

- PERUSAL PACK -



Book by RUPERT HOLMES
Original book and concept by PETER STONE

Music by JOHN KANDER

Lyrics by FRED EBB
Additional lyrics by JOHN KANDER and RUPERT HOLMES



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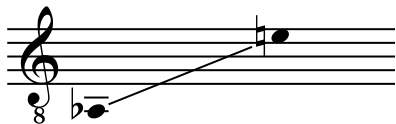
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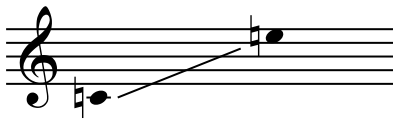
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Character Ranges

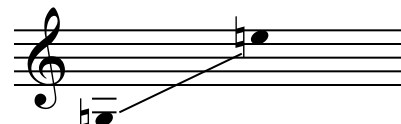
LT. FRANK CIOFFI



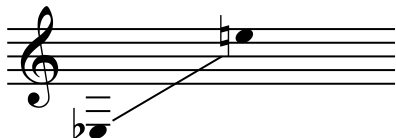
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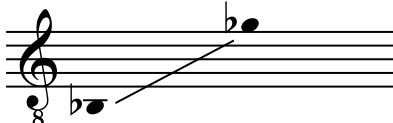
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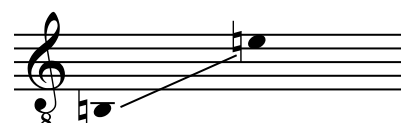
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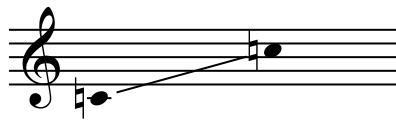
AARON FOX



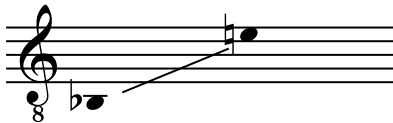
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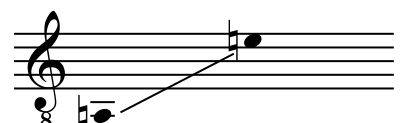
BAMBI BERNET



OSCAR SHAPIRO



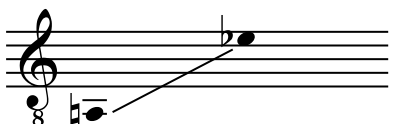
BOBBY PEPPER



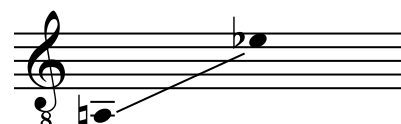
JESSICA CRENSHAW



RANDY DEXTER



HARV FREMONT



SASHA ILJINSKY



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A note to the Director:

A TRW "School Edition" is a slightly reworked version of the original Broadway script. The School Edition has been carefully edited, with additional director's notes throughout, to make the show more producible for high school groups. In some cases problematic language has been changed, while in others an alternate choice is offered at the discretion of the director.

Each School Edition has been field tested at numerous high schools under the supervision of a teacher/director with forty years' experience in educational theatre.

If you come across any other lines/words in the script that you feel are problematic, do not hesitate to ask about them. In some cases you may receive an immediate approval and in others you may not. But it is important to ask first.

Every effort has been made to provide more opportunities for female actors. Reference is made to this in both the CHARACTERS list as well as in the director's notes throughout the script.

If you are a veteran director with years of experience, feel free to skip ahead to the next section ("**Directing CURTAINS School Edition**"). But if you are somewhat new to directing/producing musicals with high school students, I'd like to share some insights that I hope you'll find useful. A college professor told us to write the following in our notebooks at the beginning of our very first class: "There is no such thing as a child who hates music. But there are plenty who hate music teachers." He then said if that is the only thing we remember from his class, it will be enough. Forty years later, it is the only thing I remember from that class. But its wisdom guided much of what I accomplished as a teacher and director.

Be prepared: Whether you are more comfortable with a structured, linear rehearsal process or a more improvised, spontaneous approach, children, young and old, will sense if you are unprepared, stressed and/or ill-equipped for the task ahead.

Be enthusiastic: Enthusiasm is contagious. The best way to teach creativity is to be creative and invite your students to join you in the process. While the final decision is up to the director, the accumulated creativity of the assembled company will be more interesting than the creativity of one person alone. So welcome suggestions and invite input from everyone.

Be observant: After casting (more on that to follow), a major responsibility of a director is to eliminate fear. Director, John Caird once said, "Every problem in directing can be reduced to fear. Fear causes inhibition. Find the source of the fear and eliminate it." Whether it be a specific note/harmony in a song, a line of dialogue, a dance sequence or the interaction with another actor, prop, costume..., a director must identify and alleviate an actor's fear if they are to succeed. Great Art is created in an environment free of fear.

Be fair: Criticize privately and praise publically. When you slip up and criticize publically, apologize publically (and privately). A director need not (and cannot) be perfect. Do your best to tell the story of the play in as clear a manner as possible given the actors, staff and resources at your disposal. When you abruptly realize (which is how it often happens) that there is a better way to block or stage a scene, be honest, say so, and move forward. If it is a better choice, everyone will see it and respect you for it.

Build a Team: You should not (and cannot) do it all on your own. Theatre is a collaborative art form. If your budget does not provide for a production staff, build a team of volunteers (friends, alumni, parents) to share the many responsibilities involved in producing a musical. Become friends with the maintenance staff in your building (especially the night staff). I always ordered extra show shirts for the maintenance staff, who proudly wore the shirts on show nights. They are also an important part of your team.

Be thankful: Creating Art is a privilege. Its nature is to be challenging, thought-provoking, exhilarating and exhausting. But when an artist gives all that they have to create a truthful work of art, the exhaustion that they experience at the end is a well-earned *joyful exhaustion*. There is nothing quite like it, and it is the reason we look forward to doing it again.

Finally, a few practical items:

1. **Casting:** Always cast a show with two or more people present (Assistant Director, Choreographer, Musical Director, Stage Manager...). If you discover that you do not have the actors needed for the show you've selected, either hold more auditions or change the show. Casting actors in roles that are beyond their ability is a recipe for disaster. It will produce a fear that you will not be able to easily resolve. Although it may not be fully recognized or articulated at

the first audition, you must observe a clear indication of an actor's ability before casting them in any role.

Before accepting a role, I'd recommend you create a Cast Contract that each actor must sign. (You'll find a sample contract at the back of this book.) One of the key lines in my contract was, "Parts/roles can (and may) be recast at any time in the production. What is best for the overall production will always be a priority."

2. Blocking/Rehearsing: Each director will learn what method works best for them. But after years of trial and error, I prefer to teach and block the Finale (of either act) first. This usually results in great enthusiasm. Then after executing the Finale, I'll say, "Now let's go back to the beginning and get here." I do not permit them to perform the Finale again until they've earned it.

After a scene/song is taught, it is the cast's responsibility to be off book by the next rehearsal.

My goal in blocking/rehearsing a high school musical was not to have the show peak until opening night. If they peak too soon, the show may be flat by the time the audience arrives. If you're not ready, the show may never peak. It's sort of living on the edge. But you'll find your groove.

3. Post-Show: I strongly recommend establishing a strict policy for after-show behavior. Before going out to greet their family and fans the following must be done:
 - a. Wireless mics are to be immediately returned to or picked up by the Sound Crew.
 - b. All costumes are to be removed and neatly placed on hangers labeled with the actor's name/character name
 - c. All props are to be returned to the designated spots outlined on the prop table(s).
 - d. All wigs and specialty makeup items have been returned to the Makeup Crew.
 - e. Crew heads will confirm that the light board and sound board have been turned off.

This team approach will make your job easier at the end of the night.

Wishing you success and much *joyful exhaustion*.

Directing CURTAINS School Edition:

Whether producing the Broadway script or this School Edition, CURTAINS has the potential to be a huge success for your theatre. With five female leads, each with a singing solo, good male leads and 12+ chorus/ensemble numbers, your cast and crew will be busy throughout. As any veteran director knows, the busier they are onstage, the less "drama" there is offstage.

I'd like to thank Andrea Galeno from Division Avenue High School, Levittown, NY and Heather Berger & Liz Rebmann, from Morton High School, Morton IL, for their input in CURTAINS School Edition.

If you read the "Action timeline" that follows the Song List, you'll see that CURTAINS is set at the Colonial Theatre in Boston in February 1959, on the opening night of an out-of-town tryout for a new musical on its way to Broadway. The entire action of the play takes place over three days. The show opens at 10:45 PM on Saturday, February 21st - the closing number of out-of-town opening night performance of *ROBBIN' HOOD! a New Musical of the Old West*. Even though the entire cast and crew are sequestered to the Colonial Theatre as possible murder suspects, CURTAINS cannot be performed on a unit set. There are scenes below stage, backstage, and in the fly system. But a "less is more" approach to these locations is always best.

Rupert Holmes' synopsis for "ROBBIN' HOOD" (the play within the play) is included at the end of the Director's Script in the rehearsal set of materials.

While Fred Ebb and Rupert Holmes listed the age ranges for the characters, don't feel limited by that if you'd rather play the character a little younger (or older).

Finally, in an interview with Playbill.com, John Kander said, "I have no idea what the key to most successful musicals is, I truly don't," Kander said with a laugh. "I love the fact that both those relationships in CURTAINS are all about the theatre. I'm glad people are finding the show touching as well as funny. There are moments in it that really touch me. I guess it sounds like an awfully tired cliché, but the piece really is a kind of a love letter to the theatre, or to musical theatre."

Best wishes for a fabulous production of CURTAINS.

CHARACTER BREAKDOWN

LIEUTENANT FRANK CIOFFI (40s) Local Boston detective who is also a musical theatre aficionado. Aside from being exceptionally good at his job, he has also aspired to be a musical theatre performer his entire life. He falls in love with Niki. He's a charming "everyman" character. David Hyde Pearce won the "Best Actor" Tony Award playing this role.

NIKI HARRIS (20s-early 30s) Pretty, naïve ingénue. Niki is a chorus girl/understudy in the chorus of the show-within-the-show during its Boston tryout. She aspires to make it as a performer on Broadway. She meets and falls in love with Dt. Frank Cioffi who is investigating a murder at the theatre. Actress must have legit Soprano and good comic timing.

GEORGIA HENDRICKS (30s) Female half of our songwriting team. She ends up taking on the leading lady role. She must sing and dance well.

CARMEN BERNSTEIN (45-65) Brassy Broadway producer. She is a terrific comedic actress who sings well.

AARON FOX (40s) The composer of the show-within-the-show. His songwriting partner, Georgia, is also his wife from whom he's separated. He's a charming ladies' man.

SIDNEY BERNSTEIN (Late 50s-Mid 60s) The producer of an out of town flop. Sidney is tough and self-serving. Actor should have good comic timing.

CHRISTOPHER BELLING (40-60) English director. Very camp. Very funny. Requires a good comic lead actor.

BAMBI BERNÉT (Early 20s-early 30s) Performer in the chorus and daughter of Carmen, the lead producer. Hungry to work her way up to leading performer many think she was only hired because of her mother. Bambi is a good dancer/comedienne who sings well.

DARYL GRADY (30s) A Theatre critic for the local Boston newspaper, he enjoys using the power he has to make or break shows during their out of town tryouts.

JOHNNY HARMON (40s-50s) The Stage Manager of the show-within-the-show. Johnny is a character who is gruff but lovable. He keeps the company in line and on their toes throughout the rehearsal process. JOHNNY can also be played by a female actor as either JOHNNY or JOANIE.

OSCAR SHAPIRO (45-65) The General Manager. He is an agreeable if slightly gruff man. He is always looking for any angle to find money. Requires a good comic actor who sings.

BOBBY PEPPER (20s to early 30s) The choreographer and lead dancer. He is a strong singer who dances well.

JESSICA CRANSHAW (30s-40s) Fading Hollywood star. A diva, who has no right to be one, she is a terrible singer and actress who stars in the show-within-the-show and gets murdered on its opening night.

SASHA ILJINSKY The show's pit conductor. He/She sings the opening song in Act II and leads the orchestra. This could be your actual conductor, a cameo actor in the pit as SASHA or the lines can be given to JOHNNY/JOANIE. See the Director's e at the top of Act 2.

