you go away for awhile. He must first learn to stand on his own two feet. Please, trust me this one last time.

(He hands CHRISTINE'S bags to a porter.)

CHRISTINE

Wait, what about your fee?

LAWRENCE

Do what I tell you, and you can forget about the fee.

CHRISTINE

Really?

LAWRENCE

You've already been more than generous.

CHRISTINE

I just did what anyone would do. Besides, knowing I helped a man like Buzz live his life again is worth more to me than a car or some furniture or all that jewelry. I really couldn't ask for a better prize than that.

(LAWRENCE stares at her a moment, genuinely moved.)

LAWRENCE

I never knew people like you existed. You are genuine, sincere...

CHRISTINE

(shyly)

Thank you.

(then)

Anyway, what about you? You gave up your vacation; you spend your whole life helping people.

LAWRENCE

Believe me, I'm no saint.

CHRISTINE

(smiles a little)

Is it okay if I believe you are?

LAWRENCE

That would be nice.

CONDUCTOR

Madame, your ticket –

CHRISTINE

Oh. I'm sorry, of course...

#18 – *Love Sneaks In*

(She moves to her luggage, on top of which sits her purse. The PORTER approaches LAWRENCE.)

PORTER

You are not going with the lady?

LAWRENCE

No. She's just a friend.

PORTER

Are you certain? She seems a bit moonstruck.

(He moves off. Through the following, LAWRENCE watches CHRISTINE, as she gives the CONDUCTOR her ticket, perhaps buys a newspaper, is approached by a flower seller and buys a carnation.)

LAWRENCE

LOVE SNEAKS IN WHEN EV'RYTHING SEEMS QUIET
SETS THE BAIT AND LIKE A FOOL, YOU BUY IT

(LAWRENCE)

YOUR FAMOUS SELF-POSSESSION'S VANISHED FROM YOUR REPERTOIRE
THIS IS WHAT CAN HAPPEN WHEN YOU LEAVE THE DOOR AJAR.

AND LOVE SNEAKS IN AND WHISPERS TO YOU SWEETLY
SILLY WORDS THAT CHANGE YOUR LIFE COMPLETELY.

YOU'RE FUMBLING IN THE DARK
THE MASTER'S NOW THE MARK
YOU'RE OUT OF LUCK
IF LOVE SNEAKS IN ON YOU.

(The music continues under as CHRISTINE returns to LAWRENCE.)

CONDUCTOR

Mesdames et messieurs, en voiture.

LAWRENCE

Goodbye, my dear.

(She takes the flower and puts it in his lapel.)

What's this?

CHRISTINE

You're a wonderful man, Dr. Shüffhausen.

LAWRENCE

No.

(They look at each other, almost start to move together to kiss, stop.)

CHRISTINE

I'm sorry.

(She exits onto the train. LAWRENCE watches her go. A moment, then:)

LAWRENCE

THE PLAYER HAS BEEN NICELY PLAYED
THE MOCKER'S NOW THE MOCKED
THAT'S WHAT TENDS TO HAPPEN WHEN YOU LEAVE YOURSELF
UNLOCKED.

THEN LOVE SNEAKS THROUGH THE USUAL DEFENSES
THE SIGHS AND SMIRKS AND STALE OLD PRETENSES

WHAT'S GONE IS WHAT YOU WERE
WHAT'S LEFT IS ALL A BLUR

(LAWRENCE)

YOU'RE STUNG, YOU'RE STUCK
IF LOVE SNUCK IN WITH HER.

(The lights slowly fade.)

#18a – *Love Sneaks In Playoff*

ACT TWO

Scene Seven

(Muriel's balcony. The romantic strings of 'Love Sneaks In' continue over, as bright sunlight fills the stage. The balcony doors open, and MURIEL and ANDRE enter. They react to the sunlight with a harmonized 'Arrggh' of pain, shield their eyes and immediately exit back into the room. A moment, and they re-emerge now both in oversized sunglasses. ANDRE'S dress shirt is completely misbuttoned. MURIEL perhaps wears an oversized t-shirt that reads 'Property of BsMPD.' Bathrobes are also fine.)

MURIEL

You know, I'm starting to think someone put alcohol in that champagne.

ANDRE

I fear you may be right.

MURIEL

I'm sorry, I don't speak French.

(They remove their sunglasses, shyly look at each other.)

ANDRE

...Well, I should...

MURIEL

Me too.

(stands and formally offers her hand)

I'd like to thank you for a lovely time. I'll never forget the generous hospitality of you showing me the sights of your little town or the heat of you riding me cross-eyed like some glorious, bucking French stallion.

ANDRE

Excuse me?

MURIEL

It really is a charming place.

ANDRE

Yes, well, perhaps next time you pass this way I can show you the countryside. There is the most delightful little vineyard where you can once again wrap your legs around my head and squeeze it like a grape until the wine of your lust flows from my eyes.

MURIEL

What?

ANDRE

They make cheese too.

MURIEL

Ah. Well. I doubt I'll be back this way again.

ANDRE

You are quite the woman of the world.

MURIEL

Not really, I've just seen so much of it. You know how it is. You open a map and close your eyes and point and think maybe there. So you pack your bags full of dreams and go, only... Those bags can get awfully heavy after awhile.

ANDRE

Perhaps it's time to leave them behind.

MURIEL

My bags?

ANDRE

Yes.

MURIEL

They're Louis Vuitton.

ANDRE

Oh.

(beat)

Someone to help carry them then.

MURIEL

That might be nice.

ANDRE

Perhaps I could...

MURIEL

Yes?

ANDRE

That is we might always...

MURIEL

Yes...?

ANDRE

I'll call the porter.

MURIEL

Good idea.

(A moment. They look out over the vista.)

It really is lovely here. Even without a miracle.

OF THE FUTURE, WHO CAN TELL,
THOUGH WE HOPE IT TURNS OUT WELL
NO ONE KNOWS JUST WHEN HIS BELL
WILL TOLL.

(As she sings, FREDDY shuffles on below, completely encased from neck to ankle in rope. He spots ANDRE.)

FREDDY

Hey... Hey, Romeo!

ANDRE

Shh.

(He motions him to be quiet, as MURIEL continues singing.)

MURIEL

SO LET'S LIVE IN ZE HERE AND NOW
AND LET IT SHOW US HOW TO FIND A WAY TO LOSE CONTROL

FREDDY

Look what those sailors did to me. I'm like... Dale Evans on her wedding night.

ANDRE

Please, the lady is singing.

FREDDY

Where's Christine?

ANDRE

Gone. The game is over.

FREDDY

What do you mean over?

ANDRE

I mean, you've lost. Bon voyage, my friend.

FREDDY

But —

ANDRE

Shh.

FREDDY

(as he exits)

Gone? She can't be gone. I've got to stop her.

(As he shuffles off, the balcony starts to move off. MURIEL, at an appropriate pause in the music looks at ANDRE.)

MURIEL

Is the balcony moving?

ANDRE

No.

MURIEL

Thank God.

ACT TWO

Scene Eight

(Christine's Hotel Suite. The room is being changed over for the next guest; fresh linens, a welcoming bottle of champagne and fruit basket, etc. A maid is exiting the room with her cart, as FREDDY enters, calling:)

FREDDY

Christine. Christine, it's me.

(looks around, opens bathroom door)

Christine?

(moves back into the room, as he realizes:)

Oh, God. It's true.

(As he plunges into despair, he begins to purloin a few objects from around the room.)

She's gone.

(He takes an apple from the fruit basket and slips it in his pocket.)

She's really gone.

(He slips an ashtray into his other pocket.)

How could she leave without even saying goodbye?

(He picks up a candlestick and slips it in the waistband of his pants.)

Well, that's that; I lose...Goodbye, Riviera. Goodbye, great big stuff.

(CHRISTINE appears in the doorway of the suite with her purse and overnight case.)

Hi, Christine.

(Back to drama:)

Goodbye –

(He suddenly stops and realizes, turns back to her. She enters.)

CHRISTINE

Hi.

FREDDY

I thought you'd gone.

CHRISTINE

I tried. I know it might be wrong, but I just couldn't leave without seeing you again, not feeling the way I do.

FREDDY

What do you mean?

CHRISTINE

I really am in love with you, Buzz.

FREDDY

Really?

CHRISTINE

Yes.

FREDDY

You love me?

CHRISTINE

Is that so hard to believe?

FREDDY

Well, no; I mean, I am pretty lovable; I just never... wow.

(She moves to him. They start to kiss, both tilt their heads to the right. They try again, only this time both tilt their heads to the left.)

You go that way, okay?

CHRISTINE

Okay.

(She tilts her head to the left; he to the right. They kiss tenderly.)

... Buzz, now that you can walk, do you think you can also...?

FREDDY

Dance?

CHRISTINE

No.

(She smiles sexily, if still a little shyly.)

FREDDY

Oh.

(beat. Realizes:)

Oh.

(then, humbly)

Gosh, I guess I can try.

(He puts his arms around her and holds her closely.)

CHRISTINE

(startled)

Buzz!

FREDDY

What?

(realizes)

Oh.

(He reaches into his pants and pulls out the candlestick. Perhaps CHRISTINE gives a slightly disappointed little snap of the fingers, as:)

CHRISTINE

...I'll go get ready.

FREDDY

Okay.

(She picks up her overnight case and heads to the bathroom, looks back at him and smiles. He smiles back and blows a kiss. The bathroom door closes and his fist goes up into the air in a victory salute.)

I win!

(A little victory dance, as MUSIC begins)

#20 – *Son of Great Big Stuff*

I WIN! I WIN, I WIN, I WIN!

(As he moves through the room, dims the lights, closes the curtains, etc:)

I GET THE DOUGH, I GET THE BROAD
I'M GETTIN' RID OF SIGMUND FRAUD
I'M GETTIN' PAID
FOR ALL MY WORK
PLUS I GET LAID –
NOW THERE'S A PERK!

I'M GETTIN'
GREAT BIG STUFF
NO FRIGGIN' DOUBT ABOUT IT.
GREAT BIG STUFF
HOW DID I LIVE WITHOUT IT?

GREAT BIG STUFF
I FIN'LLY GET MY TASTE
AND IT'S GOING TO MY HEAD
I MEAN THE ONE BELOW MY WAIST.

(He begins to dance, all of it focused on and emanating from below his waist.)

(FREDDY)

I'M SO VERY... VERY.... HAPPY!
 I MADE HER LIKE ME
 I MADE HER CARE
 AND NOW SHE'S READY
 AND RIGHT IN THERE.

SHE SAYS SHE LOVES ME
 SHE SAYS SHE –

(He pauses and realizes what he's just said:)

She said she loves me?

(A harp is heard off, as FREDDY takes this in for a moment, then banishes the thought with a dismissing 'Ugghh.' He launches back into the song:)

GREAT BIG STUFF!

(Suddenly a light hits the bathroom door, behind which we now see CHRISTINE in silhouette and hear:)

CHRISTINE

LOOK AT THE WAY THE MOON BEHAVES...

(FREDDY is momentarily drawn to the sound and emotion of the song and sings even louder to banish the thought:)

FREDDY

GREAT BIG STUFF!

CHRISTINE

LOOK AT THE WAY SHE PAINTS A SILVER RIBBON ON THE WAVES.
 LEADING DIRECTLY TO ME AND YOU...

(FREDDY sticks his fingers in his ears and blathers:)

FREDDY

GREATBIGSTUFFGREATBIGSTUFFGREATBIGSTUFF.

(The bathroom door opens and CHRISTINE stands there in a nightgown, lit from behind.)

CHRISTINE

NOTHING IS TOO WONDERFUL...

FREDDY

GREAT BIG...

(FREDDY looks up, takes in a breath, about to retaliate with his strongest 'GREAT BIG STUFF' yet. But what comes out is a pure, sweet and totally capitulating:)

NOTHING IS TOO WONDERFUL...

(The orchestra takes up the last line with a glissando, as FREDDY and CHRISTINE start to move together into each other's arms. The momentum of the movement and Christine's natural clumsiness unfortunately prove too much for the moment, as they come together to kiss, their heads clunk, and FREDDY is knocked out.)

CHRISTINE

Buzz? ...Buzz?

(a look of dismay)

I do that a lot.

#20a – Ow!

ACT TWO**Scene Nine**

(LAWRENCE is on the stairway of his villa, as ANDRE enters.)

ANDRE

Monsieur Lawrence.

LAWRENCE

Andre –

ANDRE

I'm afraid I have some bad news.

LAWRENCE

What?

ANDRE

It seems Miss Colgate was seen returning to the hotel.

LAWRENCE

But I took her to the train.

ANDRE

Then she never got on it.

LAWRENCE

Oh my God, where's Freddy?

ANDRE

They have been together in her room since early this morning.

LAWRENCE

How do you know?

ANDRE

I heard him moaning through the hotel walls myself... happening to be there on official police business, of course.

(He removes his handkerchief from his breast pocket, wipes his brow. Actually it's not a handkerchief, but Muriel's stocking.)

LAWRENCE

Of course.

(thinks for a moment, then, quietly:)

You know what this means, don't you?

ANDRE

I do. You should have let me buy you that big pencil.

LAWRENCE

No, my friend, a bet's a bet. Loser leaves town. It's time I packed up and moved on.

(The doorbell rings.)

I'm sure that's the Jackal right now, here to gloat over his victory, no doubt.

ANDRE

May I at least trip him as he enters?

LAWRENCE

Oh, please do.

(It is not FREDDY at all, but CHRISTINE who stands there distraught.)

CHRISTINE

Oh, Dr. Shüffhausen!

(She bursts into tears and runs to him. He puts his arms around her and leads her to a chair.)

LAWRENCE

(back in character)

My dear, what's the matter?

CHRISTINE

I know what you said, but I just had to see him again... I thought I was in love with him. I went back to the hotel... and he was in my room, and we... and we...

LAWRENCE

... I see.

CHRISTINE

(nods)

I mean, except for the little concussion, it was really quite romantic. At least I thought it was. But then we fell asleep, and when I woke up, he was gone. He took my money, my jewelry, my traveler's checks, even my little change purse. What kind of man would do something like that?

LAWRENCE

What kind, indeed... Monsieur Andre –

ANDRE

Consider it done.

(ANDRE exits.)

CHRISTINE

I'm beginning to think he could walk all along, that he made up this whole thing just to get to me and my money... It was all my savings, the prize money, everything – fifty thousand dollars!

LAWRENCE

But I told you I'd waive my fee.

CHRISTINE

It had already gotten here. I had it in my bag. What am I going to tell my father? Some of that money was his.

(She breaks down again. LAWRENCE looks at her, makes a decision, then speaks into an intercom:)

LAWRENCE

Please have my car brought around.

(He moves to the safe, opens it, removes a large amount of cash and puts it in a briefcase.)

CHRISTINE

What are you doing?

LAWRENCE

Simply covering your losses.

CHRISTINE

But you're not responsible. How could you have known?

LAWRENCE

Any good-looking psychiatrist should have seen he was a charlatan. In any case, it's cheaper than a malpractice suit, which I've no doubt you would win.

(He closes the briefcase and hands it to her with some keys.)

My car's out back. You can call and let me know where to pick it up.

CHRISTINE

I don't feel good about taking your money.

LAWRENCE

I feel good about it. Now go.

CHRISTINE

(looks at him)

Sometimes I wish I...

LAWRENCE

Yes?

(She seems momentarily troubled by something. We should not know what. A moment, and she pushes it away.)

CHRISTINE

If you're ever in Cincinnati, would you give me a call?

LAWRENCE

Of course.

(She kisses him tenderly. He watches as she starts out through the back exit, then suddenly calls to her:)

Christine –

CHRISTINE

(turns back)

Yes?

(LAWRENCE looks at her for a moment, about to say something. He can't.)

LAWRENCE

...Have a safe trip.

CHRISTINE

Thank you.

(She exits. A moment as LAWRENCE gazes after her, when suddenly she runs back on. LAWRENCE opens his arms to embrace her, as she runs to him and just shoves the briefcase back into his arms.)

I can't take this. It doesn't belong to me. Besides, I'll always have something from you worth so much more.

(She runs back out. LAWRENCE looks after her, as in the background we hear a police siren approaching. ANDRE enters.)

ANDRE

The Jackal has been captured.

LAWRENCE

Hah!

(The door opens and two POLICEMEN enter, escorting FREDDY, who is wearing Christine's robe and fuzzy slippers.)

ANDRE

They found him at the hotel, returning to the scene of the crime.