ENSEMBLE ROLES (the company of actors):

RANDY DEXTER

MONA PAGE

HARV FREMONT

ROBERTA WOOSTER

DETECTIVE O'FARRELL

MARJORIE COOK

ARLENE BARRUCA

ROY STETSON

BRICK HAWVERMALE

JANE SETLER

CONNIE SUBBOTIN

PEG PRENTICE

RONNIE DRISCOLL

RUSS COCHRAN

(More can be added and named as needed.)

Song List

ACT I

1. Overture Orchestra
2. Wide Open Spaces Opening Vocal Ensemble
- 2A. Wide Open Spaces Opening Orchestra
- 2AA. Robbin' Hood Revealed Orchestra
- 2B. Wide Open Spaces Reprise Jessica, Ensemble
- 2C. Wide Open Spaces Bows Jessica, Ensemble
- 2D. Exit Music (Thataway) Orchestra
- 2E. Vamps Orchestra
3. What Kind of Man Carmen, Oscar, Aaron, Georgia
4. Thinking of Him Georgia, Aaron, Bobby, Ensemble
5. The Woman's Dead Aaron, Niki, Bobby, Christopher, Johnny,
Bambi, Bobby, Oscar, Carmen, Ensemble
6. Show People Carmen, Cioffi, Oscar, Belling, Georgia, Ensemble
7. Coffee Shop Nights Cioffi
8. Georgia Can't Dance Georgia, Ensemble
9. In the Same Boat #1 Georgia, Niki, Bambi
10. I Miss the Music—Intro Ensemble
11. I Miss the Music Aaron
12. Before Thataway Orchestra
13. Thataway Georgia, Ensemble
- 13A. Act One Curtain Georgia, Ensemble

ACT II

14. Entr'acte Orchestra
15. The Man Is Dead Sasha
16. He Did It Ensemble
- 16A. In the Same Boat #2 Bobby, Randy, Harv
17. It's a Business Carmen, Stagehands
18. Kansasland Randy, Niki, Harv, Bambi, Ensemble
- 18A. Kansasland Dance Orchestra
19. She Did It (Reprise) Ensemble
20. I Miss the Underscoring Orchestra
21. Thinking of Missing the Music Aaron, Georgia
22. A Tough Act to Follow Cioffi, Niki
- 22A. A Tough Act to Follow Dance Cioffi, Niki, Ensemble
- 22B. Eerie Sounds from the Pit Orchestra
- 22C. Johnny's Death Orchestra
- 22D. In the Same Boat #3 Ensemble
- 22E. In the Same Boat #4 Ensemble
23. In the Same Boat #5 Ensemble
- 23A. Something Fast Orchestra
24. In the Same Boat—Complete Georgia, Cioffi, Bobby, Randy, Harv, Niki,
Bambi, Cioffi, Ensemble
25. Wide Open Spaces—Sung Bows Georgia, Ensemble
- 25A. The Company Exits Orchestra
26. Show People Reprise Carmen, Cioffi
- 26A. Transition to Stage Georgia, Ensemble
- 26B. Robbin' Hood Revealed Orchestra
27. A Tough Act Finale Cioffi, Niki, Ensemble
28. Bows Orchestra
29. Bows Vocal Ensemble
30. Exit Music Orchestra

CURTAINS
Action Timeline

- **February 1959**
- **Planning to move to Broadway for the Spring Season**
- **Rehearsal in New York: Monday, January 12th through Wednesday February 4th**
- **Travel to Boston: Thursday February 5th**
- **Tech in Boston: Friday February 6th through Sunday February 16th**
 - *Rehearsal and Tech periods were shorter in the 1950's*
- **1st Preview: Monday, February 17th**
 - *Preview periods were only a few days.*
 - *Show would “open” but changes would continue during run in Boston.*
 - *Audiences were aware and some would come back multiple times to see changes.*
- **Preview period: Monday, February 17th through Friday February 20th**
 - *Opening Nights 8:00pm*
 - *Other performances: 8:30pm*
 - *Wednesday and Saturday matinees: 2:30pm*
 - *Dark on Sunday*
- **Opening Night: Saturday, February 21st**
 - *Curtain: 8:00pm*
 - **WIDE OPEN SPACES (End of Show): 10:45pm**
 - *Curtain Call: 10:48pm*
 - *Time passes—Opening Night Party Downstairs*
 - **WHAT KIND OF MAN (Reading Reviews): 12:13am**
 - **THINKING OF HIM**
 - *Jessica's Death Revealed*
 - *Cioffi Arrives*
 - **SHOW PEOPLE**
 - *Sydney Arrives*
 - **COFFEE SHOP NIGHTS**
 - *Everyone to Bed: Around 1:00am*
- **INVESTIGATION DAY 1: Sunday, February 22nd (Regular Dark Day)**
 - *Morning—In the midst of Rehearsal with Georgia: 10:20am*
 - *Grady Arrives: 10:30am*
 - **IN THE SAME BOAT #1 (Rehearsal for Cioffi)**
 - **I MISS THE MUSIC**
 - *Passage of Time: 11:00am through 11:00pm*
 - *Cioffi questions people; Aaron works, etc.*
 - **THATAWAY: 11:50pm**
 - *Sidney's Hanging: On the stroke of midnight*
- **LATER THAT NIGHT**
 - **HE DID IT: 2:00am-ish**
 - *Takes place at various moments throughout the night*
- **INVESTIGATION DAY 2: Monday, February 23rd**
 - *Breakfast/More Death Threats: 8:00am*
 - **IN THE SAME BOAT #2: 8:07am**
 - **IT'S A BUSINESS: 8:10AM**
 - *Grady Arrives: 8:20am*
 - **KANSASLAND: 8:22am**
 - *Bobby Shot: 8:30am*

- Cioffi “scene” with Georgia: 8:50am
- **THINKING OF HIM (reprise)**
- **TOUGH ACT TO FOLLOW: 9:00am**
 - *Fantasy—Time Stops*
- Johnny’s Death: 9:01am
- *Time passes*
 - *Johnny’s murder discovered*
 - *Body is removed, etc.*
- On the catwalk: 1:14pm
- **IN THE SAME BOAT—COMPLETE: 1:20pm**
 - *Cioffi solves number*
- Fake Bows/Cioffi solves the murders: 1:35pm
- *Time passes*
 - *Rehearsals continue*
 - *Preparation for re-opening performance*
- The 2nd Opening Night
- Curtain: 8:00pm
- **TOUGH ACT TO FOLLOW (Reprise) Finale: 10:28pm**
 - *Yes, Cioffi even shaved a good 20 minutes off the show*

ACT 1

SCENE 1

(CURTAIN RISES on the Old Wild West, a prairie town outside a white schoolhouse. A CROWD of WESTERN FOLK are a – SINGIN' and a-DANCIN'.)

#2 Wide Open Spaces Opening Vocal

COMPANY

WIDE OPEN SPACES!
EVERYWHERE I LOOK I SEE
THOSE WIDE OPEN SPACES!
WHERE THE FUTURE WAITS FOR YOU AND ME.

IT'S KANSAS FOREVER,
AND WHEREVER I MAY ROAM,
I'LL SEE THOSE WIDE OPEN SPACES
AND KNOW THAT KANSAS IS HOME!

(Enter JESSICA CRANSHAW as MADAM MARIAN, and by the big build-up, it's clear she's the star of the show.)

JESSICA CRANSHAW (AS MADAM MARIAN)

Kiss me while you can, boys! I'm bidding you!

(Awkward pause on stage. Finally, the actor playing Parson Tuck quietly suggests:)

RANDY (AS PARSON TUCK)

Farewell.

JESSICA CRANSHAW (AS MADAM MARIAN)

(prompted)

Farewell, I'm bidding you farewell.

#2A Wide Open Spaces Opening

(The show resumes.)

NIKI (AS SCHOOLMARM)

But Madam Marian, you can't leave us yet! There's still the sharpshootin' contest. Parson Tuck, if we lose, the bank's gonna foreclose on the schoolhouse.

RANDY (AS PARSON TUCK)

I thought for sure that masked gunslinger was gonna save the day.

NIKI (AS SCHOOLMARM)

No, Rob Hood got put in jail for robbin' from the railroad tycoons and giving the money back to the farmers.

(A VAMP continues a bit too long. The actor playing Parson Tuck offers:)

RANDY (AS PARSON TUCK)

What do you say to that, Madam Marian?

(But JESSICA CRANSHAW's attention is focused on picking stray feathers from her boa. NIKI tries her luck.)

NIKI (AS SCHOOLMARM)

Would you like us to Hold our Horses one second?

JESSICA CRANSHAW (AS MADAM MARIAN)

Hold your horses one second!

(MUSICAL VAMP STOPS)

I see someone takin' aim at this here target.

RANDY (AS PARSON TUCK)

But he can't win! There's already a bullet smack dab in the middle of the bull's-eye!

JESSICA CRANSHAW (AS MADAM MARIAN)

Why *he* shot that other bullet in half!

NIKI (AS SCHOOLMARM)

No, not quite yet.

(A GUNSHOT RINGS OUT and a puff of smoke comes from the target's center.)

<p>Director's Note: This effect can be nothing more than a recorded sound effect. If you're more ambitious, there are a few ways to make a puff of smoke appear at the center of the target, such as a puff of canned air after dipping the straw into cornstarch powder, or to squeeze an air puffer dipped in cornstarch powder from behind the target.</p>
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<p>#2AA Robbin' Hood Revealed</p>
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JESSICA CRANSHAW (AS MADAM MARIAN)

Why *he* shot that other bullet in half!

BAMBI (AS BELLE DU JOUR)

Look, it's Rob Hood!

(CHEERS. ROB HOOD enters, wearing a green cowboy hat and eye mask.)

JESSICA CRANSHAW (AS MADAM MARIAN)

I wonder *what* face belongs to those lips *I* longed to kiss?

(ROB HOOD pulls off his mask:)

BOBBY (AS ROB HOOD)

This face!

NIKI (AS SCHOOLMARM)

Why you're Alan O'Dell, that friendly lawman from the east I was so crazy about! I thought you were all done with us!

BOBBY (AS ROB HOOD)

Not when I've finally found myself a home, a place where I belong, keepin' company with the people I care the most about.

RANDY (AS PARSON TUCK)

You came to us as a stranger, rid this place of crime, and gave us new hope in ourselves! That's gonna be one tough act to foller!

BOBBY (AS ROB HOOD)

Well how's this? Will you be my lawful wedded wife, Miss Nancy?

NIKI (AS SCHOOLMARM)

Oh yes I will!

#2B Wide Open Spaces Reprise

(CHEERS from the CROWD.)

COMPANY

DING-DONG, DING-DONG! DING-DONG, DING-DONG!
WIDE OPEN SPACES!
EVERYWHERE I LOOK I SEE
THOSE WIDE OPEN SPACES!
WHERE THE FUTURE WAITS FOR YOU AND ME.

JESSICA (AS MADAM MARIAN)

IT'S KANSAS FOREVER,

ALL

AND WHEREVER I MAY ROAM,
I'LL SEE THOSE WIDE OPEN SPACES
AND KNOW THAT KANSAS IS HOME!
K - A - N - S - A - S - U - S - A! YOW!

(CURTAIN.)

SCENE 2

*(BOWS MUSIC [MUSIC CUE #2C]. TIME CONTINUES.
Company reverses position and an upstage CURTAIN RISES
from CHOREOGRAPHED COMPANY BOWS, seen as if from
the rear of the stage, played to the “Colonial Theater’s”
audience.)*

Director’s Note: If raising an upstage curtain is not possible, this effect can be created by tilting the ground row of upstage cyc lights away from the cyc, downstage towards the audience, along with a few additional lighting instruments aimed downstage. As the Company reverses position and moves upstage, the downstage-facing lights come on.

(CAST MEMBERS take their hurried bows as when a troupe is afraid there may not be enough applause out there to cover them through the final curtain. “Behind” (in reality, DOWNSTAGE of) the other cast members, who take their bows with their backs to our real audience, JESSICA CRANSHAW has a nasty exchange with JOHNNY, who helps her into Costume Change #27 for her final bow.)