FREDDY

What crime? What are you guys talking about?

LAWRENCE

I knew you were low, but I never thought you –

FREDDY

Me? What are you trying to pull now?

LAWRENCE

You worm.

FREDDY

You louse.

(They both just start sputtering with rage.)

LAWRENCE

You –

FREDDY

You –

LAWRENCE

You –

FREDDY

You –

LAWRENCE

You're the kind of man that gives swindling a bad name.

FREDDY

(re: his nightgown)

Boy, this thing is ventilated.

LAWRENCE

Listen, Freddy, this time she really is gone. You'll never see her again.

FREDDY

What? You let her go? You've got to stop her!

(runs to the terrace doors and calls)

Hey! Hey!

(turns back to LAWRENCE)

You... you... Ruprecht! You let her get away.

LAWRENCE

How could you do that to her?

FREDDY

Do what to her?

#21 – *The Reckoning*

WE'RE IN HER ROOM,
THE LIGHTS ARE LOW.

(FREDDY)

I'VE GOT IT MADE,
ALL SYSTEMS GO.

I'M IN. SHE'S DOWN –
THE HAIR, THE GOWN.
WE GO TO KISS; SHE CONKS ME OUT.

THEN I WAKE UP
WITH NOTHING ON.
SHE TOOK MY CLOTHES.
MY SHOES ARE GONE.

MY WALLET'S GONE,
MY WATCH IS GONE,
AND HERE I AM A SCHMUCK IN A ROBE.

LAWRENCE

And you expect me to believe that when she just returned the fifty thousand dollars I gave her?

FREDDY

What fifty thousand dollars?

LAWRENCE

The fifty thousand dollars that you stole from her!

FREDDY

I didn't steal fifty thousand dollars from her!

(Music stops short. LAWRENCE and FREDDY look at each other for a moment, then run to the briefcase. LAWRENCE opens the briefcase.)

Hey, there's my clothes.

(LAWRENCE reaches into the briefcase and pulls out a white embossed card. As he reads, in the Orchestra pit, the CONDUCTOR turns around, and we see it is CHRISTINE:)

CHRISTINE

'Goodbye, boys. It was fun. Love, The Jackal.'

(She climbs over the Orchestra rail and exits via the audience. LAWRENCE and FREDDY look at each other, as it comes together. Then:)

LAWRENCE

AMAZING.
THE TIMING.

(LAWRENCE)

SHE REALLY HAD ME DOWN –

ANDRE

(concurrent with above)

AMAZING.

ZIS IDIOT.

I HATE TO SAY I TOLD YOU SO.

FREDDY

(concurrent with above)

THE MORE I CRIED, THE MORE SHE CARED
THE MORE I LIED, THE MORE SHE BARED
THE MORE I SANG, THE MORE SHE SUNG
I MEAN, COME ON, SHE GAVE ME TONGUE.

ANDRE

SO YOUNG, SO GOOD, SO RIGHT, SO NICE.

SHE PLAYED YOU LIKE A PAIR OF DICE.

LAWRENCE & FREDDY

(concurrent with last two lines above)

HMM, SHUH, YES, GRRR, HA, NUTS, WHOA, OOF –

LAWRENCE

THE EYES, THE SMILE, THE JOY, THE HOPE,
THE HAIR, THE CLOTHES,
THE SOAP.

LAWRENCE, ANDRE & FREDDY

THE SOAP!

LAWRENCE & ANDRE

THE SOAP!

FREDDY

THAT LOUSY, STINKING,
LYING, CHEATING, TOTALLY DISHONEST,
DIRTY, ROTTEN –

LAWRENCE

(laughing)

Yes, Freddy. Isn't she wonderful?

ACT TWO

SCENE Ten

(The airport. MURIEL enters in her travelling clothes, followed by ANDRE loaded down with Louis Vuitton bags. A few steps and he drops them, then in one gasp:)

#21a – Airport

ANDRE

You were right; they are a little heavy.

(A moment, as they look at each other.)

MURIEL

Well...

ANDRE

Well...Have a safe journey home.

MURIEL

I'll probably just take a Benadryl over Lisbon and sleep straight through.

ANDRE

I too have often been grateful for the power of the mild antihistamine.

MURIEL

Well, goodbye.

ANDRE

Goodbye.

(He exits and immediately returns:)

Perhaps I should help you to the gate.

MURIEL

Thank you; I'll just call the porter.

ANDRE

Of course. Well ...

MURIEL

Goodbye.

ANDRE

Goodbye.

(He exits and immediately returns.)

Maybe some chewing gum for the flight. The pressure on the ears can be quite distressing.

I think I have some in my bag.

MURIEL

Magazine, peanuts, Toblerone?

ANDRE

I'll be fine, thank you.

MURIEL

I could blow up your little neck pillow.

ANDRE

Goodbye.

MURIEL

Goodbye.

ANDRE

(He starts out again, pauses, turns back and looks at her, then simply and directly:)

I'll miss you.

MURIEL

Will you?

ANDRE

Only if you leave.

MURIEL

Ask me.

(as he starts to open his mouth:)

Yes.

ANDRE

Yes?

MURIEL

I like it here.

ANDRE

But there's no prance.

MURIEL

I know.

ANDRE

No kingdom.

MURIEL

I know.

ANDRE

No fantasy.

(A moment, as they consider this then:)

Although there was that one last night –

MURIEL

The Prussian butler?

ANDRE

And the French maid.

MURIEL

And the eskimo pie.

(They look at each other and smile.)

ANDRE

Are you certain?

MURIEL

No. Are you?

ANDRE

Not at all.

MURIEL

If only we had some sign, some way to be sure.

(The ACCORDION PLAYER enters, playing 'Like Zis/Like Zat' – possibly with a moonlit light change as well. ANDRE and MURIEL look at each other.)

#21b – Muriel & Andre Exit

That'll do it.

(ANDRE picks her up and carries her off.)

ACT TWO**Scene Eleven**

(The terrace of Lawrence's villa. LAWRENCE and FREDDY, duffel bag at his feet, sit side by side in beach chairs.)

FREDDY

...When do you think she was on to us?

LAWRENCE

From the beginning, Freddy; she was on to us from the very beginning.

FREDDY

I still can't believe we fell for it.

LAWRENCE

We mustn't feel too bad. After all, she didn't do it alone. She had accomplices.

FREDDY

Who?

LAWRENCE

Us. She was just giving the people what they want.

FREDDY

So what will you do now?

LAWRENCE

It's going to be quiet around here. The season's over. Autumn's coming. I'm shutting up part of the house. It may be time to go back home for awhile.

FREDDY

London?

LAWRENCE

Detroit.

FREDDY

...Well, there's always next season.

LAWRENCE

Maybe.

(FREDDY looks at him in surprise.)

FREDDY

But maybe not?

(LAWRENCE just looks at him.)

(FREDDY)

Nah.

(beat)

Really?

(beat)

Nah.

LAWRENCE

Freddy –

YOU MAY BE MASTER OF YOUR CHOSEN OCCUPATION
WITH SEVERAL STRINGS OF POLO PONIES IN YOUR STABLE,
YOU MUST REMEMBER ALL THE SAME
THAT AT THE CRUX OF EVERY GAME
IS KNOWING WHEN IT'S TIME TO LEAVE THE TABLE.

IT'S IMPORTANT TO BE ARTFUL IN YOUR EXIT –
NO TURNING BACK, YOU MUST ACCEPT THE CON IS DONE
BUT NOW AND THEN, YOU MIGHT RECALL
THE MOMENTS WHEN YOU HAD IT ALL –
YOU HAD THE CHARM, YOU HAD THE TALENT
AND, MY GOD, YOU HAD SOME FUN.

IT WAS A BALL, IT WAS A BLAST
AND IT'S A SHAME IT COULDN'T LAST
BUT EVERY CHAPTER HAS TO END, YOU MUST AGREE.
IT WAS A JOY, IT WAS SUBLIME
A SPLENDID WAY TO EARN A DIME
FOR A DIRTY ROTTEN GUY LIKE ME.

WHEN YOU LOOK BACK ON ALL YOUR CONQUESTS AND DECEPTIONS
YOU SEE A THOUSAND FLAWLESS PEARLS SET IN A STRAND,
LAID OUT FROM BIARRITZ TO ROME,
EACH ONE AS PERFECT AS A POEM,
AN OPUS TO BE PROUD OF THOUGH IT'S WRITTEN IN THE SAND.

IT WAS A BALL, IT WAS A THRILL
YOU HAD THE GRACE, YOU HAD THE SKILL
TO KNOW EXACTLY WHAT TO SAY AND WHAT TO DO.

(LAWRENCE)

YOU WOULDN'T TRADE A SINGLE DAY
OR HAVE IT ANY OTHER WAY –
A DIRTY ROTTEN GUY LIKE YOU.

FREDDY

IT'S ALMOST A RELIGION
THE NEED TO TAKE A PIGEON
AND TO PLAY YOUR PART WITH ELEGANCE AND ZEST

BUT WHEN IT'S TIME TO FOLD THE ACT
AND YOUR DUFFEL BAG IS PACKED
TAKE COMFORT IN THE FACT
THAT YOU'VE BEEN WORKING WITH THE BEST.

IT WAS A BLAST, IT WAS A BALL
IT WAS A GAS, I LOVED IT ALL
'CAUSE I WAS HANGING WITH THE MAN AND THAT'S A PLUS

LAWRENCE

Aw, Freddy,

– YOU'VE GOT THE VERVE

FREDDY

YOU'VE GOT THE GUTS –

LAWRENCE

YOU'VE GOT THE NERVE –

FREDDY

YOU'VE GOT THE NUTS

LAWRENCE

I GUESS WE'RE –

LAWRENCE & FREDDY

– DIRTY ROTTEN CROOKS, DIRTY ROTTEN SHNOOKS –

IT WAS A TRIP, IT WAS A BLAST
IT WAS A SHAME IT COULDN'T LAST
'CAUSE IT WAS ALMOST TOO PRODIGIOUS TO DISCUSS.

LAWRENCE

SO WE GOT SCREWED FOR FIFTY-GRAND

FREDDY

I THINK WE STILL DESERVE A HAAAAAAND –

LAWRENCE & FREDDY

DIRTY

ROTTEN

GUUUUUUUUUYS

LIKE US!

(As the song ends, they land back in the beach chairs and tilt their hats over their eyes. A moment, then they look at each other.)

FREDDY

Well, I guess I –

LAWRENCE

Yes.

(They stand.)

FREDDY

Thanks for letting me stay the extra week.

LAWRENCE

My pleasure. Let me say, Freddy, what you lack in grace you more than make up for in vulgarity.

FREDDY

Thank you. I gotta tell ya, you're a smooth guy. You'll always be the best.

LAWRENCE

I hope you can still say that when I'm old and gray.

FREDDY

I just did.

LAWRENCE

Well, it was fun.

FREDDY

(skeptical)

Yeah, okay.

(He waits for the punch line, sees that LAWRENCE is serious.)

Yeah. It was.

LAWRENCE

Goodbye, Freddy.

FREDDY

Goodbye.

(They shake hands. A long moment and a sense they don't quite want to let go. FREDDY turns and starts off, but is stopped by the sound of voices off. They look at each other puzzled, look off toward the sound, as a group of elegantly dressed people enter, talking and laughing. The voice we hear most is that of a WOMAN, as she pushes her way through the crowd.)

WOMAN

Hold it... Hold on... Excuse me... Can I get past here? Gawd, what a hike.

(pulls out a walkie-talkie and speaks into it)

Ahoy, ahoy. Yacht there. We made it; bring up the bags, pronto.

(She whips off her hat and sunglasses and we see it is CHRISTINE.)

CHRISTINE

So, there you are. Long time, no see, huh, boys?

(LAWRENCE and FREDDY just stare at her stunned.)

So, first, intros. Nikos! Nikos! Get over here!

(She pulls a wealthy looking older MAN from the group and brings him over to LAWRENCE and FREDDY, who are wondering what the hell is going on.)

C'mon, everybody, I want you to meet Mr. Big Stuff.

(to LAWRENCE)

I was showing Nikos some property in Boca. He says, 'Paula, if I'm gonna invest sixteen million bucks, I want to do it someplace special.' I go, 'Like where?' He goes, 'How about Majorca?' And then it hits me, boom! Majorca, what are you kidding me? We gotta go meet Señor Majorca himself. So I go, 'Why not?' He goes, 'Why not?' And pretty soon, we're all going –

CROWD

(as one)

Why not?

CHRISTINE

So... Nikos Passalopolos, I'd like you to meet the king of Spanish real estate... Don Diego Fernando Alahambra.

#23 – Finale

(There is a long pause. CHRISTINE looks deeply at LAWRENCE. A few notes of 'Give Them What They Want' are heard.)

Well?

(The notes are heard again. LAWRENCE looks to FREDDY, who just slowly shakes his head no.)

(CHRISTINE)

(to LAWRENCE)

Aren't you going to say anything?

(LAWRENCE looks at CHRISTINE. He realizes he can go along with her or he can lose her. He takes a beat, then extends his hand to NIKOS:)

LAWRENCE

(in Spanish accent)

Cómo està, Nikos? Diego Fernando Alahambra de España.

NIKOS

Hello.

CHRISTINE

You still got any of those situations available along the coast?

LAWRENCE

No, Paula. Sadly, they are all gone. Que lastima, eh? Never mind, Nikos. There's more where they came from, yes? Come on up to the house. We'll make up a big pitcher of sangria and talk.

(The group is starting off to the house, when CHRISTINE stops them, indicating FREDDY:)

CHRISTINE

Hey, wait a minute, we forgot somebody... Mr. Junior Partner himself, the little hombre Diego can't do without... the wiz kid...Randy Bentwick.

(Note: This line works best, when Bentwick is almost imperceptibly divided into two words. FREDDY looks at CHRISTINE. He too takes a beat, is about to say something, when:)

LAWRENCE

Unfortunately, Randy is a mute.

(FREDDY immediately closes his mouth and glares at him. LAWRENCE points the group offstage toward his villa:)

Vaya con Dios.

(The group is talking happily as CHRISTINE ushers them off. She turns back and looks at LAWRENCE and FREDDY, drops the character, smiles.)

CHRISTINE

Sometimes you get homesick for the damndest things.

LAWRENCE

Welcome home.

CHRISTINE

Y'know, boys, I cleared over five million dollars last year, but your fifty thousand was the most fun I ever had.

IT WAS A BALL,

IT WAS A BLAST,

'CAUSE I WAS HANGIN' WITH THE BOYS AND THAT'S A PLUS.

YOU GOT THE CLASS,

YOU GOT THE CHEEK,

LAWRENCE

YOU GOT THE BRAINS.

CHRISTINE

LET'S GET THAT GREEK.

FREDDY

I GUESS WE'RE DIRTY ROTTEN CROOKS...

LAWRENCE

DIRTY ROTTEN SHNOOKS...

CHRISTINE

DIRTY ROTTEN GUYS...

LAWRENCE & MEN

OH,

FREDDY, LAWRENCE & CHRISTINE

IT WAS A TRIP,

IT WAS A BALL,

IT WAS A KICK,

I LOVED IT ALL,

'CAUSE IT WAS ALMOST TOO PRODIGIOUS TO DISCUSS.

CHRISTINE

AND THOUGH TWO ACES BEAT YOU BLIND,

THEY'LL NEVER BEAT THREE OF A KIND!

ALL (WITH O.S. ENSEMBLE)

FILTHY, SHAMELESS, LYIN', CHEATIN', DIRTY, ROTTEN,

GUUUUUUYS...

LAWRENCE

Wait a minute, where's my wallet?

(CHRISTINE holds it up. LAWRENCE holds up FREDDY'S watch. FREDDY holds up CHRISTINE'S necklace. They laugh as the orchestra concludes the number with no vocal accompaniment.)

THE END

#24 – Bows/Exit Music

APPENDIX

Production Note #1: Alternate Act One “Train Scene”

If desired, for scenic or financial considerations, the interior train can be eliminated. The following can be substituted and take place in the Hotel Lobby (which would have to be moved in during or immediately following the opening number), or on its patio. Should you decide to do this, the subsequent line in Lawrence’s villa, would simply need to refer to his encounter with “that beet-eating Jackal in the hotel” rather than “the train.”

(Immediately following “Give Them What They Want.” As LAWRENCE takes in his applause, FREDDY enters with his duffel bag. He crosses downstage of LAWRENCE, interrupting his moment.)

FREDDY

Excuse me, pardon me, coming through.

(He plops himself in an easy chair beside RENEE, a beautiful woman in her thirties, smiles politely and humbly at her, pulls out a well-worn bible and begins to read. As LAWRENCE watches, ANDRE moves to him with a newspaper and whispers:)

ANDRE

You may want to take a look at this. From today’s Le Monde. They say a clever young American con artist nicknamed “The Jackal” has been working his way along the southern coast of France.

LAWRENCE

Andre, please, if he’s made the front page, how clever can he be?

(A WAITER approaches FREDDY with a menu. Through the following, LAWRENCE stands behind them and reacts with amused incredulity as appropriate:)

WAITER

Monsieur --

FREDDY

(eyes on the bible)

One second please.

(He continues to read another moment, comes to the end of a passage and looks up at the WAITER.)

FREDDY

That Judas. What a character, huh?

(FREDDY)

(takes menu)

Thanks, I'm starving.

(scans prices)

Whoa! Is this to rent or to buy?

(hands back menu)

I'll just have a napkin, please.

WAITER

One napkin.

(The WAITER moves off. FREDDY reaches into his bag, pulls out a beet, dusts it off, takes a bite.)

RENEE

The food here is very good.

FREDDY

I'm sure it is. But I had such a big breakfast --

(suddenly seizes up and moans)

RENEE

Are you all right?

FREDDY

Hunger pains; they'll pass.

RENEE

You must eat something.

FREDDY

To be honest with you I never was very good with money. I just seem to take whatever salary the Red Cross pays me and donate it right back to them. At this rate Grandma will never get her operation.

RENEE

Your grandmere, she is ill?

FREDDY

No, she just tips over sometimes. I can't wait to see her face Christmas morning when she wakes up and finds that new hip under the tree.

RENEE

(opening her purse)

You must let me help.

FREDDY

Oh, no, I couldn't.

RENEE

Nonsense. Waiter, bring this gentleman the specialty du jour.

(FREDDY takes Renee's hands in his, looks her in the eyes and leans in sincerely.)

FREDDY

Thank you. Gosh, I never knew angels had such beautiful breasts.

RENEE

Well...

(Suddenly a very large MAN enters.)

MAN

Renee?

RENEE

Oui, ici, Gerard.

(to FREDDY)

This is my husband Gerard. And you are?

(FREDDY stands to introduce himself to this rather imposing husband.)

FREDDY

Father Peter O'Malley.

RENEE

Excuse us, mon Père.

FREDDY

(as they go)

See you in church.

(They exit. FREDDY shrugs philosophically, sits, puts aside the Bible, pulls out a Mad Magazine, removes a bookmark from it and begins to read. LAWRENCE takes RENEE'S place in the adjacent easy chair, then, casually over his shoulder)

LAWRENCE

My condolences to your grandmother.

(FREDDY looks up)

You said she tends to tip over.

FREDDY

Only when she's loaded.

LAWRENCE

...Oh. I see.

FREDDY

Uh-huh.

LAWRENCE

Rather a dirty trick, isn't it?

FREDDY

Just givin' the people what they want.

LAWRENCE

Which is?

FREDDY

Beautiful woman like that, how often does she get to feel all good and charitable about herself? And what did it cost her? Looka this -- she gave me twenty bucks.

LAWRENCE

Wow.

FREDDY

You know what it feels like to take a woman for twenty bucks?

LAWRENCE

(laughs)

No. I'm afraid that's a little out of my class.

FREDDY

Ah, don't sell yourself short. Ya want, I can show you the ropes. What I've seen, some dames really go for your type.

LAWRENCE

Really?

FREDDY

Sure. They like 'em older.

LAWRENCE

Well, to tell you the truth I've never had much luck with women.

(MURIEL appears on a balcony)

MURIEL

LAST NIGHT I MET A MAN BENEATH A PALE AND HAUNTED MOON --
A MAN NO WOMAN COULD REFUSE.
BOLD AND ASSERTIVE WITH A FURTIVE AIR OF MYSTERY.

(MURIEL)

MAGICALLY LONG OF LASH,
TRAGICALLY SHORT OF CASH.

AS HE APPROACHED HE WORE AN AURA OF NOBILITY,
I WORE THESE FERRAGAMO SHOES.
THIS WAS AT LAST, I KNEW, MY RENDEZVOUS WITH HISTORY.
WHAT WAS A WOMAN, WHAT WAS A WOMAN TO DO?

AND WHEN HE SMILED HE LIT THE NIGHT
WITH GRACE AND CONFIDENCE.
HIS TEETH WERE STRAIGHT AND CLEAN AND WHITE
JUST LIKE A PICKET FENCE.
I COULDN'T LOOK DIRECTLY AT THEM -- THEY WERE THAT INTENSE.
WHAT WAS A WOMAN, WHAT WAS A WOMAN TO DO?

(Back in the lobby:)

FREDDY

Freddy Benson. What's yours?

LAWRENCE

Lawrence Jameson.

FREDDY

See, Lar, I got this gift. I can just zoom in on someone and know straight off what they want, who they are. I'm sizing you up for a...banker.

LAWRENCE

No.

FREDDY

Salesman. Lawyer. Maitre d'. Locksmith. Shepherd.

LAWRENCE

Actually, I'm a dentist.

FREDDY

I was just gonna say dentist.

LAWRENCE

Amazing.

FREDDY

Well, some of us got it, some of us ain't.

LAWRENCE

I'll say.

(We return to MURIEL on the balcony:)

MURIEL

I NEVER REALIZED HOW LONG MY HEART HAD BEEN IGNORED
HE SANG MY NAME AND IT RANG OUT JUST LIKE SOME MAJOR CHORD
IF MUSIC BE THE FOOD OF LOVE, HE ATE MY SMORGASBORD.
WHAT WAS A WOMAN...

(Several other of LAWRENCE'S conquests appear as they join MURIEL in song:)

WOMAN #1

WHAT WAS A WOMAN

WOMAN #2

WHAT WAS A WOMAN TO DO?

(Back in the lobby, FREDDY is holding out his cheek as LAWRENCE looks in his mouth, possibly with a pen light:)

FREDDY

Ahhhhh.

LAWRENCE

Well, no danger of wisdom teeth.

FREDDY

That's a relief.

LAWRENCE

Indeed.

FREDDY

How much do I owe you?

LAWRENCE

(as if waving it away)

Ohhh --

FREDDY

Thanks, Doc..

LAWRENCE

(snatching RENEE'S bill from FREDDY'S hand:)

– Twenty should cover it (OR "This should cover it.")

FREDDY

But –

(We return to MURIEL and the WOMEN)

WOMAN #3

LAST NIGHT I MET A PRINCE
AND SUDDENLY MY LIFE HAS CHANGED

WOMAN #4

LAST WEEK I MET A PRINCE AND I –

WOMAN #1 & 3

I HAVE A PURPOSE AND A CAUSE

WOMAN #1

‘CAUSE TO HELP MY DREAMY ROYAL BOYFRIEND

MURIEL

HE’S OFF REBELLING AND I’M KVELLING HERE,
BUT NEVER MIND.

WOMAN #2

HE’S JUST SO – OOO!

WOMAN #3

SO SUAVE IT MAKES YOU MENTAL

MURIEL

SO GODDAMNED CONTINENTAL

WOMAN #4

WHO’D GUESS THAT I WOULD BE THE ONLY ONE TO WHOM HE’D TURN –

WOMAN #1

AND I’M THE ONLY ONE FOR –

WOMAN #2

AND I’M THE ONLY ONE –

WOMEN #1, 3, 4

THIS MAN OF BRIO

WOMAN #1, 2, 3, 4

AND PANACHE

MURIEL

HE GAVE ME ROMANCE AND THE FEELING I WAS YOUNG AGAIN.

WOMAN #1

I GAVE HIM HOPE AND STRENGTH AND

WOMAN #1, 2, 3, 4

A CHECK MADE OUT TO CASH

(They are now joined by an USHERETTE out in the theatre.)

USHERETTE

HE HAD THE MOST AMAZING EYES THAT I HAVE EVER SEEN

HE CAME IN WITH A TICKET FOR THE SECOND MEZZANINE

I RIPPED IT UP AND PUT HIM RIGHT DOWN THERE IN J-13.

(A beat. She feels MURIEL glaring at her from the stage, looks up.)

MURIEL

Oh, for God's sake. Anyone else?

USHERETTE

WHAT WAS A WOMAN

(The USHERETTE timidly moves off. MURIEL comfortably retakes focus.)

WOMAN #1, 2, 3

WHAT WAS A WOMAN --

MURIEL

WHAT WAS A WOMAN TO DO?

(The lights fade on the women as the number ends. Back in the lobby.)

FREDDY

Nice little town ya got here.

LAWRENCE

We like it.

FREDDY

Yeah. What I hear this place is supposed to be crawling with rich dames just waitin' to pickle my beets, if you know what I mean.

(A moment, as LAWRENCE assesses the situation.)

LAWRENCE

Hm.

FREDDY

What?

LAWRENCE

Nothing. It's just I'm afraid you've been misinformed. Beaumont used to be a lively spot, but that was years ago. These days it's almost entirely populated by older, retired couples.

FREDDY

Really?

LAWRENCE

Actually, I'm considered to be the town playboy, if that gives you any idea.

FREDDY

Yikes.

LAWRENCE

Yikes indeed. No, this year all the social activity has moved a bit farther down the coast.

FREDDY

To where?

LAWRENCE

Do you speak Spanish?

FREDDY

No.

LAWRENCE

It's called Isla de los Muertos. You simply board the train to the end of the line, transfer to the bus to Malaga, rent a row boat and head out into the Strait of Gibraltar.

FREDDY

No foolin'?

LAWRENCE

Would I lie to you?

FREDDY

Huh.

LAWRENCE

Well, I should be moving on. Bingo Night, you know.

(FREDDY is considering what LAWRENCE has just told him. If possible, this might be a good place to have him see an old couple cross the lobby.)

FREDDY

(distracted)

Yeah. See ya.

LAWRENCE

If you need a place to stay, you're more than welcome. I have a sister I'd love you to meet. Everyone says she's the prettiest girl in town.

FREDDY

Oh yeah? What's she look like?

LAWRENCE

A bit like me actually. Except for the mustache, of course.

FREDDY

You don't have a mustache.

LAWRENCE

No.

FREDDY

...Y'know, I think I'm gonna check out this Isla place.

LAWRENCE

Ah, well. Bertha will be disappointed, but perhaps it's for the best.

FREDDY

Yeah. Hey, listen, thanks for the tip.

LAWRENCE

Freddy, believe me, it was my pleasure. Bon voyage, my friend.

(He kisses him on both cheeks. Across the lobby, MURIEL enters, unseen by LAWRENCE, and witnesses this.)

FREDDY

Okay, settle down.

(LAWRENCE pats him on the back and exits. FREDDY looks around and decides to cut his losses. He gathers his bags and is starting out through the main lobby doors, when:)

MURIEL

Psst.

(FREDDY pauses, looks around, starts out again.)

Psst.

(FREDDY pauses again, looks behind him, notices her.)

I see you're a comrade of the Prance.

FREDDY

The Prance?

MURIEL

The man you were just kissing.

FREDDY

Hey, he was kissing me. I didn't even enjoy it.

MURIEL

Viva la Resistance!

FREDDY

Thanks, you too.

MURIEL

My poor brave soldier. I can't tell you how selfish I felt doing nothing, just lying on my back while he tended to the front.

FREDDY

Listen, lady, I think you may be a little off here. That guy's name was Lawrence Jameson.

MURIEL

His nom de guerre! It's all right; he swore me to secrecy, too. We met at the casino here last night.

FREDDY

(working it out)

And he told you he was a Prince.

MURIEL

I barely believed it myself till he showed me his scepter.

FREDDY

(starting to catch on)

Is that so?

MURIEL

Oh, yes. In fact, it's my money that's financing his mission.

FREDDY

(as it clicks in)

Your money, huh? Well, well, well...

MURIEL

Perhaps he mentioned me. Did he mention me? I'm sure he mentioned me. Muriel Eubanks of Omaha, Nebraska? Lady Muriel by moonlight.

(a proud confidence)

He made me a dame.

FREDDY

I'll just bet he did.

MURIEL

I can't tell you how proud I am to have the Eubanks fortune support such a worthy cause.

(removing scarf)

Please. For His Highness to wear into battle. You'll be sure to give it to him, won't you?

FREDDY

Oh, I'll be giving it to him all right.

(MURIEL steps down to the footlights, as FREDDY and the lobby move off:)

MURIEL

SO FATE HAS HAD ITS WAY AND LEAVES ME HERE IN SOLITUDE.
MY PRINCE GOES OFF TO WAR AND ONCE AGAIN I'M ROY'LLY SCREWED.
PERHAPS A XANEX AND A HALF WILL BRIGHTEN UP MY MOOD...

(The ORCHESTRA picks up the end of the song as the scene shift to...)

Continue to Act One, Scene Three on page 23.

Production Note #2: Turntable

A turntable is not necessary, and may be eliminated, for scenic or financial considerations, if desired. If a turntable is not used, simply cut the line "Oh, my God, the whole things turns" on the bottom of page 26.

Production Note #3: "Chimp In A Suit"

If a number needs to be cut for time considerations, "Chimp in a Suit" could be eliminated. To accomplish this, simply cut from Freddy's line "I'm beginning to think this guy doesn't like me" in Act Two, Scene Three and move directly to Lawrence's first line in Act One, Scene Four, adjusting it so that instead of reading "Now as the next step in your education" it would read "Now as the first step in your education."

Production Note #4: Cafe Window

The lowering of the cafe window (and the change from a Riviera vista to an Oklahoma scene) is not necessary and may be eliminated, for scenic or financial considerations, if desired.

Production Note #5: Ruprecht

The portrayal of "Ruprecht" is a bit of a tricky task. He has been created by Lawrence and Freddy to scare off Jolene, but we should never feel he is physically abusive or threatening to her. Equally important he must never come across as "mentally challenged," but rather as delightfully (to us, if not Jolene) insane. He is childlike, rude, vulgar, inappropriate, and completely unfiltered. It's a delicate tightrope, but one that certainly can be walked, so by all means, please have fun with it and remember the more joy Lawrence and Freddy find in working together here, the more we will root for them throughout the rest of the show.

**Production Note #6: Transition from Act One, Scene Seven
to Act One, Scene Eight**

In the Broadway production, Act One, Scene 7 buttoned with Muriel singing, as the turntable moved to reveal the nude backside of the statue of Louise LeBoeuf. She noticed it, reacted and moved off. The Hotel Lobby then moved in with Andre carrying us through from one location to the next.

If this is not possible, substitute the following transition:

(She begins to sing:)

MURIEL

WHEN I WAS JUST A LITTLE GIRL,
SO YOUNG AND INNOCENT,
I'D KNEEL BESIDE MY LITTLE BED

ANDRE

(trying to interrupt her)

Madame –

MURIEL

(continues singing)

AND SAY A PRAYER I STILL REMEMBER --
THIS IS HOW IT WENT --
"LET ME HAVE LOVE UNENDING;
LET ME LOOK GOOD IN SHORTS."

ANDRE

Madame –

MURIEL

(continues singing)

NOW I AM NOT A CHILD AND
(HMMM HMMM) YEARS HAVE PASSED,
I'D SAY MY MIRACLE IS DUE!

(ANDRE gives up. He signals off-stage, and the Shrine set moves off, as the Hotel Lobby moves on. MURIEL just continues singing, oblivious to the action around her:)

MURIEL

YET I'M STILL SEARCHING
VAINLY LURCHING AS THE WORLD SPINS ROUND.
WHAT IS A WOMAN, WHAT IS A WOMAN TO –

ACT ONE**Scene Eight**

(Continuous. The Hotel now in place, ANDRE tries one more time:)

ANDRE

Madame!

(MURIEL stops, looks around and realizes she is in the wrong scene.)

MURIEL

...Oh.

(then)

Goodbye.

ANDRE

Goodbye.

(She exits. Continue with the dialogue for the top of Scene Eight as written.)

Production Note #7: Costume Note for Act Two, Scene Two

In this scene, when Lawrence tells Muriel he is "traveling incognito," she replies "Me too." This line refers to the costume Joanna Gleason wore in this scene during the Broadway production. It was a very chic jacket and skirt, which Muriel had clearly had made for herself out of camouflage material. If your costume doesn't support this, simply cut her "Me too."