Director’s Note: Another way to simplify the staging in Scene 2 (eliminating the need to create a “Behind”, is to cut measures 1 – 27 in Song # 2C “Wide Open Spaces Bows” cutting the JESSICA and JOHNNY lines, opening Scene 2 with the Company singing, “Wide Open Spaces...” You also have the option to end Scene 2 at “Yow!” skipping Song #2D “Exit Music (Thataway)” and the NIKI, JOHNNY, RANDI and BOBBY lines, transitioning directly into SCENE 3. But only make this change if you must. The lines are great.

#2C Wide Open Spaces Bows

JESSICA

Put me down! Put me down!

(brushing by a chorus girl)

Get out of my way!

(to Johnny)

This entire evening was shambles. I don’t know what I’m doing in this show.

JOHNNY

So I noticed.

JESSICA

I was distracted all night by some guy in the front row who kept waving his hands at me!

JOHNNY

That was the conductor.

(THE COMPANY BEGINS TO SING)

COMPANY

WIDE OPEN SPACES!
EVERYWHERE I LOOK I SEE
THOSE WIDE OPEN SPACES!
WHERE THE FUTURE WAITS FOR YOU AND ME.

(UPSTAGE of this: By now, "Schoolmarm" NIKI HARRIS is taking a quick bow to the phantom audience and relinquishes her place to masked BOBBY PEPPER, who removes his mask with a flourish. Appearing as if from stairs at the "front" of the stage (in reality, EXTREME UPSTAGE L & R) are TWO MEN in tuxedos (one of whom is HARV, USL; the OTHER, USR, wears a mustache). They both hold bouquets which obscure their faces

The bowing JESSICA CRANSHAW receives the bouquet from HARV with feigned pleasure, and is quite surprised to discover a second bouquet offered by the OTHER MAN)

JESSICA

IT'S KANSAS FOREVER!

COMPANY

AND WHEREVER I MAY ROAM,
I'LL SEE THOSE WIDE OPEN SPACES
AND KNOW THAT KANSAS IS HOME

(JESSICA has turned around, facing the (real) audience. Holding the bouquets in her arms, she wears a look of beatific joy – or is she simply dazed? She collapses.)

COMPANY

K – A – N – S – A – S – U – S – A! YOW!

(MUSIC HAS CONTINUED without interruption, as the bowing COMPANY has not seen what has happened. THE "COLONIAL" CURTAIN DROPS with the Company "behind" it. Orchestra launches into EXIT MUSIC. The shocked CAST sees JESSICA and GASPS as STAGE MANAGER JOHNNY rushes on, feels JESSICA's neck for a pulse.)

#2D Exit Music (Thataway!)

NIKI

Shall I call a doctor?

JOHNNY

No, Boston Hospital's just down the block. It's okay, she's got a pulse.

RANDY

That's the first time she's ever kept a beat.

JOHNNY

Bobby, Ronnie, can you help carry her?

BOBBY

Why not? I've been carrying her all night.

*(RANDY, BOBBY, OTHERS carry JESSICA off the stage.
JOHNNY picks up her shoe and leaves as...)*

TRANSITION TO:

SCENE 3

(THE EMPTY STAGE OF THE COLONIAL THEATER. Just AFTER MIDNIGHT that same night. AARON FOX, GEORGIA HENDRICKS, and CARMEN BERNSTEIN, each hidden behind an opened newspaper. They will be joined by OSCAR SHAPIRO.)

#2E Vamps

GEORGIA

Oh my goodness.

AARON

Holy Mother in heaven.

CARMEN

Holy crap.

OSCAR

What? The reviews aren't good? What don't they like?

GEORGIA

That we put on a show.

AARON

The Boston Globe says: "If you loved *Oklahoma*, stay there as long as *Robbin' Hood* is running in Boston."

CARMEN

How about: "Calls to mind Walt Disney's *Pinocchio* ... because its star is wooden, oughtta be hung by piano wire, and swallowed by the first whale that enters Boston Harbor."

OSCAR

Who said that?

CARMEN

The Christian Science Monitor.

OSCAR

You're the producer, Carmen, I've sunk last year's profits from my 1958 lingerie line into this show. There's got to be something in the papers we can use.

CARMEN

Let me consult with the writing team. Georgia, Aaron: does "debacle" have two meanings?

GEORGIA & AARON

No.

CARMEN

Well that's a shame. Critics!

#3 What Kind of Man?

CARMEN

Who'd make a living by killing other people's dreams? I mean...
WHAT KIND OF MAN WOULD TAKE A JOB LIKE THAT?

OSCAR

WHAT KIND OF SLOB WOULD TAKE A JOB LIKE THAT?

CARMEN & OSCAR

WHO COULD BE MEAN ENOUGH, BASE AND OBSCENE ENOUGH, TO TAKE A
JOB LIKE THAT?

GEORGIA

Wait a minute, here's something in the Herald that might be good –

CARMEN

(SHE reads:)

“Formerly married composer and lyricist Aaron Fox and Georgia Hendricks have provided film star Jessica Cranshaw with a star vehicle – that ought to be driven off a cliff.”

AARON

WHAT KIND OF MOM WOULD RAISE HER BOY LIKE THAT?

GEORGIA

WHO'D WANT HER BABY TO DESTROY LIKE THAT?

ALL

WHO COULD BE JERK ENOUGH, HARD UP FOR WORK ENOUGH,
TO WANT A JOB LIKE THAT?

OH! WHAT KIND OF LOW-DOWN DIRTY BUM?
OH! WHAT KIND OF SWINISH, SCURVY SCUM
LOATHSOME AS THEY COME?
I WONDER ...

OSCAR

WHAT KIND OF MAN WOULD WANT A JOB LIKE THAT?

CARMEN

WHAT KIND OF PUTZ WOULD MAKE YOU NUTS LIKE THAT?
WHO COULD BE THICK ENOUGH?

CARMEN & AARON

MENTALLY SICK ENOUGH

CARMEN, AARON, & GEORGIA
WHO'D WANT TO GROW TO BE

ALL

EVERYONE'S ENEMY
CRITICS ARE HATED
AND SO EXCORIATED
TELL ME WHAT KIND OF MAN
WOULD WANT A JOB LIKE –

OSCAR

Hey get a load of this! The Cambridge Patriot says: “Considering the talent and experience of the veterans involved, *Robbin' Hood* is sure to be a huge Broadway ...

(finds the next sentence)

... Smash.”

(Beat.)

ALL

WHAT KIND OF GENIUS HAS A MIND LIKE THAT?
SO PERSPICACIOUS, WISE AND KIND LIKE THAT?

FAR FROM HIS MOTHER'S KNEE
SHE MUST BE THRILLED TO SEE
HOW HE GREW UP TO BE
SUCH BRILLIANT COMPANY,

REFINED AND REFLECTIVE
(WE'RE COMPLETELY OBJECTIVE)
BUT IT LIFTS UP YOUR HEART
TO MEET A MAN LIKE THAT.

AARON

Yeah, that's all well and good, but the Cambridge Patriot is not the Boston Globe. The Globe is the review we needed.

OSCAR

Funny none of them mentioned Jessica fainting.

GEORGIA

She fainted during the bows, when the critics dash out of the theater to dash off their postmortems. Face it: we've gotten our notices and we've been given notice.

AARON

I'm afraid you're right.

CARMEN

No, no, you two are just oversensitive because you wrote the show. This is only Round One. The first musical my husband and I produced was savaged out of town. But we rolled up our sleeves, did a major rewrite, and brought it to Broadway. And that musical, my friends, was “Kiss ... Me ... I'm Irish.”

CARMEN (CONT'D)

(beat)

Closed before the audience opened their playbills, but the point is: this is a Sidney and Carmen Bernstein production. *We* decide if it goes to New York ... not Daryl Grady of the Boston Globe.

OSCAR

So we're still shooting for Broadway?

CARMEN

Aaron and Georgia, you keep writing tunes that bounce, Oscar, you keep writing checks that don't.

AARON

Very nice, but until our leading lady gets out of the hospital, who knows what happens next?

GEORGIA

They just have her under observation, I'm sure she'll be out by the morning –

BELLING

(bellowing from a distance)

Is there no limit!?

GEORGIA

Sounds like our director.

BELLING

Is there no limit?!?

GEORGIA

He got such horrendous reviews.

(CHRISTOPHER BELLING Enters)

BELLING

Is there no limit, I ask you, to my unbridled brilliance?

OSCAR

Chris, where were you tonight? I've put a lot of money into this show. As our director, you owed all of us –

BELLING

Oh, be still your foolish mouth. Nothing to be gleaned by watching one's show with the fraudulent audience of an opening night. Went for a walk. Passed the Cathedral of the Holy Cross. Went in. Wildly spiritual – I tell you those Catholics really know how to put on a show. And right there in the middle of the Eucharist ... I had an Epiphany. At this stage in the life of any musical, one should refrain from inventing anything brilliant, but simply eliminate all that's awful. What, I ask without fear of contradiction, was the most awful thing in our show?

AARON, GEORGIA, CARMEN

Jessica.

BELLING

(with them)

Jessica, of course. Carmen, I came back here to convince you to get rid of our star – only to have the cast inform me she’s in the hospital. I see the hand of the Lord in this!

(JOHNNY HARMON has Entered.)

JOHNNY

Mrs. Bernstein? There’s a phone call for you in your office.

CARMEN

Thanks Johnny. That’s probably my husband calling.

GEORGIA

And where *was* Sidney tonight, Carmen?

CARMEN

Sidney’s in New York booking a theater for us and, knowing my husband, also booking a soprano who doesn’t dance but knows how to move.

(SHE EXITS.)

AARON

At least she can joke about it.

GEORGIA

It’s easy to joke about marriage when men like Sidney and you don’t take it seriously.

AARON

There’s no comparison. I never did more than flirt with any woman in any cast once you and I got married.

GEORGIA

Barbara O’Brien.

AARON

She was an usher. And that was only after you moved out.

GEORGIA

Oh so you finally looked up from your music and noticed I was gone?

OSCAR

Johnny, you’re the stage manager, how’s the cast taking the reviews?

JOHNNY

They decided to dress to the nines and throw a combination opening and closing night party.

BELLING

Defeatists the lot of you. You’ve yet to hear my plan of action but hear it ye shall. Johnny: come help me watch you move the piano.

(BELLING and JOHNNY exit...)

OSCAR

What plan? You think he wants us to go to Broadway using an understudy?

GEORGIA

Well at least we'd still have Bobby in the title role.

AARON

And that's what matters, right? I mean, the whole reason you teamed up with me again was so you could rekindle a romance with our leading man –

GEORGIA

Aaron, when I signed up, I had no idea Bobby was in this show.

AARON

Really? Then why at our very first rehearsal did you walk right up to him and say,

GEORGIA

Hi Bobby.

(THEY see that BOBBY is there.)

BOBBY

Hi, sweetie. Well, looks like we're all gonna be heading back to New York a little sooner than we thought ... but if you and I are going back together, this is one flop that's a big hit with me.

(BELLING re-enters, JOHNNY pushing piano)

BELLING

Eh bien mes enfants, a brief demonstration of what's been wrong with this show right from its very first love song.

AARON

You mean "Thinking of Him?" That's one of my best songs in the show.

GEORGIA

One of *our* best songs.

AARON

See, Georgia agrees with me.

BELLING

Nonetheless. I've had a problem with it since our very first day of rehearsal. Georgia, sing our leading lady's opening number.

OSCAR

Which song is this?

BOBBY

The one with the new lyric Georgia wrote about me.

AARON

About Rob Hood.

BELLING

Precisely. Aaron play,

#4 Thinking of Him

BELLING

Georgia sing.

(Piano starts.)

Johnny, put her in light cue five.

GEORGIA

“Light cue five?” Oh, this is silly, I haven’t sung on a stage in years.

BELLING

Just sing.

(As SHE sings, COMPANY drifts in, listening with admiration.)