Production Note #8: Alternate Act Two, Scene Three

For scenic or financial considerations, the two locations in ACT TWO, SCENE THREE can be combined into a single set. Instead of moving upstairs to the Music Room as written, all can take place in the main room of Lawrence's villa, with the following adjustments:

(LAWRENCE is showing CHRISTINE into his villa:)

LAWRENCE

Please come in. Welcome to my house, be it ever so humble.

(He moves to the staircase and strikes the same pose as in Act One, Scene Three, as CHRISTINE takes in the room. LAWRENCE snaps his fingers and the spotlight hits him as before.)

CHRISTINE

(looking around)

How gorgeous.

LAWRENCE

(misunderstanding)

Well, I just got a haircut.

CHRISTINE

I meant the villa.

LAWRENCE

Oh. Ja. That too.

CHRISTINE

(moving to an antique music box)

Is that a music box?

LAWRENCE

Isn't it lovely?

CHRISTINE

My grandmother sent me one just like it once from Amish country.

LAWRENCE

...Indeed.

CHRISTINE

Except it was a pretzel.

(LAWRENCE reacts, then opens the lid of the music box. As a lovely tune begins to play:)

LAWRENCE

They say in the old days the happy couple would dim the candles, take each other in their arms and dance away the worries of the day.

(He offers her his arms. A little shyly, she accepts and they begin to dance. After a moment:)

CHRISTINE

I'm sorry, was that your foot?

LAWRENCE

I believe so, yes.

CHRISTINE

I do that a lot.

(He smiles gallantly. They continue to dance more smoothly, a bit romantically even, when FREDDY comes crawling into view in the doorway.)

FREDDY

Ohhhhh...

CHRISTINE

Buzz!

FREDDY

I heard the music...and pulled myself up the front stairs...and saw you and him...dancing!

(CHRISTINE starts to move to him. LAWRENCE gently holds her back.)

LAWRENCE

Please. He's a man, not an egg. We mustn't coddle him.

(He continues to dance with her, as FREDDY moans.)

FREDDY

Dancing...

CHRISTINE

I can't stand seeing him like this.

LAWRENCE

Perhaps you're right.

(He moves to the door and shuts it, clunking FREDDY on the head as he does.)

FREDDY (O.S.)

(muffled)

Ow.

(LAWRENCE moves back to CHRISTINE and continues to dance with her.)

CHRISTINE

The poor thing.

LAWRENCE

Trust me, Fraulein, I'm a doctor. I know it's difficult, but we must be strong. The more we dance, the more fun we have, the more he will want to literally jump out of that chair and join us.

Continue *with song as is on page 95.*

Production Note #9: "The More We Dance"

In the Broadway production, the dance break during "The More We Dance" was punctuated by three moments in which Freddy chased Lawrence and Christine across the stage. In each, Lawrence and Christine would dance their way from one wing to the other, moving among the ensemble. They were first followed by Freddy in his wheelchair, then by Freddy with his wheelchair being pushed by a Nun, then finally with Freddy on a moped, which we ultimately heard loudly crash offstage. (For the tour, the moped was replaced with a Segway.)

In earlier, more complicated drafts, Lawrence and Christine first danced across the stage and were followed by Freddy in his wheelchair. They then water skied across the stage and were followed by Freddy in a rowboat. Finally they rode a bicycle built for two across and were followed by Freddy in a little cart being pulled by a goat (a la "Porgy & Bess.")

Either of these interpolations would work. Or feel free to invent your own. In one foreign production, Freddy didn't chase them at all (leaving the dance break to Lawrence, Christine, and the ensemble) and simply rejoined them when the scene shifted to the nightclub.

The only important thing to remember is that this number should give us the sense that in this time with Christine, Lawrence is coming alive and enjoying himself in a way he hasn't felt for years.

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OVERTURE

1

TACET

Lawrence, Andre,
Lenore, Women

WHAT THEY WANT (Part 1)

2

6 7 8
1-6 7-14

2 17 LAWRENCE: 18
15-16 Left hand, side pock-et

19 20 21 22
Right arm, a - kim-bo and re-laxed. Head up. gaze stead-y.

23 24 25
Now you're read - y so you stroll in, sur - vey them.

26 27 28
Your world. They're all in - vit - ed guests. Feel out

29 30
how to play them And re - mem - ber this - You're

31 **Swing it**

32 **ANDRE:** 33 **LAWRENCE:**

giv-ing them what they want, Za ba zoo-vee giv-ing them what they want, An ad-

34 35 36

ven-ture all their own. Giv-ing them what they want, Like they're in a mo-vie And

ANDRE:

Giv-ing them what they want,

37 38 39

nev-er for-get that what they want is - Half smile, Da - vid Ni-ven.

De-mi sou - ri-re Put on a

40 41 42

Bold— coun-te-nance, both trag-ic and a-mused. High style,

bold— coun-te-nance both trag-ic and a-mused. Ah! Comme il

#2 – What They Want (Part 1)

43 that's a giv - en 44 All I'm do - ing is, I'm
 faut. and don't for - get:

45 **LAWRENCE +WOMEN:** 46 **LAWRENCE:** 47 **LAWRENCE +WOMEN:** **LAWRENCE:**
 3 Giv-ing them what they want Doo ba zoo-tie Spe - ci-fic ly what they want, All
ANDRE +WOMEN: **ANDRE:** **ANDRE +WOMEN:**
 3 Giv-ing them what they want Doo ba zoo-tie Spe - ci-fic ly what they want,

48 tied up with a bow. For 49 as the po-et said— 50 LAWRENCE:
 And
ANDRE: **WOMEN:**
 Keats. "Truth is beau-ty."

51 that is all you real - ly need to 52 know. [SNAP] This

53 la - dy is— 54 Le-nore, she feels her life's be-come— a bore, you see her

#2 – What They Want (Part 1)

55 56 57

hus-band's nine ty four this May. But hey, she's down for fif-ty mil in an ad-

58 59 60

den-dum to— his will and where-ev - er there's a will there is a way!—

61 62

I al-ways say:—

L & A:
Give them what they want

WOMEN:
Give them what they want

MEN:
Give them what they want

63 64 65

Smooth and breez-y Ex - act-ly what they want. An es - cape from the en-nui.

LENORE:

Ex - act-ly what they want.

Ex - act-ly what they want.

66 L & A: ANDRE: 67 LAWRENCE:

Give them what they want Noth - ing cheap or chee - sy. Re -

Give them what they want

Give them what they want

68 69

mem - ber what they real - ly want is... So - phi - a,

70 71

load - ed down— with li - re, spied a gray hair in the mir - ror, so she

72 73 74 75

made a re-so-lu-tion to cut loose. Her fam - ly for - tune is ob - scene,— her dad in -

ven - ted Or - an - gi - na, now sit

76 77

back and watch while I turn up the juice!

3

78-80

#2 - What They Want (Part 1)

Lawrence, Andre,
Men, Women

WHAT THEY WANT (Part 2)

2a

6
1-6

7 Safety

8 ALL:
Ap-ply a

9

LAWRENCE/ANDRE: 3 10

dig - ni - ty and weight to the il - lu - sion you cre - ate. And when it's

WOMEN: 3

dig - ni - ty and weight to the il - lu - sion you cre - ate. And when it's

MEN: 3

dig - ni - ty and weight to the il - lu - sion you cre - ate. And when it's

11 3 12

time to se - pa - rate — her from her dough, she'll think her

time to se - pa - rate — her from her dough, woah she'll think her

time to se - pa - rate — her from her dough, woah she'll think her

mo-ney was well spent, when in fact it paid the rent on my cha - teau —

mo-ney was well spent, when in fact it paid the rent on your cha - teau —

mo-ney was well spent, when in fact it paid the rent on your cha - teau —

Measures 13-15. Three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure numbers 13, 14, and 15 are indicated above the vocal line. Triplet markings (3) are present over measures 13 and 14.

Measures 16-18. A single staff of piano accompaniment. Measure numbers 16, 17, and 18 are indicated above the staff. Measure 16 contains a whole rest. Measure 17 contains a 2/4 time signature change and a repeat sign. Measure 18 contains a whole rest.

Measures 19-24. A single staff of piano accompaniment. Measure numbers 19, 25, and (to 27) are indicated above the staff. A large bracket labeled '6' spans measures 19-24. Measure 25 contains a whole rest. The staff ends with a key signature change to D major.

Measures 27-33 and 34-39. A single staff of piano accompaniment. Measure numbers 27, 34, and 39 are indicated above the staff. A bracket labeled '7' spans measures 27-33. A bracket labeled '6' spans measures 34-39. The key signature changes to D major at measure 27.

Measures 40-45. A single staff of piano accompaniment. Measure numbers 40, 41, 42, and 45 are indicated above the staff. The word "Safety" is written above measure 40. A bracket labeled '4' spans measures 42-45. The key signature changes to D major at measure 42.

Measures 46-57. A single staff of piano accompaniment. Measure numbers 46, 58, and 57 are indicated above the staff. A bracket labeled '12' spans measures 46-57. The key signature changes to D major at measure 46.

#2a – What They Want (Part 2)

Lawrence, Lenore,
Sophia, Andre,
Men, Women

WHAT THEY WANT (Part 3)

2b

Swing 8ths

1 2 **WOMEN:** 3

Top off the il - lu - sion.

TENORS:

Top off Top off for

BARITONES:

Top off the il - lu - sion for

4 5 3 6

For fan - ta - sy, the man to see is you. And so,

fan - ta - sy the man to see is you. And

can't ya see, for fan - ta sy the man to see is you. And so, so and

7
in con - clu sion: All you're do - ing is you're -
so in con - clu - sion all you're do - ing is you're
so in con - clu - sion all you're do - ing is you're

9
LENORE: SOPHIA: WOMEN:11 LAWRENCE:
10
3
Giv-ing them what they want Fire and pas-sion. Ex - act-ly what they want and
TENORS:
Giv-ing them what they want Ex - act-ly what they want
BARITONES:
Giv-ing them what they want Ex - act-ly what they want

12 *ne-ver close the door.*

13 **WOMEN:** *Giv-ing them what they want* **ANDRE:** *Giv-ing them what they want*

14 **LAWRENCE:** *Til it's time to cash in, and Giv-ing them what they want*

15 *then you've got to leave them want-ing*

16 **WOMEN:** *More, more, More, more, more!* **MEN:** *More, more, more, more, more!*

17 *more!*

18 **LENORE AND SOPHIA:** 19

Give them what they Give them what they want. Za soo bee yoo bee

TWO MEN:

Give them what they Give them what they want. Za soo bee yoo bee

WOMEN:

Give them what they want Give them what they want

MEN:

Give them what they want Give them what they want

20 21

doo wah What they want Some su - gar in their tea.

doo wah What they want Some su - gar in their tea.

Give them what they want Some su - gar in their tea.

Give them what they want Some su - gar in their tea.

22 **LAWRENCE:** 23

Here, I'll make it eas - y Re -

ALL WOMEN:
Give them what they want!

ALL MEN:
Give them what they want!

24 25 **WOMEN:**

mem - ber what they reall - y want is What we real - ly want is

MEN:
What we real - ly want is

26 27 28 **LAWRENCE:** 29 **WOMEN:** 30

ahhh... me! [SNAP] Mais oui!!!!

ahhh... Mais oui!!!!

Ensemble

TRAIN

2c

Shuffle

18 ENSEMBLE:

Doo ba doo bee doo.

Zoo ba doo bee day.

26

8

4

26-33

34-37

Muriel, Women

WHAT WAS A WOMAN TO DO

3

4

5 **A tempo**
MURIEL: *loosely*

1-4 Last night I met a man be -

6 neath a pale and haun - ted moon A man no wo - man could re - fuse.

7 8

9 Bold and as - ser - tive, with a fur - tive air of mys - ter - y, —

10

11 Mag - ic' - lly long — of lash, — tra - gic' - ly short of cash.

12

13 As he ap - proached he wore an au - ra of no - bil - i - ty, I wore these Fer - ra - ga - mo

14 15

16 shoes. This was at last, I knew, — my ren - dez - vous with his - to - ry —

17 18

19 20 21

What was a wo-man, what was a wo-man to do? And when he smiled, he lit the

22 23

night with grace and con - fi - dence— His teeth were straight and clean and

24 25

white, just like a pick - et fence. I couldn - n't look di - rect - ly

26 27 28

at them, they were that in-tense. What was a wo-man, What was a wo-man to

29 **A tempo (under dialogue)** 11 (to 45)

do?

45 **MURIEL:** 46

I nev - er re - a - lized how long my heart had been ig - nored.—

47 48

He sang my name and it rang out, just like some ma - jor chord.

49 50 51

If mu-sic be the food of love, he ate my smor-gas-bord. What was a wo-man,

Detailed description: This block contains musical notation for measures 49, 50, and 51. The music is written on a single treble clef staff. Measure 49 starts with a 7/8 time signature and contains a quarter rest followed by a series of eighth notes. Measure 50 continues with eighth notes. Measure 51 begins with a quarter rest followed by eighth notes. The lyrics are printed below the staff.

52 WOMAN 1: 53 WOMAN 2: **Molto rit.**

what was a wo - man, what was a wo - man to

Detailed description: This block contains musical notation for measures 52 and 53. Measure 52 is labeled 'WOMAN 1:' and contains a quarter rest followed by eighth notes. Measure 53 is labeled 'WOMAN 2:' and contains a quarter rest followed by eighth notes, ending with a half note. The tempo marking 'Molto rit.' is placed above measure 53. The lyrics are printed below the staff.

54 **A tempo (under dialogue)**

do?

55-59

Detailed description: This block contains musical notation for measure 54. The music is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#). Measure 54 contains a quarter rest followed by a long horizontal line representing a fermata. The lyrics 'do?' are printed below the staff. The number '5' is written above the staff, and '55-59' is written below it.

62 WOMAN 3: 63

Last night I met a prince and sud - den - ly my life has changed.

WOMAN 4:

Last week I met a prince, and

Detailed description: This block contains musical notation for measures 62 and 63. Measure 62 is labeled 'WOMAN 3:' and contains a quarter rest followed by eighth notes. Measure 63 is labeled '63' and contains eighth notes. The lyrics are printed below the staff. Below measure 63, the text 'WOMAN 4:' is written, followed by musical notation for a quarter rest and eighth notes, with the lyrics 'Last week I met a prince, and' printed below.

64 (WOMAN 3:) 65

I have a pur - pose and a cause.

(WOMAN 4):
L..

WOMAN 1:
I have a pur - pose and a cause, to help my dream - y ro - yal

66 MURIEL: 67

He's off re - bel - ling, and I'm kvell - ing here, but ne - ver mind. —

WOMAN 2:
He's just so

boy - friend.

68

69 MURIEL:

(WOMAN 2:)

Ooo!

WOMAN 3:

So suave it makes you men - tal,

So god - damned Con - ti - nen - tal.

70

WOMAN 4:

71

Who'd guess that I would be the on - ly one to whom he'd turn?

WOMAN 2:

And I'm the on -

WOMAN 1:

And I'm the on - ly one for

72 WOMAN 3: This man of bri-o and pan - ache._____ 73 _____ 74 MURIEL: He gave me ro-mance and the

ly one. and pan - ache._____

this man of bri-o and pan - ache.

75 _____ 76 WOMAN 1: feel - ing I was young a - gain._____ I gave him hope and strength and

77 ALL 4: a check made out to 'cash'. 78 USHERETTE: He had the most a - maz - ing

79 eyes that I have ev - er seen._____ 80 He came in with a tick - et

81 for the se - cond mez - za - nine._____ 82 Rit. poco a poco I ripped it up and put him

Slowly
USHERETTE:

83 right down there in J - Thir - teen. 84 85 What was a wo - man,

WOMEN 1, 3: 86 What was a wo - man, **MURIEL:** 87 what was a wo - man to do? → 89

WOMEN 4, 2: What was a wo - man,

2

90-91

**ON ARRIVE
A BEAUMONT SUR MER**

3a

TACET

Muriel

WHAT WAS A WOMAN TO DO (Reprise 1)

4

Moderate 4 (straight 8ths)

3 MURIEL: 4

So fate has had its way and leaves me here in so - li - tude. —

5 6

My prince goes off to war and once a - gain I'm roy' - lly screwed. —

7 8

Per - haps a Xa - nax and a half will bright - en up my mood.