GEORGIA

THINKING OF HIM ... THINKING OF HIM
SOMETIMES IT SEEMS
I SPEND EVERY MOMENT OF MY WAKING DAY
THINKING OF HIM

MAKING HIM LAUGH, SOMETIMES
MAKING HIM STRONG, SOMETIMES
MAKING HIM FEEL SOME PLACE IN THE LIGHT IS HIS
TELLING HIM JUST HOW SPECIAL HE IS

THINKING OF HIM ... THINKING OF HIM
TELLING THE TRUTH WHEN NOBODY’S WILLING
TO TELL HIM THE TRUTH

GEORGIA (CONT’D)

FIGHTING FOR HIM, LIVING FOR HIM,
THINKING IT OVER, THAT’S WHAT I THINK I DO
WELL, ISN’T IT TIME
ISN’T IT HIGH TIME
I WAS THINKING OF ME, TOO

AARON

MAYBE IT’S TI –

BOBBY

(taking over)
MAYBE IT'S TIME ... MAYBE IT'S HIGH TIME!
YOU WERE THINKING OF YOU ...

GEORGIA

THINKING OF ME ...

GEORGIA & BOBBY

TOO.

(THE COMPANY applauds.)

BELLING

Well done, Georgia.

BOBBY

(admiringly)
Gee. I finally hear how that song was meant to go.

AARON

Listen, Chris, if you say something's been wrong with that tune since our first rehearsal, you'll have to tell me what.

BELLING

It's that we ever allowed Jessica Cranshaw to sing it.
(to Company)

Now look here, everyone: I think it's a crying shame our leading lady collapsed at tonight's performance. She might have done it weeks ago and saved us a month of misery. But the cavity that Jessica has created must be appropriately filled –

NIKI

May I speak? As Jessica's understudy, I'd feel terrible taking over under these circumstances –

BELLING

No need to feel terrible, Niki.

NIKI

But –

BELLING

No need because you're still going to be the understudy. To Georgia.

(COMMOTION, and overlapping:)

AARON

Georgia?

OSCAR

I thought she just did words.

BOBBY

Best idea you've ever had!

BAMBI

She hasn't danced in years!

RANDY

Anything's better than Jessica.

GEORGIA

I ... I don't know, Chris.

BELLING

You know the score and script better than anyone else, you sing the songs from your heart because that's where the words came from. I realize it's been quite some time since you traded in your tap shoes for a rhyming dictionary but –

BAMBI

Excuse me, but speaking for those of us in the chorus, I really think *Niki* should get the role. She's talented, and dedicated –

BELLING

And since you're *Niki*'s understudy, if she gets the lead, you get *her* part.

BAMBI

– well yes, that too.

BELLING

Nice try, *Bambi*. But either *Georgia* is in or I'm out. What do you say, *Oscar*?

OSCAR

Chris, I'll put my money where your mouth is.

BELLING

Launder it first. *Aaron*, I assume this move more than meets with *your* approval?

AARON

I, uhm ... no, to be honest, it doesn't.

GEORGIA

Thanks for the vote of confidence.

AARON

I have my reasons.

GEORGIA

You always have.

AARON

Besides, this entire debate is pointless if *Jessica* shows up tomorrow.

BOBBY

Heaven help us, her performance was worse than ever this evening.

(CARMEN BERNSTEIN has returned.)

CARMEN

Jessica Cranshaw will *never* be better than she was this evening.

BOBBY

But she was horrible.

CARMEN

I know. But she'll never be better. She's dead.

(GASPS from the COMPANY.)

That was the hospital on the phone. In terms of future performances, Jessica Cranshaw now has a conflict.

GEORGIA

What ... what happened?

CARMEN

They wouldn't tell me.

GEORGIA

Chris, do you want to say something to the company about Jessica?

BELLING

Well, shall we observe a minute of silence, to match the audience's response to Jessica's first number?

AARON

Chris!

BELLING

Well alright, let's all form a semi-circle, boy-girl-boy-girl

(THEY shuffle around)

tallest on the inside –

(THEY re-shuffle around again)

No Bambi, you're blocking the entire right side of the house!

(he clears his throat)

People: Jessica was part of our Company and now we part company ... but I'm sure we'll remember her in our thoughts and in our resumes. And as thespians, I know you all would like to display your sorrow, as both a tribute and as an acting exercise. Sasha: F Sharp Minor.

#5 The Woman's Dead

COMPANY

OOOOOOOOOOO! OOOOOOOOOOO! OOOOOOOOOOO!

GEORGIA

THE WOMAN'S DEAD, THE WOMAN'S DEAD

AARON

GO TELL HER FANS TO CHANGE THEIR PLANS, THE WOMAN'S DEAD

NIKI
WOULD SOMEONE CARE TO SAY A PRAYER?

BOBBY
WHO MIGHT THAT BE?

BELLING
DON'T LOOK AT ME!

GEORGIA, AARON, NIKI, BOBBY
THE WOMAN'S DEAD.

COMPANY
OOOOOOOOOOO! OOOOOOOOOOO! OOOOOOOOOOO!
THE WOMAN'S DEAD.
SHE'S DEAD AND DONE

JOHNNY
SHE'S FLOWN THE COOP
AND NOW OUR TROUPE IS MINUS ONE ...

NIKI
SHE SANG EACH WORD.
THE ANGELS HEARD.
THEY CLOSED HER MOUTH
AND SHIPPED HER SOUTH.

NIKI & JOHNNY
THE WOMAN'S DONE.

COMPANY
OOOOOOOOOOO! OOOOOOOOOOO! OOOOOOOOOOO!

WOMEN
THE WOMAN'S DEAD,
THE WOMAN'S DEAD,

MEN
THE WOMAN'S DEAD
THE WOMAN'S DEAD

BAMBI
SHE WAS A WITCH

BELLING
AND UNDER-PITCH

BAMBI
AND NOW SHE'S DEAD

MEN
OUR STAR IS DEAD!

BOBBY

SHE HAD NO VOICE

OSCAR

SHE READ NO BOOKS

CARMEN

SHE HAD NO BRAINS, SHE JUST HAD LOOKS

BOBBY, OSCAR, CARMEN

AND NOW SHE'S DEAD

WOMEN

THE WOMAN'S DEAD,

MEN

THE WOMAN'S DEAD

WOMEN

THE WOMAN'S DEAD,

MEN

THE WOMAN'S DEAD

WOMEN

THE WOMAN'S DEAD.

JOHNNY

SHE'S TAKING TEN 'TIL GOD KNOWS WHEN,
THE WOMAN'S DEAD

WOMEN

THAT'S RIGHT, SHE'S DEAD!

MEN

THE SKIES ARE BLUE

NIKI

HER LIPS ARE TOO

COMPANY

CAN'T BLOW HER NOSE, CAN'T SHAKE HER HEAD,
SEE FOR YOURSELF IT'S LIKE I SAID
THE WOMAN'S DEFINITELY
POSITIVELY –

*(CAST hears the US door opening and turns to see
LIEUTENANT CIOFFI ENTER.)*

CIOFFI

Excuse me, I'm Lieutenant Frank Cioffi of the Greater Boston Police. I'm assigned to the Homicide Division and oh – it's an honor to be standing on the same stage with each and every one of you.

COMPANY

DEAD!
DEAD!
DEAD!

CIOFFI

Sorry if I've interrupted a rehearsal but let me assure you that I don't want my own work to delay your production from reaching the home on Broadway it genuinely deserves. I happened to see *Robbin' Hood* in previews and may I say that, with the exception of the deceased Miss Cranshaw, you're all just such wonderful performers.

(PLEASED COMPANY MUMBLINGS)

And what a great score.

AARON

Well I appreciate that, Lieutenant.

GEORGIA

On behalf of *my* half of that compliment, thanks as well.

CIOFFI

You're more than welcome. I've, well, I've done a little community theater myself –

(Polite "How nice" and "Oh's" from COMPANY)

– oh, no, nothing that fancy, although my Billy Bigelow at the Brookline Barnhouse got a favorable review ... and in "A Midsummer Night's Dream," my Bottom was very well-received.

BELLING

Wait one moment. You say you're from *Homicide*?

CIOFFI

Ah, well, yes. Based on a preliminary autopsy, it's clear that Jessica Cranshaw was murdered.

(SHOCK from the COMPANY.)

BELLING

And, and what are they doing with her killer? I mean, does he get some sort of trophy, or a Pontiac convertible...?

GEORGIA

Chris.

BELLING

Sorry, pure reflex.

GEORGIA

What ... what killed her?

CIOFFI

Hydrocyanic acid, commonly used in electroplating, as well as the gas chamber at San Quentin. It was in capsule form, which is why no one realized she'd been poisoned until the capsules dissolved in her stomach, starting a chemical reaction that created her own personal gas chamber, internally ...

GEORGIA

Horrible.

CIOFFI

Working backwards from when the capsules dissolved, we know she swallowed them in the very final minutes of this evening's performance.

AARON

Couldn't she have poisoned herself?

CIOFFI

Trauma at the back of her throat suggests she didn't take the capsules voluntarily. Now may I ask who's in charge here, other than myself?

BELLING

Permit me, Lieutenant. I'm the critically-acclaimed director Christopher Belling and I'll be blocking your investigation.

CIOFFI

I hope that's not the case. But if you need to wrap things up with your cast, please go right ahead.

BELLING

Company! I know you'll give Georgia your support as she steps into the late Miss Cranshaw's shoes –

CARMEN

That's brilliant!

BELLING

As one would expect from me. All those ready to press forward with *Robbin' Hood* and Georgia, give me a show of hands.

*(CARMEN, NIKI, OSCAR, BOBBY, and BAMBI
raise their hands.)*

CARMEN

That's it? Listen, people, life is full of setbacks and disappointments. But with Georgia taking over the lead, we've got ourselves a real shot. This show is going on! Are you with me, gang?

(A beat.)

RANDY

You know if we leave now, we can make the last train back to New York.

COMPANY

So much to pack. / I don't owe anyone nothing. / That's that. / Anyone want to share a ride? / etc.

CARMEN

Stop –!

#6 Show People

CARMEN
IT'S CLEAR THAT EVERY ONE OF YOU
IS IN PERFECT PHYSICAL CONDITION
SO THE SHOW MUST GO ON

Why?
RANDY

CARMEN
BECAUSE
AS OLD AS TIME ITSELF
THERE'S A GRAND THEATRICAL TRADITION
THAT THE SHOW MUST GO ON

Forget it!
MONA

CARMEN
I'VE GOT A CONTRACT
YOU SIGNED A CONTRACT
GO READ YOUR CONTRACT
AND I WILL COUNT TO TEN
AND THEN, I'LL SUE YOU

CARMEN (CONT'D)
OH YES, I'LL SUE YOU
AND WHEN I SUE YOU, YOU'LL NEVER WORK AGAIN!

COMPANY
You can't talk to us that way / We have our rights / etc.

(Above all this:)

Who's the Equity Representative?
HARV

BAMBI
I am. Mrs. Bernstein, as Equity deputy, I must warn you: any further threats and you'll be brought up on charges.

Oh shut up, Elaine!
CARMEN

The name is Bambi.
(beat)
Mother.

CARMEN
ALL RIGHT
LET'S PUT IT THIS WAY:

FOR THE BACKERS' SAKE, I'M ASKING YOUR PERMISSION
TO LET THE SHOW GO ON

RANDY

No!

CARMEN

THE SHOW MUST GO ON!

ROBERTA

Not a chance.

CARMEN

THE SHOW MUST GO ON!

HARV

Why?!

CARMEN

'CAUSE I SAY THE SHOW MUST GO ON!

COMPANY

No way!

CIOFFI

I can't believe I'm hearing this! I *won't* believe it! Putting on a musical has got to be the most fulfilling thing a person could ever hope to do. You're all heroes to me.

YOU'RE ... A ...

SPECIAL KIND OF PEOPLE KNOWN AS SHOW PEOPLE

YOU LIVE IN A WORLD OF YOUR OWN

THE AUDIENCE PAID PLENTY

TO SIT THERE AND CLAP

HEARING YOU SING

WATCHING YOU TAP.

DID YOU KNOW YOUR DENTIST LONGS TO BE IN SHOW BUSINESS?

YOUR WINDOW WASHER WANTS TO BE A STAR

AND THOUGH YOUR ANALYST MAY

NEVER COUCH IT THAT WAY –

CARMEN

Analyst – Couch!

CIOFFI

– YOU DON'T KNOW HOW LUCKY YOU ARE!

SOME POLICEMEN AND DETECTIVES DREAM OF SHOW BUSINESS

THEY CAN'T GET ARRESTED BUT STILL,

THEY SIT AROUND THE STATION

AND FANCY THIS LIFE.