9-10 11-17

VILLA REVEAL

4a

TACET

Freddy, Women

GREAT BIG STUFF

5

3 4 **FREDDY:** 5

1-3 I thought I'd seen it all. I

6 7

thought I knew the score. But com-ing here, I've found a world I've

8 9

ne - ver seen be - fore Now, I know where I be-long A

10 11 **Rit.** 12 *long fall-off*

life of taste and class With cul-ture and so-phhis-ti-ca - tion pour-ing out my ass

5 18 19

13-17 I thought I had a re - al gift, That

20 21 22

pen-ny an - te gift But Fred-dy's get - tin' rea - dy now to give his life a lift I'm



23 24 25
tired of be-in' a chump I wan-na be like Trump Two hun-dred pounds of ca-vi-ar in



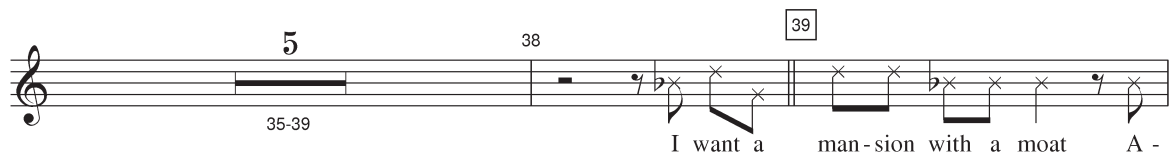
26 27 28
one gi-gan-tic lump Give me Great Big Stuff! This is how—— I got-ta live



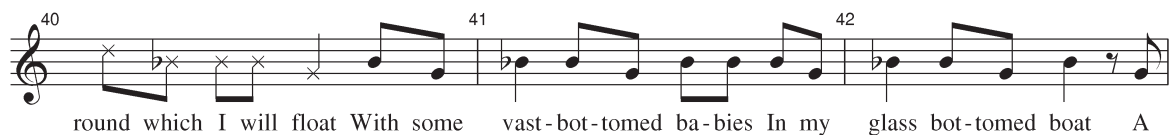
29 30 31
Great Big Stuff! Uh - uh no—— al-ter-na-tive Great Big Stuff! I want



32 33 34
— my sil-ver spoon Don't need it right now but I bet-ter get it soon.



5 38 39
35-39 I want a man-sion with a moat A -



40 41 42
round which I will float With some vast-bot-tomed ba-bies In my glass bot-tomed boat A

#5 – Great Big Stuff

43 house in the Ba - ha - mas Pais 44 - ley silk pa - ja - mas

WOMEN:

house in the Ba - ha - mas...

45 Po-ker with Al Ro-ker and our 46 friend Lo-ren-zo La-mas Give me 47 Great Big Stuff! I real -

Great Big Stuff!

48 ly do de - serve it 49 Great Big Stuff! With ser -

Great Big Stuff!

50 vants who will serve it. 51 Great Big Stuff! I don't

Great Big Stuff!

#5 - Great Big Stuff

52
 give a damn what it's fer - Ev' - ry day's my birth-day Ev-'ry night is my bar mit-zver.
 53
 54
 Koo ————— ya — yop yop yop

55 (Chorus:) **FREDDY:**
 Hey! Hey! ————— 2 ————— 58 Oh
 56-57

59
 give me a home ————— where the cen - ter - folds roam Guc - ci -
Basses:
 Dum ba doo bee dum dum ba doo bee

61
 o - ne on the phone, he got a par - ty go - ing on And
 62
Women:
 doo wa doo
Tenors:
 doo wa doo
 dum ba doo bee dum dum ba doo bee

63 Hef - 'll have me o - ver To 64 play some na - ked Twis - ter

wa doo wa doo

wa doo wa doo

dum ba doo bee dum dum ba doo bee

65 Blot - to in the grot - to With a 66 play - mate and her sis - ter

wa

wa

dum

67 Ensemble: F: Rap stars'll love me! 68 Ensemble: F: Get me a posse, a'ight. 69 70

Great Big Stuff! Great Big Stuff!

71 Great Big Stuff! 72 Chil - lin' in the ci - ty Sit - tin'

73 pret - ty in the cad - dy with P. 74 Dad - dy or Puff Did - dy Or what -

75 ev - er! 76 77

tit tit tit tit tit tit tit tit tit tit tit - ty tit tit tit tit tit tit tit tit tit tit tit

78 79 80

The is - lands in the win - ter The Hamp - tons in the sum - mer, The

tit tit tit tit tit tit tit tit tit tit tit tit tit tit

#5 - Great Big Stuff

81 82 83

fash-ion plate I date-'ll give me hum-mers in my Hum-mer. The cash to keep me id-le The

Hmm

Hmm

84 85 86

chicks to keep me vi-tal The pills to keep me hap-py e-ven when I'm su - i - ci - dal.

Hmm

Hmm

87 88 89

Great Big Stuff! Noth-ing crass or crap - py That would Great Big Stuff!

#5 - Great Big Stuff

90 make me ver - y hap - py. 91 Bring it 92 on and make it snap - py!

Great Big Stuff!

93 (Chorus:) 94 95 96 97

Great Big Stuff! Great Big Stuff! Great Big Stuff!

98 99 100 101 102

Great Big Stuff! Great Big Stuff!

103 104 **FREDDY:** 105 **WOMEN:** 106

Great Big Stuff! Gout! Great Big Stuff, Great Big Great Big

MEN:

Great Big Great Big Stuff Great Big

107 108 109 110 **FREDDY:** 111

Stuff YEAH!

5a

A HYMN TO HMMM

TACET

Andre

CHIMP IN A SUIT

6

8
1-8

9 **ANDRE:** 10 4 11
Dress up a mon-key in Ar - man-i,

12 13 14 15 16 17
He may seem pre - co-cious and cute De - spite all that

18 19 20 21
primp-in' You still got a chimp in a suit.

3
22-24

25 26 4 27
Teach him the se-cond verse of "Swan-ee"

28 29 30 31 32 33
And most of "Moon Riv-er" to boot. Sure, peo-ple will

34 3 35 36 37
gape but you still got an ape in a suit.

3
38-40

41

42 43

Shpritz him 'til wet with the eau de toi -

44 45 46 47 48

lette but you're stil gon - na get a stench.

49 50 51 52 53

Damp - en him well in a quart of Cha - nel, it won't cov - er the

54 55 56 57 58

smell. I should know, I'm French! Take him to see Don Gi - o -

59 60 61 62 63

van - ni Show him Ce - zanne's love - ly fruit.

64 65 66 67 68

Teach him to cook from Es - cof - fi - er's book, he's

69 70 71 72 73 74

still a gor - il - la en croute. You still got a chimp in a

#6 - Chimp In A Suit

75 6 82 ANDRE: 83

suit. So you shaved off his

fur, decked him out in cou - ture and en - dowed him with pure sav-oir

faire. You dressed him up fan - cy and trained him to

dance, he re - mains a chimp - an - zee, he's NOT Fred A - Staire!

99

100 101 102 103

Give him a dan-dy lit - tle top-per. Tie on a

104 105 106 107 108

nat - ty cra - vat. Buy him a cast-le*, he'll

109 110 111 112 113

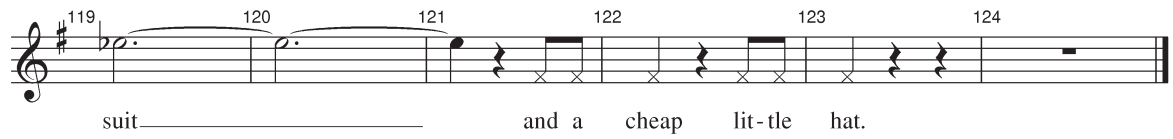
still be an ass-hole and noth-ing you do will change that.

**Composer's note: When performing this song, use Andre's accent to make "Castle" rhyme with "Asshole". Say "Cass-ole". See? Funny.*

#6 – Chimp In A Suit



Musical notation for measures 114-118. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The lyrics are: He's still just a stink-y lit - tle min-key in a dink-y lit - tle



Musical notation for measures 119-124. The staff is in treble clef with a key signature of one sharp (F#). Measure 119 has a whole note. Measures 120-124 contain a series of eighth notes, some marked with an 'x' below them. The lyrics are: suit _____ and a cheap lit-tle hat.

#6 - *Chimp In A Suit*

CHIMP IN A SUIT
(Playoff)

6a

TACET

6b

TANGO

TACET

6c

RESTAURANT UNDERSCORE

TACET

Jolene

OKLAHOMA

(Part 1)

7

A

2 3 **JOLENE:**

1-2

Down in the

4

5 6

pan - han - dle, where we man - han - dle all that beef cat - tle, and the

7 8 9

snakes rat - tle. And the wind whis - tles through the dead this - tles, it's a

10 11 12

lit - tle piece of heav - en! With a big house and lots of big cows, and lots of

13 14 15

big sky, and lots of dust fly - in'. And I'll be so hap - py since I'm

16 17 18

bring - ing home a prince to my lit - tle piece of heav - en, Ok - la - ho - ma!

19 20 21

Don't you love it when the bob - cats howl? Don't you

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 19 is a whole rest. Measure 20 is a half note G4. Measure 21 is a half note F#4. The lyrics are: "Don't you love it when the bob - cats howl? Don't you".

22 23 24

love it when the co - yotes cough? Well I know a few tricks with a

Detailed description: This block contains the second line of musical notation. Measure 22 is a half note G4. Measure 23 is a half note F#4. Measure 24 is a half note E4. The lyrics are: "love it when the co - yotes cough? Well I know a few tricks with a".

25 26

thir - ty - ough six, you can watch me blow those lit - tle fuck - ers

Detailed description: This block contains the third line of musical notation. Measure 25 is a half note G4. Measure 26 is a half note F#4. The lyrics are: "thir - ty - ough six, you can watch me blow those lit - tle fuck - ers".

27 28 29

heads clean off! And then, oh boy, oh we'll go two - step - pin' through the

Detailed description: This block contains the fourth line of musical notation. Measure 27 is a half note G4. Measure 28 is a half note F#4. Measure 29 is a half note E4. The lyrics are: "heads clean off! And then, oh boy, oh we'll go two - step - pin' through the".

30 31

ar - ro - yo, watch what you step in. 'Cause those

Detailed description: This block contains the fifth line of musical notation. Measure 30 is a half note G4. Measure 31 is a half note F#4. The lyrics are: "ar - ro - yo, watch what you step in. 'Cause those".

32 33

cat - tle eat their share, and it's got - ta go some - where, in my

Detailed description: This block contains the sixth line of musical notation. Measure 32 is a half note G4. Measure 33 is a half note F#4. The lyrics are: "cat - tle eat their share, and it's got - ta go some - where, in my".

Musical notation for measures 34-38. The key signature is three sharps (F#, C#, G#). Measure 34 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4, A4, G#4, F#4. The lyrics are "lit - tle piece of heav - en, Ok - la - ho-ma!". Measure 35 continues the melody with quarter notes: F#4, C#5, G#5, F#5, E5, D5, C#5, B4, A4, G#4, F#4. Measure 36 has a whole note: F#4. Measure 37 has a whole note: C#5. Measure 38 has a whole note: G#5. An arrow points from measure 38 to measure 39.

Musical notation for measures 39-46. Measure 39 is marked with a box containing the number 39. The key signature is three sharps (F#, C#, G#). The notation shows a whole rest for 8 measures, indicated by a large '8' above the staff. The measure number 39-46 is written below the staff.

7a

OKLAHOMA
(Part 2)

TACET

Jolene, All

OKLAHOMA (Part 3)

7b

6 7 14 **JOLENE:**

1-6 7-13

And we'll

15 16

mot - or in - to Tul - sa for the week - end. Through the

17 18 19

win - dows of the pick - up we'll be peek - in'. Not a tree or a Jew to

20 21 **ALL:**


block the love - ly view. There's a race-track and a zoo, and

22 23 24

Or - al Rob - erts U! And we'll dress you up nif - ty in a big Stet - son and some

25 26 **JOLENE:** 27

S P F Fif - ty, so no sun gets in. 'Cause that freck - le on your skin can



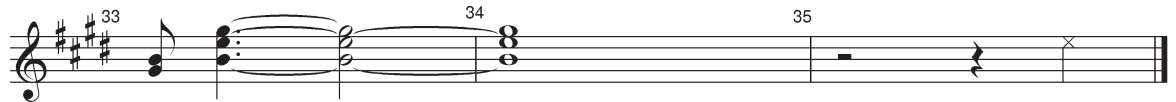
28 29 30

do a fel-ler in, and the shade is might-y thin in Ok-la - ho-ma! And our



31 32 ALL:

lead - ing cause of death is me - la - no - ma! Me - la -



33 34 35

no - ma! _____ Hyah!

OKLAHOMA
(Playoff)

7c

TACET

7d

YOU HAVE A BROTHER?

TACET

Lawrence, Ruprecht,
Jolene, Men

ALL ABOUT RUPRECHT

8

1

LAWRENCE:

spoken: My dear,

5

Ev - 'ry roy - al fam - 'ly, by its na - ture Has a kind of price that it must

8

pay Ev - 'ry no - ble lin - e - age has one loose gene Small as a mol - e - cule,

12

Flit - ting 'round the fam - 'ly pool It's the sort of thing one sees in Ap - pa -

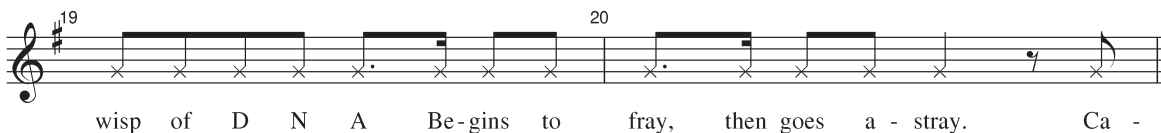
14

la - chia Or in the odd in - bred bi - chon fris - é It

17

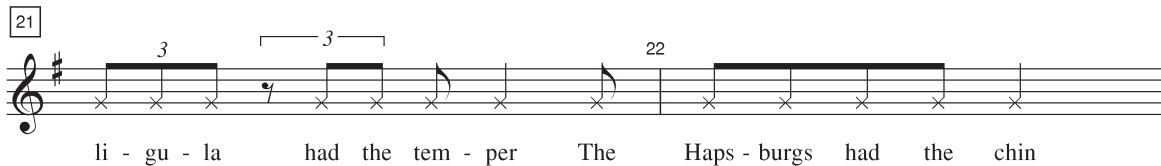
real - ly can be such a nas - ty stain on the es - cutch - eon When a

19 20



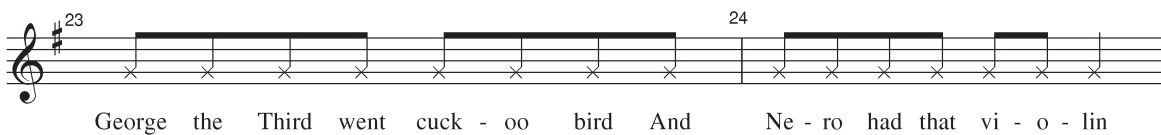
wisp of D N A Be-gins to fray, then goes a - stray. Ca -

21 22



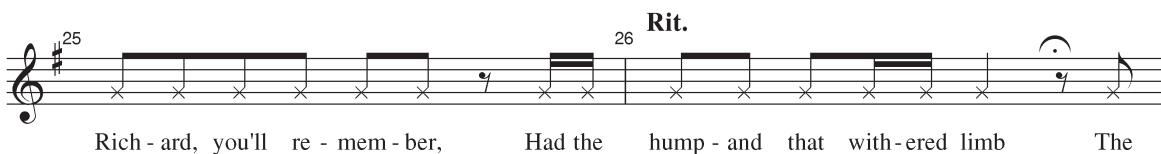
li - gu - la had the tem - per The Haps - burs had the chin

23 24



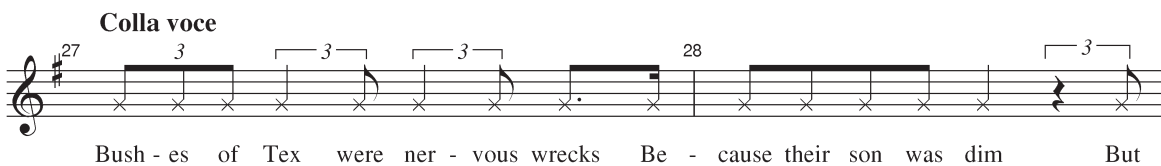
George the Third went cuck - oo bird And Ne - ro had that vi - o - lin

25 26 **Rit.**



Rich - ard, you'll re - mem - ber, Had the hump - and that with - ered limb The

Colla voce 27 28



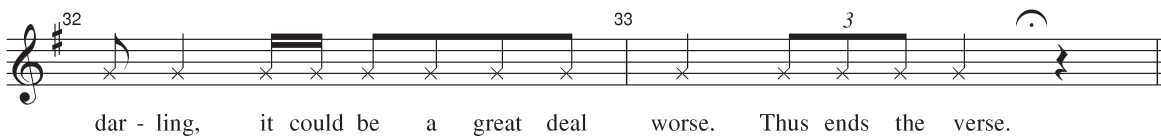
Bush - es of Tex were ner - vous wrecks Be - cause their son was dim But

29 30 31



look what hap-pened to him! A - las, our fam-'ly al-so car-ries a bit of a curse, But

32 33



dar - ling, it could be a great deal worse. Thus ends the verse.