CIOFFI (CONT'D)

THEY JEER SHERLOCK HOLMES
AND CHEER MACK THE KNIFE.

CARMEN

ASK YOUR CLEANING LADY, "DON'T YOU DREAM OF SHOW BUSINESS
TO VOCALIZE OR STRETCH BESIDE A BARRE?"

CIOFFI

HER AFFIRMATIVE SHRUG
AS SHE SHAMPOOS YOUR RUG

CIOFFI & CARMEN

LETS YOU KNOW HOW LUCKY YOU ARE

OSCAR, CIOFFI AND CARMEN

THERE'S A SPECIAL KIND OF AURA 'ROUND A SHOW PERSON

OSCAR

JUST ASK THE NEXT WAITER YOU MEET

BELLING

HE WALKS IN FIFTH POSITION
HIS VOICE IS JUST GRAND

GEORGIA

HE GIVES YOU THE CHECK
YOU GIVE HIM A HAND

OSCAR, CIOFFI, CARMEN, BELLING & GEORGIA

IF THE BOYS IN VALET PARKING TURNED TO SHOW BUSINESS
THEY COULD SCALP A HIGHER TICKET FOR YOUR CAR

OSCAR

AND MY TREE SURGEON NOW
STARTED TAKING A BOUGH –

A bough, get it? B – O – U – G ...

CIOFFI, CARMEN, BELLING , GEORGIA, NIKI, AARON & BOBBY
– DON'T YOU KNOW HOW LUCKY YOU ARE

COMPANY

WE'RE A
SPECIAL KIND OF PEOPLE KNOWN AS SHOW PEOPLE
WE LIVE IN A WORLD OF OUR OWN
OUR DAYS ARE TIED TO CURTAINS
THEY RISE AND THEY FALL

COMPANY (CONT'D)

WE'RE BORN EVERY NIGHT
AT HALF-HOUR CALL.

JOHNNY

Half hour!

COMPANY

WE CAN'T PICTURE BEING ANYTHING BUT SHOW PEOPLE
CIVILIANS FIND THE WHOLE THING QUITE BIZARRE
BUT THAT HOP IN OUR HEARTS
WHEN THE OVERTURE STARTS
HELPS US KNOW HOW LUCKY WE ARE!

CARMEN

SHOW PEOPLE
SHOW PEOPLE
Come on, everybody!

COMPANY

IT'S AN HONOR AND A JOY TO BE IN SHOW BUSINESS
I FEEL THAT SPOTLIGHT HIT ME AND I'M GONE
AT THE LAST CURTAIN CALL
I'M THE ENVY OF ALL
SO I KNOW THE SHOW MUST

CARMEN

GO ON!

COMPANY

SO THRILLING! WE'RE SHOW PEOPLE!

CARMEN

AND ON...!

COMPANY

SO WILLING WE'RE SHOW PEOPLE

CARMEN

AND ON...!

COMPANY

SO THRILLING THAT SHOW PEOPLE GO ON!

*(THE CAST APPLAUDS THEMSELVES, reminded of what
they're all about.)*

CIOFFI

And listen: *Robbin' Hood* really *should* go on –

NIKI

Lieutenant, may I speak to you for a moment. My name's Niki –

CIOFFI

– Harris. Miss Niki Harris. I read your bio several times through on the bus ride home the other night. May I say I found your performance particularly memorable? It was just lovely.

NIKI

Well thank you.

CIOFFI

Lovely.

(Beat.)

NIKI

Well thank you.

CIOFFI

I'm crazy about your little vibrato.

NIKI

You're very kind. Anyway, yesterday Miss Cranshaw asked me to coach her on her lines and of course I said I'd be glad to help –

CIOFFI

That's so like you.

NIKI

Well, I'm also her understudy – at least I was – I guess I'm Georgia's now – but then these three letters fell out of Miss Cranshaw's script.

(producing from her purse:)

She didn't take them seriously but I kept them. I'm afraid my fingerprints are all over them.

(very cheery:)

They're death threats! See: the words and letters have been pasted onto the paper. Cut with little curved finger scissors from a newspaper or magazine. I would imagine.

CIOFFI

“YOU'RE MURDERING THE SCORE BUT I'LL MURDER YOU.” “YOU'LL DROP BEFORE THE CURTAIN DOES.” “IF YOU DON'T QUIT, YOU'LL DIE LEGIT.”

NIKI

Can you tell anything from them?

CIOFFI

Well they seem pretty negative in spirit.

NIKI

Well, yes, of course.

(He sees her disappointed reaction.)

CIOFFI

Oh, I'm sorry, you were hoping for the Arthur Conan Doyle version? Unfortunately, these notes reveal very little, except that the person who sent them is a man in his early thirties, six feet four in height, who wears a pewter ring, served in the Merchant Marine, and despite being right-handed, is known to his closest friends as "Lefty."

(ADMIRING MURMURS from the CAST.)

NIKI

How ... however did you know that?

CIOFFI

Oh I don't. I was just saying that, you probably hoped I would be able to tell – wow, if I could do that just from – I *mean* – wow.

CARMEN

Gee, for a second I was impressed. Well, what do you say we all go across the street and have ourselves one slobberknocker of a wake for the late-if-less-than-great Jessica Cranshaw? Drinks are on me!

(HAPPY CLAMORING from the COMPANY)

CIOFFI

Just a minute! I'm sorry but – this theater is quarantined. All the exits are guarded. And uh – none of you can leave.

(THE COMPANY PROTESTS LOUDLY.)

No, I'm sorry, the entire Company and crew will be living right here, in the theater, until further notice. Emergency Services will bring in cots and meals.

BAMBI

Wait a second, the talented members of this cast are entitled to a day off!

CARMEN

The talented members and even you, Elaine!

CIOFFI

Listen, listen, tell me if I'm wrong here, but to the best of my recollection, Jessica Cranshaw never left the stage during the show's last ten minutes. If so then I'm very sorry but she had to have been murdered by one of you.

(SILENCE.)

I've never had a case with this many suspects and I can't have each of you followed around the clock. Better I keep you all under lock and key until I solve this crime.

CARMEN

You're taking the law into your own hands, Cioffi!

CIOFFI

Well that's –that's sort of what I'm paid to do. I mean, that's why I have a badge and my own gun ... anyway: being sequestered here will let you focus on fixing the show ...

BELLING

Fixing?

SIDNEY (O.S)

Keep your hands off me, you hear?

CIOFFI

Who's that?

CARMEN

Sounds like it's my husband. On his best *behavior*.

BAMBI

I guess he left New York.

CARMEN

Lucky New York.

(ENTER SID BERNSTEIN)

SIDNEY

Well isn't this just peachy keen? You all waited up for me.

*(FRIENDLY GREETINGS from the cast. "Hello Mr. Bernstein."
"Welcome back." "Nice to see you.")*

SIDNEY

Johnny? I'm still wearing my coat.

JOHNNY

Sorry, Mr. Bernstein.

(as JOHNNY helps him out of it:)

BELLING

Sidney, it's been an awful night.

SIDNEY

I hear you, Chris.

BELLING

And I'm turning in my resignation.

SIDNEY

I can't hear you, Chris.

(turns)

How you holdin' up, Oscar?

OSCAR

Oh, can't complain.

SIDNEY

That's right, you can't.

BAMBI

Welcome back to Boston, Sidney.

SIDNEY

(seeing Bambi, appreciatively)

Well Hel-LO.

BAMBI

It's me, Sidney. Your stepdaughter?

SIDNEY

Oh. Sorry about that "Faun."

BAMBI

It's "Bambi."

SIDNEY

And Last of the Least: Mrs. B. my junior partner and lesser half.

CARMEN

All right, let's get it over with, Sidney.

SIDNEY

What, you expect me to be upset? I left you in charge of opening night and return to find a murdered leading lady, deadly reviews and a bunch of cops who tell me I can't leave this theater!

CIOFFI

I'm afraid you've arrived at just the wrong time for you and just the right time for me, Mr. Bernstein.

SIDNEY

Excuse me?

CIOFFI

(displaying his badge)

Lieutenant Frank Cioffi. Now listen, folks, you should all go about your various tasks just as if this weren't the scene of a homicide. Detective McNichol is waiting downstairs for your pertinent information. I'd like each of you to give him your name, address and eight by ten glossy – and I'll be speaking with all of you in the morning. Pleasant dreams, everyone.

(THE COMPANY EXITS, grumbling.)

SIDNEY

Lieutenant, I can't be a suspect, I was in Manhattan when Jessica got murdered.

CIOFFI

Can you prove that?

SIDNEY

It so happens I was keeping company with a young actress. On Sutton Place. If I give you her name, it could ruin her reputation.

CIOFFI

Your chivalry is touchingly convenient.

SIDNEY

Lieutenant, I have many influential friends in New York City!

CIOFFI

Too bad you're in Boston.

(SIDNEY exits.)

NIKI

And will you be wanting *me* any further, Lieutenant?

CIOFFI

No, but I do have some questions for your boyfriend.

NIKI

I don't have a boyfriend.

CIOFFI

Oh, gosh. Um, actually, Miss Harris, I'd like to take you into my confidence regarding this investigation.

NIKI

Why's that Lieutenant?

CIOFFI

Well because if I don't, there's really no reason for us to keep talking.

NIKI

Then take me into your confidence with confidence, Lieutenant.

CIOFFI

Something's very wrong here. I just met an opening night cast who all seemed incredibly eager to close.

NIKI

Well I can understand how they might feel. They all gave up wonderful jobs in hit Broadway musicals to work up here in Boston. I've never performed outside of this city, and Bambi's had to fight her mother at every step just to be in the chorus, but the rest of the cast are underpaid and overworked – though surely not enough to drive any of them to murder.

CIOFFI

Keep in mind I'm within arm's reach at any hour of the day or night.

NIKI

You think I'm in some danger?

CIOFFI

No, that was a completely unrelated thought.

NIKI

You live with danger on a daily basis, don't you, Lieutenant?

CIOFFI

Oh, most of the time, it's just paperwork and procedure. Detectives have no opening night, Miss Harris. We make our entrance after the curtain has fallen on someone else's life.

NIKI

But it's a calling, isn't it? Like a doctor or teacher.

CIOFFI

Or an actor.

NIKI

I suppose you're right. I can't imagine doing anything else with my life. It's not wrong to be married to one's work, is it?

#7 Coffee Shop Nights

Director's Note: The scene with NIKI and CIOFFI is very important. But if you need to cut for time you may cut Song #7 "Coffee Shop Nights." But keep the dialogue.

CIOFFI

No. Not at all. But sometimes it's no honeymoon.

I LOVE MY JOB.
I REALLY DO.
AND IF I SAY SO MYSELF,
I'M GOOD AT IT, TOO.
I CATCH THE BAD GUYS,
WELL, MOST OF THE TIME.
SO IT'S A GOOD LIFE
A PERFECTLY GOOD LIFE,
NOT EXACTLY SUBLIME.

WHEN I'VE FINISHED MY WORK
AND I CRAWL INTO BED,
I REFLECT, AS I TURN OUT THE LIGHTS,
THAT THE DAY THAT'S TO COME
AND THE WEEK THAT'S AHEAD
WILL BE LUNCH COUNTER MORNINGS AND COFFEE SHOP NIGHTS.
LUNCH COUNTER MORNINGS AND COFFEE SHOP NIGHTS

NIKI

It's reassuring to have such a dependable schedule. Like Matinees every Wednesday.

CIOFFI

Or Brisket and Broad Beans each Thursday ...

NIKI

...with your friends.

CIOFFI

MM, I LIKE MY PALS,
THE GUYS ON THE FORCE.
WE'RE NOT VERY SOCIAL.
THEY'RE ALL MARRIED, OF COURSE.
SOMETIMES WE GO BOWLING
OR HAVE A FEW BEERS.
SO IT'S A FINE LIFE,
A PERFECTLY FINE LIFE
I'D GIVE IT ... TWO CHEERS.

'CAUSE SOMETIMES I THINK,
AT THE END OF THE DAY,

WHEN I'VE READ THE LAST BURGLAR HIS RIGHTS,
THAT THE LIFE THAT I LEAD IS A LITTLE BIT GREY.
WITH ITS LUNCH COUNTER MORNINGS AND COFFEE SHOP NIGHTS.
LUNCH COUNTER MORNINGS AND COFFEE SHOP NIGHTS.

NIKI

But, your acting roles, don't they make for a change?

CIOFFI

Oh Miss Harris, each year from May twenty-third to the twelfth of June when I turn my life over to the Swallow Street Players, that's more than a vacation for me. It's an overture of hope, the curtain rising on the greatest joy of my life. But the rest of the year ...

THE LIFE THAT I LEAD
IS A LITTLE BIT GREY.
THERE ARE PLENTY OF LOW DAYS
AND NOT MANY HEIGHTS.
MOSTLY LUNCH COUNTER MORNINGS AND COFFEE SHOP NIGHTS.

I don't mean to seem forward but might I walk you home?

NIKI

Oh, I'd be delighted – but you said we're not allowed to leave.

CIOFFI

Darn it.

TRANSITION TO:

SCENE 4

THE NEXT DAY. TRANSITION MUSIC gives way to REHEARSAL MUSIC. GEORGIA and BOBBY are working on a segment of "THATAWAY." OTHER DANCERS, including BAMBI, are in rehearsal clothes; AARON is at the piano, BELLING and OSCAR are nearby. GEORGIA looks to BOBBY for approval

#8 Georgia Can't Dance

GEORGIA

AND WHILE YOU CHAT AWAY
YOUR EYES WILL BAT AWAY

BOBBY

*(appropriate
choreographic
advice:)*

COMPANY

FEET OFF THE GROUND
YOUR HEART WILL POUND
FEET OFF THE GROUND
YOUR HEART WILL POUND

Now stay on top of the turns ...

(She attempts to follow his example on a difficult pirouette. After a few spins, she stops herself, shaking her head; AARON & RHYTHM SECTION in the pit unwittingly CONTINUE a few bars without her, then STOP. OTHERS look on, sympathetic.)

GEORGIA

(catching her breath)

Sorry, you're all being very patient, but ... I can't do this.

BOBBY

Honey, I've *seen* you do this.

GEORGIA

In a previous life.

BAMBI

Would somebody like *me* to try?

BOBBY

I promise they'll adore you almost as much as I do.

(BOBBY hugs her.)

BAMBI

I can go from a grand jete right into a split ...

BOBBY

And you're looking just great.

BAMBI

(perky)

Impossible, I know, but somehow I do it!

(BEAT, as all look at BAMBI for the first time.)

BELLING

If one of you is the killer, would you please take *her* next?

(JOHNNY enters.)

JOHNNY

(stepping out)

Folks, Detective O'Farrell is here with the last delivery of clothes from your hotel rooms, claim your bundle downstairs. And in one half hour, Lieutenant Cioffi will begin questioning altos and tenors.

(COMPANY EXITS as BELLING greets the arriving CIOFFI.)

BELLING

Ah, Herr Lieutenant! Rising from your interrogation chamber to grace us with your presence?

CIOFFI

Thought I'd stretch my legs. I've been stuck in the Green Room all day.

BELLING

At least you got to sleep in your own bed last night.

CIOFFI

Sorry about that.

BELLING

I – uhm – I intrigue you, don't I, Lieutenant?

CIOFFI

Yes, Mr. Belling, as both a director and a suspect.

(O'FARRELL has entered with a briefcase, which he indicates.)

O'FARRELL

Lieutenant, I got what you wanted.

CIOFFI

Oh thank you. And did you pick out the clothes for Niki Harris that I asked for?

O'FARRELL

Nothing but blues and greens, just like you said. You trying to set some kind of trap for her?

CIOFFI

No, I'm trying to match her eyes.

JOHNNY

Heads up, I'm opening the upstage curtain!!

(A drop – or curtain - reveals a stranger – DARYL GRADY – in smart coat and hat.)

CIOFFI

Excuse me, Lieutenant Frank Cioffi, Homicide. Mind telling me who you are and how you got in here?

GRADY

(flashing credentials)

Oh, as a member of the press, I'm exempt from your quarantine, Lieutenant. Daryl Grady of the Boston Globe.

CIOFFI

After the review you gave *Robbin' Hood*, I can't imagine why you'd show your face here of all places.

GRADY

I'm as mystified as you. The show's producers called and asked me to pay a visit.

(CARMEN and SIDNEY have entered)

CARMEN

That's right. Carmen Bernstein, Mr. Grady. You have our thanks for coming by, if not for your review.

GRADY

Listen, I tried my level best to say something good about your production. I praised the choreography, and that young woman who played the schoolmarm, Niki, um—

CIOFFI

Harris.

GRADY

Well I'm afraid it's all history now. My condolences on the loss of your star and your show.

SIDNEY

When you interviewed me last week, I told you we're going to Broadway no matter what you wrote about us.

CARMEN

We're keeping *Robbin' Hood* open, and once we've ironed out the kinks, we're asking you to review it again, with Georgia Hendricks in the lead.

GRADY

Georgia Hendricks? Your lyricist? She hasn't been in a show for years. That's some story – and yes, there is a precedent for reappraising a show with a new lead – all right, tell you what, I'll re-review your show. Tomorrow night.

OSCAR

Tomorrow?

GRADY

It's the best I can do. And to be fair, keep in mind not many shows can survive *two* bad reviews from the Globe in one week.

SIDNEY

Carmen, go tell the cast we've got 24 hours to hold a week of rehearsals. If we fail, you'll live to regret it.

CARMEN

Sidney, I guess the reason you're such a lowlife is because they built you so close to the ground.

(She and OSCAR EXIT as NIKI enters.)

<p>Director's Note: If SIDNEY is not small/short, you can replace CARMEN's line with: "You always thought you were such a big shot. Well you're not. You're just big."</p>

NIKI

Oh, good day, Lieutenant.

CIOFFI

You've just made it one, Miss Harris.

SIDNEY

That dress goes very nicely with your eyes, Niki.

CIOFFI

Thank you.

NIKI

And I can't believe it. Mr. Daryl Grady. Am I allowed to offer my thanks for the kind words you wrote?

(She offers her hand; GRADY doesn't take it.)

GRADY

Please don't misunderstand, Miss Harris, but I try not to fraternize with the artists I review. But let me say you *did* stand out in what was otherwise an abundantly misguided production.

CIOFFI

Mr. Grady, I thought your review of "Robbin' Hood" was needlessly cruel and way off the mark.

GRADY

Well I'm not sure you know how to judge acting, Lieutenant.

CIOFFI

Of course, you're the expert. However, I regret to inform you that I'm now placing you under arrest for the crime of murder.

(ALL react in shock.)

GRADY

What? Have you lost your mind?

CIOFFI

Any statement you make may be taken down in writing and used against you in a court of law.

GRADY

This is insane! What are you saying?

CIOFFI

I'm saying my best lines from Agatha Christie's "Murder at the Vicarage." I played Chief Inspector Slack for the Natick Town Players two summers ago.

(mock-surprised)

Oh. Did you think I was saying that for real? Gosh, I'm not sure you know how to judge acting, Mr. Grady.

(beat)

You can go now.

SIDNEY

Come on, Grady, I'll walk you to the door.

(SIDNEY, GRADY exit; O'FARRELL follows.)

NIKI

Swell acting, Lieutenant. And not just on a community theater level. I mean college.

CIOFFI

Oh, well, thank you.

NIKI

And how is your investigation coming along, if I may ask?

CIOFFI

I've been going over the show's financial records, and you know, you were right: everyone here is working for the same Equity minimum – not just newcomers like you and Bambi, but your stars as well – look, this is no place to talk, let's you and me get out of here for a little while –

NIKI

You won't let me leave.

CIOFFI

Darn it!

(BELLING, CARMEN, OSCAR enter.)

BELLING

Lieutenant, you must clear the stage immediately, I've just been informed I have less time to reinvent this show than Moses had to cross the Red Sea. And he had God on his side.

(BOBBY and GEORGIA enter.)

BOBBY

Hey, is this true –

GEORGIA

I'm getting reviewed tomorrow?

BELLING

Niki, go fetch Bambi. I have no choice but to re-block "In the Same Boat" here and now.

(NIKI has exited.)

CIOFFI

Oh I'm going to have to watch this.

BOBBY

Why, you think something's going to happen?

CIOFFI

No, I just really like this number. Although.

BOBBY

What?

CIOFFI

Oh, it's nothing, but –

BOBBY

What?

CIOFFI

My gosh, I can't believe I'm actually saying this and, and shoot me with my own gun if I'm out of line...

BOBBY

What is it?

CIOFFI

I don't think simply changing the choreography is going to help. The song itself is kind of lackluster. It lacks ...

BOBBY

Yes?

CIOFFI

Luster. Three women on the Arkansas River in a rowboat that's sinking fast ... trying to get to the Federal Courthouse in Wichita before the farmers lose their land ... great stuff, it's your eleven o'clock number ... But the music itself is kind of – I wonder, could we hear a bit of it?

(BAMBI and NIKI have reentered.)

BOBBY

Sasha?

#9 In the Same Boat #1

BOBBY

Ladies, sing for the Lieutenant, would you? Here you go, Cioffi, just for you.

GEORGIA, NIKI, BAMBI

IN THE SAME BOAT
ON THE SAME SEA
SHAKIN' INSIDE AS THE TIDE KEEPS RISIN'

NARY A SHIP
NARY A SAIL
NARY A SOUL ON THE WHOLE HORIZON

STILL, WE ARE NOT DISCOURAGED
DUE TO THE ANCIENT QUOTE
YOU ARE LIKELY TO WIN
TAKE IT ALL ON THE CHIN

WHEN YOU'RE IN THE SAME BOAT

CIOFFI

You see what I'm saying? For such a big moment in the show, it's sort of mild-mannered –

BELLING

Strangely enough, I agree. We need a completely new composition, one that's catchier than pink-eye.

AARON

Oh you want a hit.

BELLING

Yes, and not some song from one of your failed shows, either, Aaron – none of your *Eine Kleine Trunkmusik*.

AARON

Listen, Chris if you expect me to come up with anything, you have to find me a little private time with my piano and my writing partner.

(BOBBY puts a protective arm around GEORGIA.)

BOBBY

Your writing partner is now my dancing partner and the star of this show. If she doesn't get the saloon number under her belt tonight, we're *all* finished.

BELLING

And I need to see that very number in full dress regalia this instant. Johnny: tell the cast to change for the Act One finale from the final bars in the bar at the Bar B Bar Saloon –

JOHNNY

Say again?

BELLING

I can't say that again.

CIOFFI

Mr. Belling's rehearsal takes priority, so anyone who needs to change costume go ahead. The rest of you, please proceed to The Green Room, where Detective O'Farrell will be fingerprinting the entire Company ...

(BABBLE OF APPROPRIATE COMMENTS.)

– that is, unless one of you would be kind enough to explain why you committed murder ...

(SILENCE from the others.)

So let's clear the stage and give our composer the solitude he needs ...

(as OTHERS depart, leaving CIOFFI and AARON alone)

... that should buy you a few minutes alone with your piano, Mr. Fox.

AARON

Alone, yeah.

CIOFFI

Must be quite a challenge, having to create, when your writing partner is ...

AARON

Otherwise engaged?

CIOFFI

Could I ask, only because I've wondered this my entire life, which would normally come first, the music or the lyric?

AARON

Same answer as the chicken or the egg.

CIOFFI

So it's the lyric.

AARON

No, a great melody doesn't always need a lyric. Or a lyricist.

CIOFFI

Then how do you start?

AARON

Well, it can start with a note
(he plays one)

#10 I Miss the Music—Intro

AARON

Which can become a phrase...
(he plays a phrase)
...and you try hanging words on each branch, like trimming a tree ...

CIOFFI

Sounds easy enough.

AARON

Really?
(playing in sync with his mock lyrics)
Well don't talk about LOVE. Or you'll have to say FITS LIKE A GLOVE ... or as certain as
PUSH COMES TO SHOVE, you'll pine for the WOMAN YOU'RE CONSTANTLY
THINKING OF –

(beat)

You see the problem.

CIOFFI

Dangling participle. So you suggest staying away from love?

AARON

(looking offstage)

At all costs. And don't mention your life.