#8 - All About Ruprecht

34

4

34-37

38

39 40 41

Ru-precht's all a-bout sun and so-da pop Paws on pup-py-dogs, can-dy canes.

42 43 44

Ru-precht's all a-bout choc-'late bun-nies and Breez-y af-ter-noon and

45 46 47

dai-sy chains. With a lit-tle broth-er like this You

48 49 50

can't help but have a hap-py home With style up-on grace And a

51 52 53

smile up-on his face, And all that's mis-sing is a chro-mo-some. But

54

55 56 57

Ru-precht's all a-bout hugs and val-en-tines, That's why peo-ple all say Hey

58 59 60 3
 Ru-precht! — You're real-ly o - kay! 61-63

68 69 70 RUPRECHT: 71 LAWRENCE:
 Ru-precht's all a-bout cake and le-mon-ade, Milk-shake en-e-mas. Fun and play

72 73 RUPRECHT: 74
 Ru-precht's all a-bout Burm-ese bel-ly rubs. Fresh-shaved tes-ti-cles on

75 LAWRENCE: 76 77
 Christ-mas Day. With a smile that's a mi-le and a half And a

78 79 80
 laugh and a heart-y "how-d'ya do?" It's a cinch that we will be

81 82 83 RUPRECHT:
 A hap-py fam-i-ly One plus one plus one makes two.

84 85 86 87 LAWRENCE:
 Ru-precht's cra-zy 'bout tax-i-der-my and K-Y jel-ly on a rub-ber glove! — So

#8 - All About Ruprecht

88 give him a chance or three ——— 89 90 Let him get to know you and

91 you'll a - gree ——— 92 That Ru - precht's... ——— 93 All a - bout

94 love. 95-97 **3**

98 **LAWRENCE:** 99 100
spoken: Who's the hap - py chap - py with the ul - cer - a - ted ear?

101 **JOLENE:** 102 **LAWRENCE:** 103 **3**
 Ru - precht. Who stays a - wake all night hol - ler - ing out with fear?

104 105 **JOLENE:** 106 **LAWRENCE:**
 Ru - precht? Who likes to spend ev - 'ry

107 **3** **3** 108 **3** **3**
 Sat - ur - day at the a - bat - toir? Who gets the cat - tle prod — if he

#8 - All About Ruprecht

109 3 110 3

tries to hump the sam - o - var? — Who likes to save up all — his

111 3 3 112 113 3

farts in a ma - son jar? — You guessed it!

3 117 **BOTH:**

114-116

It's

3

OFF-STAGE MEN:

It's —

118 119 120 121 **LAWRENCE:**

Ru - precht, — my — bud - dy Ru - precht — I like him!

Ru - precht, — my — bud - dy Ru - precht —

122 **BOTH:** 123 **LAWRENCE:** →126 127

Ru - precht! — And that's a - bout all.

Ru - precht! —

#8 - All About Ruprecht

Nuns

CHURCH

8a

2 NUNS:

1 Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia Al -

4 Al - le - lu - ia Al - le - lu - ia.

5 Al - le - lu - ia Al - le - lu

6 Al - le - lu - ia Al - le - lu - ia

le - lu - ia Al - le - lu - ia

7 Al - le - lu - ia Al - le - lu - ia

8 Al - le - lu - ia

9 Al - le - lu - ia

10 Al - le - lu - ia

#8a - Church

Muriel

WHAT WAS A WOMAN TO DO (Reprise 2)

9

1 2 MURIEL: 3

When I was just a lit - tle girl, so young and in - no - cent,

4 5 6

I'd kneel be - side my lit - tle bed and say a pray'r I still re -

7 8

mem - ber this is how it went: "Let me have love un - end - ing;

9 10

let me look good in shorts. Now I am not a child and

11 12 13

(hmmm - hmmm) years have passed, I'd say my mi - ra - cle is due!

14 15

Yet I'm still search-ing, vain ly lurch - ing as the world spins 'round.

16 17 17A

What is a wo-man, What is a wo - man to do?

3 8

17B-17D 18-25

8

26-33

#9 – What Was A Woman To Do (Reprise 2)

THE BET

9a

TACET

Christine, Ensemble

HERE I AM

10

Maestoso **ALL:**

The soap queen! The soap queen! The A-mer-i-can soap queen!

CHRISTINE: **Colla voce**

Would ya look at that cof-fered ceil - ing.

Look at that chan - de - lier — Ex - cuse me, but how — I'm feel - ing, Is a

Upbeat Latin

hun - dred proof I could raise the roof I'm so hap - py to be here.

7

I've been kind of mis - sing Mom — and Dad - dy, —

9 **10**

Sort of in a spin — since Cin - cin - at - ti. — The



morn-ing flight, a ma-jor bore— But then they o-pen the ca-bin door— And—



— zoot a - lors! Here I— am! Lord



knows I had the will— and the— re - sourc - es— But



Mom and Dad kept say - ing "hold— your hor - ses"— I



guess those po - nies could - n't wait—



Par-don me folks but they've left the gate.— I may be late— but Here I— am!

#10 - Here I Am

22 23

Ah, The way to be, to me, is French The

oo ooo

24 25

way they c'est la vie is French So here I am, Beau mont sur Mer A

oo oo Oo

26 27

big two weeks on the Ri-vi-e-ra. If I'm on-ly dream-ing please don't wake

Ooh

28 29 30

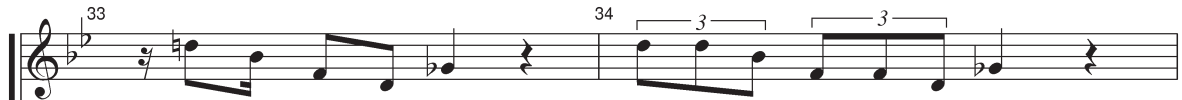
me. Let the sum-mer sun and breez-es take me. Ex-

Ah oo

#10 - Here I Am



cuse me if I seem___ je-june,___ I prom-ise I'll find my mar - bles soon___ But



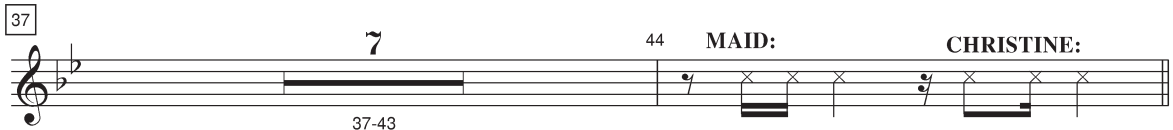
ev - 'ry - where I look It's like a scene from a book



Ooh look Ooh book



O - pen the book and Here I___ am! Oops, sor-ry.



MAID: CHRISTINE:

Es - car-got? Good-ness, no.



WOMEN:

Ba ba ba ba ba ba ba



MEN:

Doot doo doo doo doo___ doo doo doo doo___ee ow

#10 - Here I Am

47 48

Ba ba ba ba ba ba ba bow!

doot doo doo doo doo doo doo doo doo doo bow!

3 52 6

49-51 52-57

55D (to 56) 56

I mean the air is French— That chair is French— This

Oo

57

nice sin - cere — san - cerre — is French The

Oo

58 *Spoken:*

skies are French_____ The pies are French_____ Those_____

Oo oo

59

_____ guys are French These_____ fries are French

60

par - don me if I_____ fly off_____ the han - dle_____ 'Cause

Doot doo doo doo doo_____ Doo... wee ooh_____

62

no - where else_____ on Earth_____ can hold_____ a can - dle_____ So

Dot da da da da_____ Oo ee_____ oo wa!_____

64

ve - ni vi - di vi - ci* folks_____ Let's face it, je_____ suis i - ci folks_____ Ex -

**Composer's note:* I know it's not strictly correct, but please pronounce "Vici" as "VeeCee" so that it goes nicely with "Ici". Chalk it up to her exuberant innocence.

#10 - Here I Am

66 *3* *3* 67 *3* *3*

cu - sez moi — if I spout I'm let - ting my je'n' sais quoi out I'm

Ooh ah Ooh ah

68 *3* 69

sor - ry to shout but Here I

Pow! Wow!

70 71

am!

Doot doo doo doo doo doo bah — dah doot doo doo doo doo doo bah — dah

72 73 74

doot doo doo doo doo doo here — I am!

#10 - Here I Am

10a

CASINO/TERRACE

TACET

THEY'RE DANCING

10b

TACET

Christine, Freddy

NOTHING IS TOO WONDERFUL TO BE TRUE (Part 1)

11

CHRISTINE:

Look at the way the moon— be-haves:

— Look at the way she paints— a sil-ver rib-bon on— the waves.—

One thing I've learned and I'll share with you. no-thing is too won-der-ful to be

true. Each— mo-ment o-pens like— a flower—


The age of mir-a-cles— comes ev-'ry ho-ur on— the hour.—

Turn a-ny cor-ner there's some-thing new. And

17  18
no - thing is too won - der - ful to be true. If I'm per - ceived

19  20
to be na - ive to be the way I am. Let peo - ple

21  22
say I am a sil - ly goof. Is life a

23  24
plate - ful? Am I grate - ful? Ev - 'ry - day I am. It's an a - maz -

25  26
ing world in which we live and I've got liv - in' proof.

27  28 29
Look at the way the moon be - haves: Look at the way she paints a

30  31 32
sil - ver rib - bon on the waves. Lead - ing di - rect - ly to me and you.

#11 – Nothing Is Too Wonderful To Be True (Part 1)

33 34 35

No-thing is too won-der-ful to be true. No-thing is too won-der-ful to be

Detailed description: This block contains the first line of musical notation. It features a treble clef and a key signature of one flat. Measures 33 and 35 contain triplet eighth notes. Measure 34 is a whole rest. The lyrics are "No-thing is too won-der-ful to be true. No-thing is too won-der-ful to be".

36 37 2 38-39

true. _____

Detailed description: This block contains the second line of musical notation. Measure 36 is a whole note. Measure 37 is a half note. Measure 38 is a whole rest. Measure 39 is a whole note. The lyrics are "true. _____".

FREDDY: 3 40 41 42 3

Mag-ic can hap-pen a - ny-where: _____ I knew this guy at camp _____ who

Detailed description: This block contains the third line of musical notation. It starts with a treble clef and a key signature of one flat. Measure 40 is a quarter rest. Measure 41 is a quarter note. Measure 42 is a quarter rest. The lyrics are "Mag-ic can hap-pen a - ny-where: _____ I knew this guy at camp _____ who".

43 44 45

ate his t-shirt on _____ a dare _____ My ho-tel gives a-way free sham - poo

Detailed description: This block contains the fourth line of musical notation. Measures 43 and 44 contain eighth notes. Measure 45 is a whole note. The lyrics are "ate his t-shirt on _____ a dare _____ My ho-tel gives a-way free sham - poo".

46 47

no - thing is too won - der - ful to be true.


Detailed description: This block contains the fifth line of musical notation. Measure 46 is a quarter note. Measure 47 is a quarter note. The lyrics are "no - thing is too won - der - ful to be true.".

48 49

Some - times God grants your heart's _____ de - sires _____

Detailed description: This block contains the sixth line of musical notation. Measure 48 is a quarter rest. Measure 49 is a quarter note. The lyrics are "Some - times God grants your heart's _____ de - sires _____".

#11 – Nothing Is Too Wonderful To Be True (Part 1)

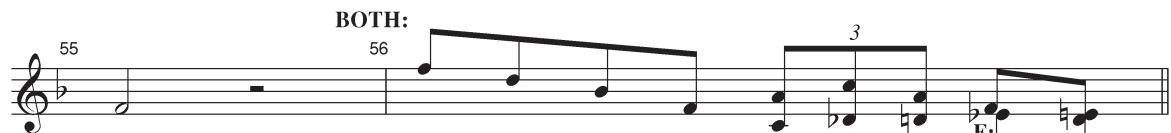


50 ³ 51
Once I was call - er num - ber eight, I won a set of tires.



52 ³ 53 ³ 54 ³
They held up that midg-et with Kra-zy Glue. No-thing is too won-der-ful to be

BOTH:



55 56 ³
true. No - thing is too won - der - ful to be

Christine, Freddy

NOTHING IS TOO WONDERFUL TO BE TRUE (Part 2)

11a

1 9 → 8 **CHRISTINE:**

true. And when it seems

9

your hopes and dreams are on the run a-gain, Bad luck has

11 12

won a-gain and it won't stop. The clouds will

13 14

part and you will start to see the sun a-gain. And life's a ball

15 16


you're stand - ing tall you've found your way back to the top.


17 18

Breathe in and taste the ocean breeze.

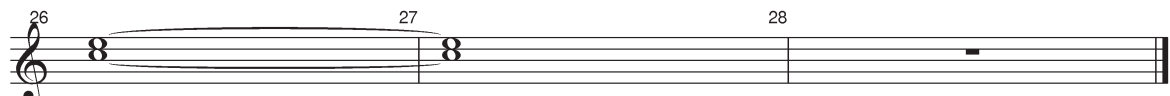
19  20
 Look at the way the leaves — are danc - ing in the ban - yan trees. —

21  22 23
 Lis - ten to what they are sing - ing to you: Noth - ing is too won - der - ful —

FREDDY:  24
 Noth - ing is too won - der - ful. —

BOTH:  25 **F:**
 Noth - ing is too won - der - ful to be

C:

26  27 28
 true. —

Andre, Ensemble

FINALE ACT I

12

1 2 **WOMEN:** 3 4

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

MEN:

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

5 6 7

doo doo doo doo doo. Doo doo doo doo doo doo doo doo doo doo

doo Give them what they want! doo doo doo doo doo doo doo

8 9

doo doo do do do do do doo doo

doo doo do do do do do doo doo

10

11 ANDRE: 12

Ba da Ba da

Doo doo doo doo

Ba

doo doo

Ba da Ba da

doo doo doo doo

Psst.

13

14 ANDRE: 15

doo doo doo doo doo (etc.)

Ba Ba Ba

Ba Ba

Psst.

16

17

5

18-22

5

5

Ba Ba

oo

oo

5

18-22

5

5

23

Ah! Ah!

28 29 30 31 32

33

Doo da ba doo da da da Doo da ba doo da da da

Doo ba doo da da Doo ba doo da da

37 38

doo da ba do da ba doo doo doo doo doo doo

doo ba doo ba doo doo doo doo doo

39 40 41 41A

doo doo doo doo doo doo da doo doo doo doo doo da

41B (to 42) 42 WOMEN: 43 44 MEN: 45

Noth-ing is too won-der-ful Noth-ing is too won-der-ful.

46 ENSEMBLE: 47 48 49 50 51

Oo - oo oo oo won-der-ful! Ah!

Oo oo oo oo won-der-ful! Ah!

Ensemble

ENTR'ACTE / OPENING ACT II

13

Jazz waltz

ENSEMBLE:

Lawrence,
Freddy,
Christine

RUFF HOUSIN' MIT SHUFFHAUSEN

14

1 **LAWRENCE:** 2 **FREDDY:** **LAWRENCE:** 3

This lit - tle pig - gy says? No-thing. Und this lit - tle pig - gy, the

4 5 6

same? I sup - pose, then, it's fu - tile to wig - gle or dood - le or

7 8 3 *ten.*

jig - gle this pig - gle? Well, ain't that a shame. Und

9 **LAWRENCE:** 10 **FREDDY:** 11 **LAWRENCE:** 12

this one? Like wood. Und this one? Zer - gut. So,

13 14 15

that's the en - ti - re con - tin - gent. We'll have to try some - thing a

16 17 18 7

lit - tle more... strin - gent.

18-24

LAWRENCE:

25 When I was young and I was cute, and I was in the

26

27

28

29 in - sti - tute, they banged it in us like a drum: The cor - pus Hip - po -

30

31

32

33 cra - ti - cum So just be - fore you gra - du - ate, you raise your hand, und

34

35

36

37 stand up straight, and ev - 'ry - bo - dy has to quoth That zip - py Hip - py - cra - tic

38

39

40

41 oath. You swear to god to heal the sick, but do no da - mage;

42

43

44

45 that's the trick: Ev - en if you have to lop a leg or, God for - bid, an

46

47

48

49 arm. If it's for the best, go crack a chest or slice 'em o - pen like a

50

51


52

#14 – Ruffhousin' With Shüffhausen



53 54 55 56 57

wurst But first: Do no harm. Yo-de - lay-ee-oo.



7

58-64

65 LAWRENCE:

A



66

67 68 69

me - di - cal pro - fes - sion - al, be - fore he starts a ses - sion 'll be



70 71 72 73

sure to pause and clear his head, and think on what ol' Hip-po said: A



74 75 76 77

real— mensch with lots of heart, be - stowed on us this no - ble art. Und



78 79 80 81

let me tell you, that ain't eas - sy in three-hun - dred and eight - y B. C. De -



82

83 84 85

fend the weak, und mend the ill. Pre - scribe a pill, then send a bill. For

#14 – Ruffhousin' With Shüffhausen

86 87 88 89

man - y years the sys-tem has been work - ing like a charm. But you must

90 91 92 93

re - col - lect with great re - spect Hip - po - cra - tes and what he versed:

94 95 96 97 97A

FREDDY:

First: do no... Yaaaaaoooo-oo - de - lay - hee - hoo!

→ 98 **BOTH:** 99 100 101

Yo - del - ay - hee yo - del - od - el - ay - hee yo - del - od - el - ay - hee yo - del - ay - hee -

CHRISTINE:

Yo - del - o Yo - del - o Yo - del - ay - hee -

102 103 104 105 → 107 **LAWRENCE:**

hoo yo - del - ay - hee od - el - ay - hee hoo yo - del - hoo Yo - del -

hoo Yo - del - ay - hee - hoo Yo - del - hoo

#14 - Ruffhousin' With Shüffhausen

108 BOTH:

ay - hee yo - del - od - el ay - hee yo - del - od - el I SAID YO-DEL! yo - del -

Yo - del - o Yo - del - o

112 113 114 115

ay - hee - od - el - ay - hee hoo yo - del hoo The

Yo - del - ay - hee - hoo Yo - del - hoo

116 117 118 119

cor - pus hip - po - cra - ti - cum, like bats out of the at - tic come, like

120 CHRISTINE: 122 123 LAWRENCE:

popes out of the va - ti - come, like ny - lon sheets with sta - tic come, like

124 CHRISTINE: 126 127 LAWRENCE:

jock - eys from the pad - dock come, Or fish - sticks from a had - dock come, Or

128 129 130 **2**
 you, psy-cho-so - ma - tic, come to me. 131-132

131B (to 132) 132 133 134
 I look at him, The - sor - ry face, I know I have to

135 136 137 138
 take this case. It's who I am, It's what I do. If you were me, you'd

139 140 141 142
 have to too. If I were him, or I were you, I'd look at me und

143 144 145 146
 like the view. For here I am, und here we go. Hip - po - cra - tes would

147 **8** **11**
 wish it so. 148-155 156-166

#14 - Ruffhousin' With Shüffhausen

167 **LAWRENCE:** 168 169 170

I'll have him run-ning, jump-ing, shout-ing,

171 ...or my name isn't 172 173 174 3 175

shriek-ing Doc-tor E-mil Shuff-hau-sen. — the Third!

Ensemble

HOTEL YODEL

14a

1 2 **WOMEN:** 3 4

Yo - del ay - hee yo - del - od - el ay - hee yo - del - od - el -

TENORS:

Yo - del ay - hee yo - del - od - el ay - hee yo - del - od - el -

BASSES (8vb) + 2 SOPRANOS (loco):

Yo - del - o Yo - del - o

Detailed description: This system contains the first four measures of the song. It features three staves. The top staff is for Women, the middle for Tenors, and the bottom for Basses and Sopranos. The music is in 3/4 time with a key signature of one sharp (F#). Measure 1 is a rest for all parts. Measure 2 begins with the vocal entries. Measure 3 contains the first vocal line. Measure 4 continues the vocal line. The lyrics are: 'Yo - del ay - hee yo - del - od - el ay - hee yo - del - od - el -' for all parts.

5 6 7 8

ay - hee yo - del - ay - hee hoo yo - del ay - hee od - el - ay - hee hoo yo - del -

ay - hee yo - del - ay - hee hoo yo - del ay - hee od - el - ay - hee hoo yo - del -

Yo - del - ay - hee - hoo Yo - del - ay - hee - hoo Yo - del -

Detailed description: This system contains measures 5 through 8. It features three staves. The top staff is for Women, the middle for Tenors, and the bottom for Basses and Sopranos. The music continues from the previous system. Measure 5: 'ay - hee yo - del - ay - hee'. Measure 6: 'hoo yo - del'. Measure 7: 'ay - hee od - el - ay - hee'. Measure 8: 'hoo yo - del -'. The lyrics for the bottom staff are: 'Yo - del - ay - hee - hoo Yo - del - ay - hee - hoo Yo - del -'.

9 → 11 12 **WOMEN:** 13 14

hoo

hoo

hoo

Yo-del ay ee oo ee yod - el ay ee yod-el

15 16 17 18 19

oo Yod-el ay ee yod-el ay ee yod-el ay hee hoo.

Andre, Muriel

LIKE ZIS, LIKE ZAT

15

Louis Prima shuffle

3 4 **ANDRE:**
1-3 Like

5 **Safety** (vocal last x)

6 3
zis, ze moon, as round as a bal-loon, sus -

7 3 8 9
pend - ed like a baub - le in the sky. Like zat, a tune that

10 3 11 3 12
wafts a - bove the dune, and sweet - ly flut - ters like a but - ter - fly. If ze

13

3 3 14 3 3
past were plus par - fait, we'd have met an - oth - er day when we

15 3 16
both were young and gay and thin. But the



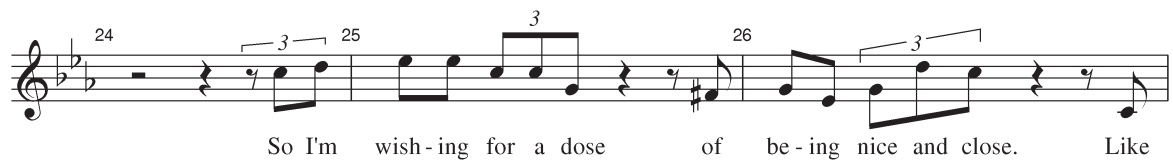
17 pres - ent's rath - er tense, so I think it makes some sense for us to both



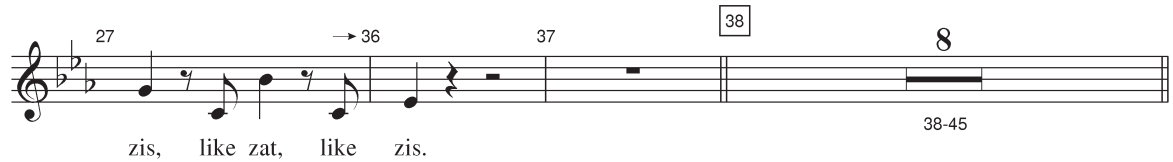
19 give up 20 give in. Like zat ze sky a 21



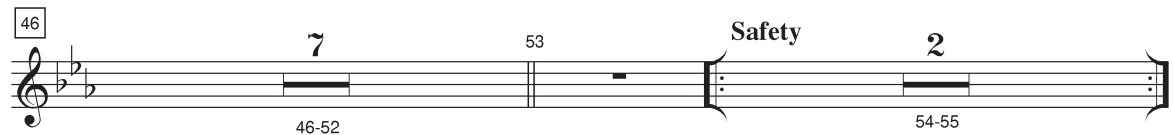
22 shoot - ing star goes by 23 a mess - age you and I can - not dis - miss.



24 So I'm wish - ing for a dose of be - ing nice and close. Like 25 26



27 zis, like zat, like zis. 36 37 38



46 7 53 Safety 2

46-52 54-55



56 On cue MURIEL: 57 Of ze fu - ture, who can tell, Though we

hope it turns out well No one can know just when his bell will toll,

So let's live in ze here and now And let it show us how to find a

way to lose con - trol. Like zat, a rose, de -

light - ful to ze nose, but no - where near as per - fect as a kiss And

Colla voce

zo I am no prance my looks may make you wance. I of - fer you ro - mance.

A tempo

105 106 **ANDRE:** 107 **MURIEL:** **ANDRE:** 108 **BOTH:**

Like zat, ze rose, de - light - ful to ze nose. but

109 (*harmony optional*) 110 111 **Rubato**

no where near as per - fect as a kiss.

112 **MURIEL:** 113 114

I like zis, I like zat I

115 **BOTH:** **Tempo I** 116 117 118

like zis, Like zis.

Detailed description: This is a musical score for a song. It consists of four staves of music in a single system. The first staff contains vocal lines for Andre (measures 105-108) and Muriel (measure 107), with lyrics: 'Like zat, ze rose, de - light - ful to ze nose. but'. The second staff is an instrumental line for piano, with an optional harmony for measures 109-110 and a rubato section for measure 111, with lyrics: 'no where near as per - fect as a kiss.'. The third staff contains vocal lines for Muriel (measures 112-114) with lyrics: 'I like zis, I like zat I'. The fourth staff contains a vocal line for both characters (measures 115-118) with lyrics: 'like zis, Like zis.'. The score includes various musical notations such as treble clef, key signature of one flat, time signature of 4/4, and performance directions like 'Rubato' and 'Tempo I'.

15a

LIKE ZIS PLAYOFF

TACET

STAIRCASE

15b

TACET

15c

MUSIC BOX

TACET

Lawrence

THE MORE WE DANCE

(Part 1)

16

1 LAWRENCE: 2 **Vamp** (vocal last x) 3

The squish-y lit-tle wish-y wash-y craz-y lit-tle stru-del in his
nood - le makes him la - zy in the legs. So
how can we af - fect his soul, di - rect his soul to make him whole's the
ques-tion that his si-tu - a-tion begs. Way down deep dere at the root he real-ly
wants to shake his boot-y So I think here's what our du-ty with him is: Find a
way we may con-vince his mind to send a sig-nal down the spine to the be -

17 hind where all the rhy - thm is. 18 The more we

Musical staff 17-18: Treble clef, key signature of one sharp (F#). Measure 17 contains a quarter rest, a quarter note G4, and a quarter note A4. Measure 18 contains a quarter note B4, a quarter note C5, and a quarter note D5. Above measure 18, there are two triplets: the first triplet is over measures 17 and 18 (G4, A4, B4), and the second triplet is over measures 18 and 19 (C5, D5, E5).

19 dance, the more he sees The more we tease, the more he burns, The more he

Musical staff 19-22: Treble clef, key signature of one sharp (F#). Measure 19: quarter note G4, quarter note A4, quarter note B4. Measure 20: quarter note C5, quarter note D5, quarter note E5. Measure 21: quarter note F#5, quarter note G5, quarter note A5. Measure 22: quarter note B5, quarter note C6, quarter note D6.

23 years to move his knees like Cyd Cha - risse, the more he learns that life is

Musical staff 23-26: Treble clef, key signature of one sharp (F#). Measure 23: quarter note E5, quarter note F#5, quarter note G5. Measure 24: quarter note A5, quarter note B5, quarter note C6. Measure 25: quarter note D6, quarter note E6, quarter note F#6. Measure 26: quarter note G6, quarter note A6, quarter note B6.

27 burst - ing with joy, so live it. 28 Here it is boy, so

Musical staff 27-29: Treble clef, key signature of one sharp (F#). Measure 27: quarter note G5, quarter note A5, quarter note B5. Measure 28: quarter note C6, quarter note D6, quarter note E6. Measure 29: quarter note F#6, quarter note G6, quarter note A6.

30 give it a chance. 31 The more we dance, the more we dine The more he'll

Musical staff 30-33: Treble clef, key signature of one sharp (F#). Measure 30: quarter note B5, quarter note C6, quarter note D6. Measure 31: quarter note E6, quarter note F#6, quarter note G6. Measure 32: quarter note A6, quarter note B6, quarter note C7. Measure 33: quarter note D7, quarter note E7, quarter note F#7.

34 whine, the more he'll pout Un-til he fin - 'lly bot-toms out and then he'll

Musical staff 34-37: Treble clef, key signature of one sharp (F#). Measure 34: quarter note G6, quarter note A6, quarter note B6. Measure 35: quarter note C7, quarter note D7, quarter note E7. Measure 36: quarter note F#7, quarter note G7, quarter note A7. Measure 37: quarter note B7, quarter note C8, quarter note D8.

38 rise and he'll shine and he'll prance 39 so let's dance!

Musical staff 38-39: Treble clef, key signature of one sharp (F#). Measure 38: quarter note E7, quarter note F#7, quarter note G7. Measure 39: quarter note A7, quarter note B7, quarter note C8.

#16 - The More We Dance (Part 1)

Lawrence

THE MORE WE DANCE (Part 2)

16a

4 5 4
1-4 5-8

10 19 8
9-18 19-26

27 35 7 8
27-34 35-41

42 50 7 8
42-49 50-56

57 64 7
57-63

The more we

65 66 67
laugh, the more we grin, The more he'll have to join right

68 69 70

in. The more we glow and show our joy, The more I'm

Detailed description: This block contains the first line of musical notation. It features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes and eighth notes. Measure 68 starts with a quarter rest followed by a quarter note. Measures 69 and 70 continue the melody with quarter notes.

71 72 73

sure we'll cure the boy. It is - n't ea - sy to put him through—

Detailed description: This block contains the second line of musical notation. Measure 71 starts with a quarter rest followed by a quarter note. Measure 72 continues with quarter notes. Measure 73 features a triplet of eighth notes. The line ends with a double bar line.

74 75 76 77

it. Re - mem - ber we do it on his be - half. — So let's guf -

Detailed description: This block contains the third line of musical notation. Measure 74 starts with a quarter rest followed by a quarter note. Measures 75 and 76 feature triplet markings over eighth notes. Measure 77 continues with quarter notes. The line ends with a double bar line.

78 79 80 81

faw in his gu - face while we em - bibe and we em - brace. No more "I

Detailed description: This block contains the fourth line of musical notation. Measure 78 starts with a quarter rest followed by a quarter note. Measures 79 and 80 continue with quarter notes. Measure 81 ends with a quarter note. The line ends with a double bar line.

82 83 84 85

don't"s, No more "I won't"s, No more "I can't"s So let's

Detailed description: This block contains the fifth line of musical notation. Measure 82 starts with a quarter rest followed by a quarter note. Measures 83 and 84 continue with quarter notes. Measure 85 ends with a quarter note. The line ends with a double bar line.

Segue as one
to Part 3

#16a – The More We Dance (Part 2)

Lawrence, Christine,
Ensemble

THE MORE WE DANCE (Part 3)

16b

1 3x 2 2 3-4
dance...

5 3 8
5-7

7 16
9-15

3 20 LAWRENCE:
17-19 The more we

21 Slower - out of time 22 23 CHRISTINE: 24
squeeze, the more we kiss... You mean like this?

25-32 8 33 34 A tempo 35 LAWRENCE:
We must be

36 (LAWRENCE:) 37 38 39

cruel to fuel his de si-re. Let's put a - no - ther log on the fire.

ENSEMBLE:

Oo ah Oo ah!

40 41 42 43

Ah Wah-ka - ka - ka - ka - ka - ka - ka! Come on, let's

L: "...jump! let's dip; Maybe that chump will get a grip.

44 45 46

Ba ba ba ba ba ba ya da da da da da da da

The Macarena will make him saner."