(again with the music)

Or you'll *have* to say CUTS LIKE A KNIFE. Or refer to the HEARTBREAK AND STRIFE,
when you find that you're missing your –

(HE stops.)

CIOFFI

Missing?

#11 I Miss the Music

AARON

What?

CIOFFI

You were saying what you miss.

AARON

[I uh –]

I MISS THE MUSIC
I MISS THE SONG.

AARON (CONT'D)

SINCE SHE'S NOT WITH ME
IT COMES OUT WRONG.
IT DOESN'T MATTER
HOW HARD I TRY
I'VE LOST THE MUSIC.
I DON'T KNOW WHY.

YOU MAY HAVE KNOWN
BEFORE I MET HER
I WROTE ALONE.
BUT IF YOU ASK ME
WHAT I PREFER,
I'D SAY, THE MUSIC
I WROTE WITH HER.

WHEN YOU'RE WRITING A SONG
AND YOU'VE A PARTNER
THE ROOM IS FILLED WITH JOKES AND CHATTER.
SHE SAYS SOMETHING.
YOU SAY SOMETHING.
SHE WRITES A LINE.
YOU PLAY A VAMP.

BUT WHEN YOU'RE WRITING A SONG
WITHOUT A PARTNER
THAT'S A COMPLETELY DIFFERENT MATTER.
NO ONE TELLS YOU
THAT'S NOT FUNNY.
NO ONE SAYS, "LET'S CUT THAT BAR."
NO ONE MAKES YOU BETTER THAN YOU ARE.

I CAN'T PRETEND.
I MISS THE MUSIC.
I MISS MY FRIEND.
NO NEED TO ASK ME
WHAT I PREFER.
I CHOOSE THE MUSIC
I WROTE WITH HER.
I LIKED THE MUSIC
I MADE WITH –

(GEORGIA enters in a robe)

GEORGIA

Aaron –

(sees Cioffi)

Oh, sorry, am I interrupting?

CIOFFI

No, I'm afraid I'm the guilty party there.

(to Aaron)

But thank you, Mr. Fox, for all the insights.

(to Georgia)

Miss Hendricks, best of luck in your upcoming number. We'll speak later.

(As he EXITS, GEORGIA goes to the piano, picks up a sheet of paper.)

GEORGIA

I forgot my lyric. Can you believe it, me?

AARON

Well, you're not the lyricist now, you're the star. How does it feel being back on the boards?

GEORGIA

Terrifying. Thrilling. I've missed...

AARON

Uh huh?

GEORGIA

... the stage.

(BOBBY enters.)

BOBBY

C'mon, angel, we gotta do THATAWAY, rightaway.

GEORGIA

Must we?

BOBBY

It's our last chance to land the number before we pack it in for the night. Here we go, honey.

(BOBBY exits.)

GEORGIA

Oh Aaron. I'm thinking you were right when you said I was wrong for this.

(She has started to leave.)

AARON

Georgia. Break a leg.

GEORGIA

Thanks. You can ... finish the song without me?

AARON

(pleasantly)

I'm a one-man band.

(SHE and BOBBY leave. Alone, AARON sings:)

AARON

I MISS THE MUSIC.
I MISS MY FRIEND.

AARON (CONT'D)

NO NEED TO ASK ME
WHAT I PREFER.
I CHOOSE THE MUSIC
I WROTE WITH HER.
I LOVED THE MUSIC
I MADE WITH HER.

DIMOUT

Director's Note about "I Miss the Music": The lyric for "I Miss the Music" was written by John Kander about a topic so intimate and close that he said he did not immediately recognize the autobiography of it. Kander told Playbill.com, "Jason [Danieley, who played Aaron] said, 'You wrote that about Fred Ebb, didn't you?' I said, 'No, I don't think so.'"

Is "I Miss the Music" a love letter to Ebb, the Tony Award-winning lyricist who, in a 42-year monogamous creative partnership with Kander, co-wrote songs for CABARET, ZORBA, WOMAN OF THE YEAR, THE HAPPY TIME, CHICAGO, THE RINK, KISS OF THE SPIDER WOMAN and more? (Fred Ebb passed away before CURTAINS opened on Broadway.)

"That's what it turned out to be," Kander admitted. "I didn't know that's what I was doing when I was writing it. When we came to New York, I expanded it. First, I had to recognize that, yeah, it really was about Fred, and then I could write the rest of the song."

#12 Before Thataway

(ROBIN HOOD CURTAIN down. WILD WEST MUSIC as:)

SCENE 5

(A SHORT WHILE LATER in front of show curtain, SALOON HALL GALS dance together. MADAM MARIAN, with her boa, joins them. CURTAIN UP on an opulent WESTERN GAMBLING SALOON. COWBOYS watching MARIAN reach the top of the stairs.)

SALOON MEN

Yeah, Marian! // We love you Marian!! // I'm all yours!!

GEORGIA (AS MADAM MARIAN)

Kiss me while you can, boys! I got my sights set on Rob Hood!

(OVER MUSIC:)

BOBBY (AS ROB HOOD / ALAN O'DELL)

But Rob Hood just left these parts with Miss Nancy, the new schoolmarm!

GEORGIA (AS MADAM MARIAN)

Alan O'Dell, ain't it funny how a cowardly lawman from back East knows so much about the man I plan to brand? I'm gonna round up that Rob Hood and hogtie his fancy Miss Nancy.

#13 Thataway!

GEORGIA (AS MADAM MARIAN)

HE MADE A GETAWAY
HE LEFT ME FLATAWAY
AT TIMES LIKE THIS
A MODERN MISS SHOULD GALLOP THATAWAY.

WHEN LOVE GOES THISAWAY
DON'T BLOW YOUR BLISS AWAY.
YOU MIGHT FIND OUT
HE'S JUST ABOUT A HUG AND KISS AWAY.

NO MATTER WHICHAWAY
HE TAKES THAT BITCH AWAY,
I WON'T RELENT
TILL HE'LL CONSENT TO MAKE A SWITCHAWAY.

IF HE'S IN SANTA FE
OR IN PISCATAWAY
I'LL PACK MY GOWN
AND LEAVE THIS TOWN AND TRAVEL THATAWAY

(MADAM MARIAN DANCE BREAK)

IF HE'S IN PARAGUAY
OR EVEN MANDALAY,

GEORGIA (AS MADAM MARIAN) (CONT'D)

I'LL GRAB MY HORSE
AND SET MY COURSE TO REACH HIM THATAWAY!
I'VE KNOWN A MAN OR TWO,
A SCORE OR MORE, IT'S TRUE
AND IF HE STAYS OR IF HE STRAYS DEPENDS ON MY LASSO.
IT AIN'T JUST HOW YOU WOO 'EM,
BUT HOW YOU PROCEED TO PURSUE 'EM.

GEORGIA (AS MADAM MARIAN) &

SALOON GALS

IF YOU MOVE THISAWAY

Thisaway?

AND SHAKE IT THATAWAY,

Thataway?

THERE'S EVERY CHANCE
HE'LL SEE YOU DANCE
AND HOLLER "ATAWAY!"

Ataway!

THEN IF YOU FLIP AWAY,

Flip away?

ROTATE YOUR HIP AWAY,

MMMMMM

JUST WAIT AND SEE,
I GUARANTEE
YOUR MAN WON'T SLIP AWAY.

GEORGIA (AS MADAM MARIAN) & SALOON GIRLS

IF YOU'RE THE MATE FOR HIM,
DON'T SIT AND WAIT FOR HIM.

GEORGIA (AS MADAM MARIAN)

IT'S UP TO YOU,
BUT IF YOU DO
YOU'LL BE TOO LATE FOR HIM

IF THERE'S A SPATAWAY,
DON'T THROW HIS HAT AWAY.

GEORGIA (AS MADAM MARIAN) & SALOON GALS

FORGET THAT FIGHT.
AND HOLD HIM TIGHT

GEORGIA (AS MADAM MARIAN)

TIL HE GETS THATAWAY.

MEN

WHAT'S THAT MUSIC?
WHAT'S THAT DANCE?
WHAT'S THAT STIRRING
IT'S ROMANCE!

MEN (CONT'D)

DID YOU SEE THAT?
HOLY COW!
WHAT THE HECK
DO I DO NOW?

SALOON WOMEN

IF YOU MOVE THISAWAY
AND SHAKE IT THATAWAY
THERE'S EVERY CHANCE
HE'LL SEE YOU DANCE
AND HOLLER, "ATAWAY!"

THEN IF YOU FLIPAWAY
ROTATE YOUR HIPAWAY
JUST WAIT AND SEE
I GUARANTEE YOUR MAN
WON'T SLIPAWAY

IF YOU'RE THE MATE FOR HIM
DON'T SIT AND WAIT FOR HIM

IT'S UP TO YOU.
BUT IF YOU DO,
YOU'LL BE TOO LATE FOR HIM

IF THERE'S A SPATAWAY
DON'T THROW HIS HAT AWAY
FORGET THAT FIGHT
AND HOLD HIM TIGHT
TILL HE GOES THATAWAY

(DANCE BREAK)

COMPANY

DON'T ... LET ... LOVE ... GETAWAY
OR LEAVE YOU FLATAWAY.

SALOON MEN

AT TIMES LIKE THIS
A MODERN MISS
SHOULD GALLOP
THATAWAY

THATAWAY

THATAWAY

SALOON MEN

WHAT'S THAT MUSIC?

WHAT'S THAT DANCE?

WHAT'S THAT STIRRING

IT'S ROMANCE!

DID YOU SEE THAT?

HOLY COW!

WHAT THE HECK

DO I DO NOW?

SALOON WOMEN

TIMES LIKE THIS I GALLOP

THISAWAY

THISAWAY

THISAWAY

SALOON MEN
WHEN LOVE GOES
THISAWAY

DON'T BLOW YOUR
BLISSAWAY

YOU MIGHT FIND OUT
HE'S JUST ABOUT
A HUG AND
KISSAWAY.

GEORGIA (AS MADAM MARIAN)
AND WHILE YOU CHAT AWAY,
YOUR EYES WILL BAT AWAY.

SALOON WOMEN
FEET OFF THE GROUND

SALOON WOMEN
YOUR HEART WILL POUND

FEET OFF THE GROUND

ALL
YOUR HEART WILL POUND

AND PIT-A-PAT AWAY

GEORGIA (AS MADAM MARIAN)
DON'T CHEW THE FAT AWAY

ALL (NOT MADAM MARIAN)
DON'T CHEW THE FAT
WE HAVE BUT THAT TO SAY.
LET'S RUN THE RACE.
LOVE SETS THE PACE.

ALL (NOT MADAM MARIAN) (CONT'D)
CUT TO THE CHASE,
LET'S ALL GO THATAWAY!
OR MAYBE THATAWAY!

GEORGIA (AS MADAM MARIAN)
I'M HEADIN' THATAWAY!

COMPANY
THATAWAY!

SALOON WOMEN
WHEN LOVES GOES

THIS AWAY
DON'T BLOW YOUR

BLISSAWAY

MIGHT FIND OUT A HUG AND

KISSAWAY

SALOON MEN & WOMEN
OOH

SALOON MEN
FEET OFF THE GROUND

SALOON MEN
YOUR HEART WILL POUND

(RUSHING ON, applauding, are CARMEN, OSCAR, NIKI, AARON, CIOFFI with a briefcase which he sets down.)

CARMEN / OSCAR

(over crowd)

That's fantastic, Georgia, everybody! / Worth every penny!!

CIOFFI

With Georgia now it's dynamic and uplifting, leaving the audience champing at the bit for Act Two. And this set – who doesn't love RED?!

BELLING

Very good and as long as we're all in our positions, I want to fix our pose for the Act One curtain.

CIOFFI

Oh, sorry-sorry-sorry, but if I may – I've had a chance to speak to everyone and you seem to be a terrific bunch of people, but I'm afraid this briefcase contains some very compromising evidence I've turned up about one of you—

(He flourishes the briefcase)

Don't want to point fingers but I have some additional questions for the person here who—

JOHNNY

Lieutenant, an urgent call from Headquarters.

CIOFFI

Shoot. Mr. Belling, just go on with what you were doing.

(EXITING, CIOFFI leaves the briefcase on the stage.)