47 48 49

scoo-dle-ee - ya da dee da doo da Ba ba ba ba ba ba ya da da

As we say in Vienna... O-le

50 51 52

da da da da O - le

6

52-57

58 ALL: Ah! _____

59 _____

60 _____

61 _____

62 The more we dance!

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It consists of six measures. Measure 58 begins with the instruction 'ALL:' and the vocal line 'Ah!' followed by a long horizontal line. A slur covers measures 58 through 61. Measure 59 contains a whole note chord. Measure 60 contains a whole note chord. Measure 61 contains a whole note chord. Measure 62 contains the lyrics 'The more we dance!' and a whole note chord. The piece ends with a double bar line.

16d

THE SOAP QUEEN

TACET

LOSER LEAVES TOWN

16e

TACET

Freddy, Christine,
Ensemble

LOVE IS MY LEGS

17

Pop ballad

FREDDY:

I was a - lone and cold and damp I tried to

fly but both my wings would cramp 'Til you came a - long and

lit the lamp To guide me to my ex - it ramp

Love is my legs and you are my love So you are my legs, my

love. Fi - nal - ly I un - der - stand How hope is the hand That

23 ³ squeez - es a heart 24 ³ And helps it to start once a - gain 25 ³

³
26-28

29 **CHRISTINE:**

30 ³ Faith are the toes at - tached to your feet 31 ³ So I'll be your feet com -

32 33 34
plete - ly Al - ways there to strive in your socks A - live in your socks No

35 ³ long - er de - ject - ed 36 ³ Two feet re - sur - rect - ed 37 ³ Con - nect - ed to legs which is

38 **WOMEN (top line):** 39 40 3 41

love Love is your legs_____

FREDDY:

Love is my legs_____

WOMEN (top line):

MEN (bottom lines): Ah Ah

42 3 43 44 3 45

Love is your legs_____ Now come to me sol-dier. I

Love is my legs_____

Ah Ah Ooh ooh

46 3 3 47 **6** 48-53

know you can do it, please try

6

ooh ooh

Safety **On cue (any beat)** 56

CHRISTINE: 3
The leg bone's con -

FREDDY: 3
Love is my legs And

WOMEN: 3
The leg bone's con -

57 3 3 3 58 59
nect - ed to an - kle - bones con - nect - ed to feet - bones of love Help me scrape the
you are my love So you are my feet - bones of love Help me scrape the
ALL: 3
nect - ed to an - kle - bones con - nect - ed to feet - bones of love

60 3 61 3 62 3 3

rust from my heart Blow the dust from my heart Then help you ad-just to the

rust from my heart Blow the dust from my heart Then help me ad-just to the

Ooh ooh ooh

Detailed description: This block contains the first system of a musical score, measures 60-62. It features three staves in treble clef with a key signature of three sharps (F#, C#, G#). The melody is primarily eighth notes with triplet markings (indicated by a '3' and a bracket) over measures 60, 61, and 62. The lyrics are: 'rust from my heart Blow the dust from my heart Then help you ad-just to the' for the first staff, 'rust from my heart Blow the dust from my heart Then help me ad-just to the' for the second staff, and 'Ooh ooh ooh' for the third staff. The third staff contains whole notes corresponding to the 'Ooh' lyrics.

63 3 3 64 3 3

trust that I thrust in your heart With your legs full of

trust that you thrust in my heart With my legs full of

Ah Ah

Detailed description: This block contains the second system of a musical score, measures 63-64. It features three staves in treble clef with a key signature of three sharps (F#, C#, G#). The melody continues with eighth notes and triplet markings. The lyrics are: 'trust that I thrust in your heart With your legs full of' for the first staff, 'trust that you thrust in my heart With my legs full of' for the second staff, and 'Ah Ah' for the third staff. The third staff contains whole notes corresponding to the 'Ah' lyrics.

65

Love is your legs

love! It was all in my head

Love is your legs

Love is your legs

Now you get on the bed

Love is your legs

69

Love is your legs _____ Love is your legs _____

I'm com-ing! Here I come!—

Love is your legs _____ Ah _____

73

CHRISTINE:

Faith is your feet _____ Love is your legs

FREDDY:

Hope is your hand _____ Love is my legs _____

77

Love is your _____ legs _____

Love is my _____ legs _____

#17—Love Is My Legs

AFTER LEGS/FREDDY'S ABDUCTION

17a

TACET

Lawrence

LOVE SNEAKS IN

18

4
1-4

5 LAWRENCE:
Love sneaks in when

6
7
8
ev - 'ry - thing seems qui - et Sets the bait — and like a fool, — you buy — it Your

9
10
fa - mous self pos - ses - sion's van - ished from your re - per - toire —

11
12
This is what — can hap - pen when — you leave the door — a - jar. And

13
14
15
love sneaks in and whis - pers to you sweet - ly Sil - ly words — that

16 17

change your life — complete - ly. You're fumb - ling in the dark — The

18 19

mas - ter's now the mark — You're out of luck If love sneaks in — on

20 27

you 6 27
21-26 The

28 29

play - er has — been nice - ly played, — the mock - er's now the mocked

30 31

That's what tends to hap-pen when — you leave your - self un-locked. Then

32 33 34

love sneaks through the u - su - al de - fen - ses The sighs and smirks — and

#18 – Love Sneaks In



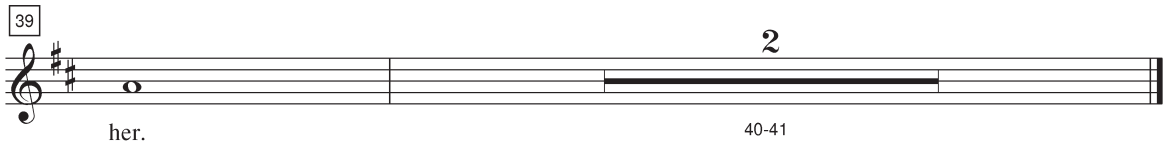
35 stale — old — pre - ten - ses What's gone is what you were — What's

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 35-36. Lyrics: stale — old — pre - ten - ses What's gone is what you were — What's



37 left is all — a blur — You're stung, you're stuck If love snuck in with

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 37-38. Lyrics: left is all — a blur — You're stung, you're stuck If love snuck in with



39 her. 40-41

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 39: her. Measure 40-41: 2 (second ending). Lyrics: her. 40-41

LOVE SNEAKS IN PLAYOFF

18a

TACET

Freddy, Christine,
Ensemble

SON OF GREAT BIG STUFF

20

FREDDY:

1 I win! I win! I win, I win, I win! I get the dough, I get the

2

3

4 broad I'm get-tin' rid of Sig-mund Fraud I'm get-tin'

5

6

7 paid For all my work Plus I get laid Now there's a

8

9

10 perk! I'm get-tin' Great Big Stuff No frig - gin' doubt a - bout it

11

12

13 Great Big Stuff How (how) did I live with - out it? Great Big Stuff I fin -

14

15

16 'lly get my taste And it's 17 go-ing to my head I mean the 18 one be-low my waist!

Aah.

19 I'm so— 20 ve-ry, 21 ve - ry 22 hap - py! I made her

23 like me— 24 I made her care 25 And now she's rea- dy And right in

26 there 27 She says she loves me— 28 She says she 29 Great Big Stuff!

30 CHRISTINE: 31 FREDDY: 32

Look at the way the moon— be- haves - Great Big Stuff!

CHRISTINE:

33 34

Look at the way she paints— a sil- ver rib- bon on— the waves.—



Musical notation for measures 35-37. Measure 35 starts with a treble clef and a common time signature. It contains two triplet eighth notes. Measure 36 is a whole note. Measure 37 contains two triplet eighth notes. The lyrics are: "Lead-ing di-rect-ly to me and you: Noth-ing is too won-der-ful—"



Musical notation for measures 38-40. Measure 38 is a whole rest. Measure 39 is labeled "FREDDY:" and contains a quarter note. Measure 40 contains a quarter note followed by a dotted quarter note with a fermata, and a double bar line. The lyrics are: "No - thing is too won - der-ful"

OW!

20a

TACET

Lawrence, Freddy,
Andre

THE RECKONING

21

FREDDY: 2

1 We're in her room, the lights are low, I've got it made, all

2

3

4

5 sys - tems go. I'm in, she's down, the hair, the gown, We

6

7

8 go to kiss, she conks me out! Then I wake up with

9 10

10

11 noth - ing on, she took my clothes, my shoes are gone. My

12

13

14 wal - let's gone, my watch is gone, And here I am, a schmuck in a

15

16

17

18-19

robe!

7 27 2

20-26 28-29

3 33 34 35

30-32

FREDDY:
The more I

36

37 38

cried, the more she cared, the more I lied, the more she

LAWRENCE:
A - maz - ing, the tim - ing

ANDRE:
A - ma - zing. Zis

39 40

bared. The more I sang, the more she

She real - ly had me down.

i - di - ot... I hate to say I told you

41 (FREDDY:) 42 43 44 ANDRE:

sung, I mean, come on! She gave me tongue! So

(ANDRE:)

so.

45 46 47

young, so good, so right, so nice, she played us like a

L: F: L: F: L: F:

Hmm. Shuh! Yes? Grrr! Ha! Nuts!

48 LAWRENCE: 49 50

pair of dice. The eyes, the smile, the joy, the hope, the

L: F:

Whoa! Oof!

51 52 ALL 3: 53 L: 54

hair, the clothes, the soap! The soap! The soap!

7

55-61

21a

AIRPORT

TACET

MURIEL/ANDRE EXIT

21b

TACET

Lawrence, Freddy

DIRTY ROTTEN

22

3 4 **LAWRENCE:**

1-3 You may be mast -

5 6

er of your cho - sen oc - cu - pa - tion, with sev' - ral strings

7 8

of po - lo pon - ies in your stab - le, You must re -

9 10

mem - ber all the same — That at the crux of ev' - ry game — is know - ing


11 12

when it's time to leave the tab - le. And it's im -

13 14

por - tant to be art - ful in your ex - it no turn - ing back,

15 — you must ac - cept the con is done. ——— But now and then,



Musical notation for measures 15 and 16. Measure 15 contains the lyrics "you must ac - cept the con is done." and measure 16 contains "But now and then,". The melody is in a minor key with a treble clef.

17 — you might re - call the mo - ments when ——— you had it all ——— you had the



Musical notation for measures 17 and 18. Measure 17 contains the lyrics "you might re - call the mo - ments when" and measure 18 contains "you had it all" and "you had the".

19 charm, you had the tal - ent and, my god, you had some fun. It was a ball,

20 4



Musical notation for measures 19 and 20. Measure 19 contains the lyrics "charm, you had the tal - ent and, my god, you had some fun. It was a ball," and measure 20 contains "4" above a four-measure rest.

21 it was a blast and it's a shame ——— it could - n't last but ev' - ry

22



Musical notation for measures 21 and 22. Measure 21 contains the lyrics "it was a blast and it's a shame" and measure 22 contains "it could - n't last but ev' - ry".

23 chap - ter has to end, you must ag - ree. It was a joy,

24



Musical notation for measures 23 and 24. Measure 23 contains the lyrics "chap - ter has to end, you must ag - ree. It was a joy," and measure 24 contains "24" above a four-measure rest.

25 — it was sub - lime a splen - did way to earn a dime for a

26



Musical notation for measures 25 and 26. Measure 25 contains the lyrics "it was sub - lime a splen - did way to earn a dime for a" and measure 26 contains "26" above a four-measure rest.

27 dir - ty rot - ten guy like me.

28

29

30



Musical notation for measures 27, 28, 29, and 30. Measure 27 contains the lyrics "dir - ty rot - ten guy like me." and measures 28, 29, and 30 contain rests.

31 When you look back on all your con - quests and de -

32

33 cep-tions you see a thou - sand flaw - less pearls set in a

34

35 strand laid out from Bi - ar - ritz to Rome, — each one as per -

36

37 fect as a poem, an o - pus to be proud of though it's

38

39 writ - ten in the sand It was a ball, — it was a thrill you had the

40

41 grace, you had the skill to know ex - act - ly what to say and what to do—

42

43 — you would - n't trade— a sing - le day or have it

44

45 an - y o - ther way a 46 dir - ty rot - ten guy like

FREDDY:

It's

47 you. 48

al - most a re - li - gion the need to take a pi - geon and to

49 (FREDDY) 50

play your part with e - le - gance and zest. But when it's time—

51 4 52 4

— to fold the act and your duf - fel bag is packed take

53 54

com - fort in the fact that you've been work - ing with the best—

55 56 57

It was a blast,

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a 12/8 time signature. Measure 55 features a half note G4 with a fermata. Measure 56 has a quarter note A4. Measure 57 has a quarter note B4, a quarter note C5, and a quarter note D5. The lyrics 'It was a blast,' are positioned below the notes.

58 59

it was a ball,— it was a gas, I loved it all 'cause I was

Detailed description: This block contains the second line of musical notation. Measure 58 has a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 59 has quarter notes D5, C5, B4, and A4. The lyrics 'it was a ball,— it was a gas, I loved it all 'cause I was' are positioned below the notes.

60 61

LAWRENCE:

hang - ing with the man— and that's a plus.— You've got the verve

Detailed description: This block contains the third line of musical notation. Measure 60 has quarter notes G4, A4, B4, and C5. Measure 61 has quarter notes D5, C5, B4, and A4. The lyrics 'hang - ing with the man— and that's a plus.— You've got the verve' are positioned below the notes. The name 'LAWRENCE:' is written above the staff.

62 63

(LAWRENCE:)

FREDDY:

You've got the nerve I guess we're

You've got the guts You've got the nuts

Detailed description: This block contains the fourth line of musical notation, split into two systems. The top system (measures 62-63) is for Lawrence, with lyrics 'You've got the nerve' and 'I guess we're'. The bottom system (measures 62-63) is for Freddy, with lyrics 'You've got the guts' and 'You've got the nuts'. The name '(LAWRENCE:)' is above the top staff, and 'FREDDY:' is above the bottom staff. The music consists of quarter notes and rests.

64 65

dir-ty rot-ten crooks,— dir-ty— rot-ten guys. It was a trip,

Dir-ty rot-ten shnooks.— Oh, It was a trip,

Detailed description: This block contains the fifth line of musical notation, split into two systems. The top system (measures 64-65) has lyrics 'dir-ty rot-ten crooks,—' and 'dir-ty— rot-ten guys. It was a trip,'. The bottom system (measures 64-65) has lyrics 'Dir-ty rot-ten shnooks.—' and 'Oh, It was a trip,'. The music includes quarter notes, eighth notes, and rests.

66

it was a blast, it was a shame it could-n't last 'cause it was

it was a blast, it was a shame it could-n't last 'cause it was

68

al - most too pro - di - gious to dis - cuss. So we got screwed

al - most too pro - di - gious to dis - cuss. _____

70

— for fif - ty grand.

I think we still _____ de - serve a hand. _____

72

Dir - ty Rot - ten Guys Like us!

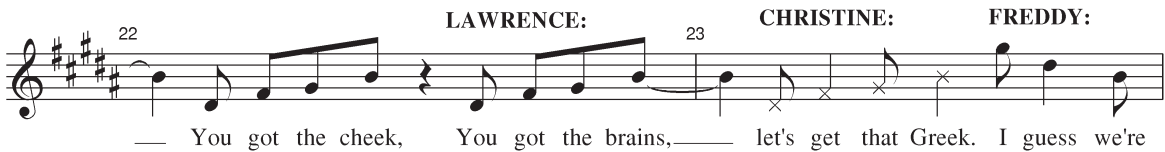
Dir - ty Rot - ten Guys _____ like us! _____

Musical score for measures 76-79. The score is written for two staves in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). Measure 76 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 77 is a whole rest in both staves. Measure 78 features a melodic line in the upper staff and a bass line in the lower staff, both with a fermata over the final note. Measure 79 is a whole rest in both staves.

Lawrence, Christine,
Freddy

FINALE

23



24 (FREDDY) 25

dir-ty rot-ten crooks... Oh, It was a trip,

CHRISTINE:
dir-ty — rot-ten guys. It was a trip,

LAWRENCE:
Dir-ty rot-ten schnooks... Oh, It was a trip,

26 27

ALL 3:

it was a ball, it was a kick I loved it all 'cause it was

**FREDDY
LAWRENCE
CHRISTINE**

28 29

CHRISTINE:

al - most too pro - di - gious to dis - cuss. And though two

30 31

a - ces beat you blind, they'll ne - ver beat — three of a kind!

32 ALL: 32A 32B (To 33)

Filth - y Shame - less Ly - ing Cheat - ing Dir - ty Rot - ten

33 34 // 35 36

Guys Guys Guys

24

BOWS/EXIT MUSIC

TACET