BELLING

Yes, all right, so as I was saying, I want to set our pose for the Act One curtain so if you'll all—

(BLACKOUT. A COMMOTION ... then:)

CIOFFI

Lights!

(THE LIGHTS COME UP and all but NIKI are frozen in a tableau around the briefcase. CIOFFI is on stage.)

CIOFFI (CONT'D)

As I thought. As you were. Looks like everyone but Niki has something to hide. There's nothing in the briefcase, by the way—except a container of chowder from the Union Oyster House.

SASHA

Is it Mahattan?

CIOFFI

Yeah, here you go ...

(hands briefcase to Sasha)

So: I've questioned all of you, made a few phone calls, and what do I come up with? A murder victim named Jessica Cranshaw working for a fraction of her usual firm salary.

CIOFFI (CONT'D)

(indicating Belling)

A distinguished director who despised the late Miss Cranshaw but slaves to make this show work all the same.

(indicating Bobby)

A dancer-choreographer who turns down a chance to work with Balanchine to do a song-and-dance for spare change.

(indicates Aaron & Georgia)

Ex-partners in marriage and music who inexplicably reunite though they no longer work in harmony.

(indicates Oscar)

A one-man-bank named Oscar Shapiro, who despite having no prior interest in theater, suddenly sinks one payment after another into this musical.

(indicates the Cast)

A Company who celebrates when their show is torn to ribbons by the critics, because this means they're at long last free to take better jobs back on Broadway. What does this tell me? That Sid Bernstein has been blackmailing every member of this company into working on this show!

(UPROAR; looks at the FEMALE ENSEMBLE)

Even you dancers?

ROBERTA

Okay, so when I was starting out, Sid Bernstein tried to make my audition a private one. But I walked away.

CIOFFI

But what about you chorus boys? You all seem like clean-cut fellows—I mean, what could *all* of you have possibly done that you wouldn't want the folks back home to know?

(MALE DANCERS quickly put their arms around FEMALE DANCERS.)

AARON

Lieutenant, I have to think most people have something about themselves they'd like to keep to themselves.

CIOFFI

Agreed, but I'm not here to uncover all your dark secrets. Only the one that caused someone to murder Jessica Cranshaw.

CARMEN

People: I had no idea this was how Sidney got you all to work so cheap, he's the one who handles the negotiations.

CIOFFI

Well he won't be able to deal his way out of breaking the law. Ladies and gentlemen, you won't be blackmailed anymore ...

(HAPPY CRIES from the CAST)

But you're all still murder suspects.

(REACTIONS from the CAST)

Now get to work! You may have joined this show for the wrong reasons, but you're going to press on ... because you have a contract—

CARMEN

And don't forget it.

CIOFFI

And Oscar deserves a return on his investment—

OSCAR

Thank you.

CIOFFI

And because the best way for me to solve Jessica's murder is to keep the heat turned up in this pressure cooker of a theater—and lastly: because this could be a REALLY GOOD SHOW! Take it, Chris!

BELLING

Very good, so Company—

JOHNNY

Heads up, we're striking the set!

(BOUNCE GOES OUT, ropes move, etc.)

BELLING

(outraged)

What? No, Johnny, I'm not finished! I still have yet to fix our pose—

JOHNNY

Sorry.

BELLING

Never mind, let's have the last four bars! Bobby?

BOBBY

Five, six, seven, eight!

#13A Act One Curtain

GEORGIA

I'M HEADING THATAWAY!

COMPANY

THATAWAY!

(They pose; the curtain doesn't drop/close.)

BELLING

Why is there no curtain?

JOHNNY (OVER P.A)

We're having a little trouble with it.

BELLING

I want it down/closed, now!

JOHNNY

All right, how's this?

(The CURTAIN slowly drops as a rope upstage ascends. At the end of the rope is SIDNEY BERNSTEIN, face blue, legs flailing as he rises toward the flies. THE CURTAIN finishes its fall, CIOFFI and BELLING in front of it.)

BELLING

Did you see something go up as the curtain went down?

CIOFFI

Oh no, raise the curtain, quick!

JOHNNY

Curtain!

(THE CURTAIN rises and BERNSTEIN, still flailing, descends.)

CIOFFI

Johnny, don't lower the CURTAIN!

JOHNNY (OVER P.A.)

Curtain!

(THE CURTAIN descends and BERNSTEIN again rises toward the flies.)

BELLING

No, raise the curtain!

JOHNNY

Curtain!

(The CURTAIN RISES again; BERNSTEIN's body hangs at the top of the stage, his arms limp. JOHNNY STEPS OUT.)

I think we fixed the curtain.

CIOFFI

You better make it a blackout.

BLACKOUT

END OF ACT ONE

Director's Note: Concerning the action from music cue #13A through the end of Act I, we would like to provide the following suggestions:

1. If you have the ability to fly BERNSTEIN, use a licensed and insured rigging/flying company to do so. Otherwise use a dummy wearing BERNSTEIN'S costume.
2. If the house curtain does not raise and lower, we suggest changing all relevant dialogue to "open" and "close." As the curtain closes, we would see BERNSTEIN rising. As the curtain opens, we would see him falling.
3. If the theater is not equipped with fly space or the means to safely fly the actor or dummy, we suggest rigging a dummy wearing BERNSTEIN'S costume on a simple pulley system that can be raised and lowered on cue.
4. Another option, if the House Curtain opens and closes from SL & SR, is to have a dummy wearing BERNSTEIN'S costume attached to one side of the curtain, being dragged in and out each time, as if BERNSTEIN was killed behind the curtain and his body is now being dragged in and out as the curtain opens and closes.
5. Finally, SIDNEY BERNSTEIN'S death can be handled by having the Stage Manager or someone else yell that they cannot close the House Curtain because it's stuck. They follow-up announcing the discovery that the House Curtain is stuck on SIDNEY'S dead body – without ever seeing SIDNEY.

ACT 2

#14 Entr'acte

#15 The Man Is Dead

COMPANY (O.S.)

OOOOOOOOOOO! OOOOOOOOOOO!

(From his podium in the pit:)

SASHA

THE MAN IS DEAD,
THE MAN IS DEAD,
THIS IS NO JOKE, THE MAN DID CROAK
AND NOW HE'S DEAD

HE'S BREATHED HIS LAST, HE'S IN THE PAST,
HE'S LOST HIS LEASE, SO REST IN PEACE
THE MAN IS DEAD!

SCENE 1

CURTAIN RISES. STILL THE COLONIAL STAGE in the WEE SMALL HOURS OF THAT SAME NIGHT. Hanging sheets create a de facto dormitory. THE COMPANY is bunking down in lingerie, PJs, and other states of undress. But who can sleep when a murderer is on the loose? Members of the cast appear, flashlights in hand, casting eerie shadows and scaring each other as they VOICE their suspicions.

#16 He Did It

GEORGIA

You can't sleep either, huh?

BOBBY

Knowing that someone in this company is a killer? I thought I saw our director sneaking around.

GEORGIA

Murder is a very *British* thing, isn't it? I mean, it's almost like a hobby over there.

BOBBY

Yeah, if I had to bet, I'd say *he* did it.

COMPANY (EXCEPT BELLING)

AH ... HE DID IT, HE DID IT, HE DID IT, HE DID IT
HE DID IT, HE DID IT, I'M SURE.
ALTHOUGH HE APPEARS WITH A POSTURE THAT'S PIOUS
HIS PRINCIPLES HARDLY ARE PURE.

COMPANY (EXCEPT BELLING) (CONT'D)

IT ISN'T A STRETCH TO BELIEVE IT.
THAT MURERDEROUS MOTIVE WAS HIS.
HE DID IT, HE DID IT, HE DID IT,
THEN HID IT AND NOW HE IS OFF TO A PRIS ... ON!

NIKI

You can't sleep either?

AARON

Knowing that someone in this company is a killer? I thought I saw Bambi sneaking around—you know, maybe she killed Jessica so you'd take over the lead and Bambi could get *your* part.

NIKI

Oh how silly, she should have just killed *me*.
(realizes)

I never said that.

AARON

If you ask me, *she* did it.

COMPANY (EXCEPT BAMBI)

AH ... SHE DID IT, SHE DID IT, SHE DID IT, SHE DID IT,
SHE DID IT, SHE DID IT, I KNOW.
WITH LAUGHTER SHE HUNG HIM AND AFTER SHE STRUNG HIM
HE SWUNG LIKE A YO-YO HIGH-LOW.
THE FACTS ARE NOT REALLY SURPRISING
HER MORALS ARE PROBABLY LOOSE
SHE DID IT, SHE DID IT, SHE DID IT
THEN HID IT, AND NOW SHE IS OFF TO THE HOOSE ... GOW!

OSCAR

You can't sleep either?

BELLING

Knowing that someone in this company is going to change my blocking?

OSCAR

I thought I saw Aaron and Georgia sneaking around.

BELLING

Yeah, song-writing teams are always plotting how to do in the director—and they're all quite, quite mad. I could easily believe *they* did it.

COMPANY (EXCEPT AARON & GEORGIA)

AH ... THEY DID IT, THEY DID IT, THEY DID IT, THEY DID IT,
I'VE WORKED WITH THOSE LOSERS BEFORE!
THEY WENT RIGHT AHEAD AND THEY SLAUGHTERED TWO PEOPLE
THE SAME WAY THEY SLAUGHTERED THE SCORE.
WELL, THIS IS THE END OF THEIR OUTPUT.
THEIR FUTURE IS NOT WORTH A THING

COMPANY (EXCEPT AARON & GEORGIA) (CONT'D)
THEY DID IT, THEY DID IT, THEY DID IT
THEN HID IT, AND SOON THEY'LL BE GOING TO SING ... SING!

GROUPS

(EACH repeats their chorus contrapuntally)

**BOBBY, GEORGIA &
THEIR "GANG"**

HE DID IT,
HE DID IT,
HE DID IT,
HE DID IT,
HE DID IT,
HE DID IT,
I'M SURE

ALTHOUGH HE
APPEARS WITH
A POSTURE THAT'S
PIOUS, HIS
PRINCIPLES
HARDLY ARE PURE

IT ISN'T
A STRETCH TO
BELIEVE IT
THAT MURDEROUS
MOTIVE WAS HIS

HE DID IT
HE DID IT,
HE DID IT,
THEN HID IT,
AND NOW HE
IS OFF TO A
PRIS-

-SON

**BELLING, OSCAR & THEIR
"GANG"**

THEY DID IT,
THEY DID IT,
THEY DID IT,
THEY DID IT
I'VE WORKED WITH
THOSE LOSERS
BEFORE

THEY WENT RIGHT
AHEAD AND THEY
SLAUGHTERED TWO
PEOPLE THE
SAME WAY THEY
SLAUGHTERED
THE SCORE

WELL, THIS IS
THE END OF THEIR
OUTPUT. THEIR

FUTURE IS NOT WORTH A
THING

THEY DID IT
THEY DID IT
THEY DID IT
THEN HID IT
AND SOON THEY'LL BE
GOING TO

SING

SING!

**AARON, NIKI & THEIR
"GANG"**

SHE DID IT
SHE DID IT
SHE DID IT
SHE DID IT
SHE DID IT
SHE DID IT
I KNOW!

WITH LAUGHTER
SHE HUNG HIM
AND AFTER SHE'D
STRUNG HIM, HE
SWUNG LIKE A
YO-YO
HIGH-LOW

THE FACTS ARE NOT
REALLY SURPRISING

HER MORALS ARE
PROBABLY
LOOSE

SHE DID IT,
SHE DID IT,
SHE DID IT,
THEN HID IT, AND
NOW SHE IS
OFF TO THE
HOOSE-

-GOW

*(BLACKOUT, instantly disturbed by JOHNNY, not in pajamas,
blowing on whistle. LIGHTS UP, CAST GROANS as:)*

JOHNNY

Come on, boys and girls, rise and shine, we'll start with the new version of "In the Same Boat," your breakfast orders are waiting downstairs—and Lieutenant Cioffi is here.

CIOFFI

(entering)

Morning, folks.

BELLING

Welcome back, Lieutenant, to your marathon production of *No Exit*.

CIOFFI

I've just come from Sid Bernstein's autopsy—

BELLING

Did they drive a stake through his heart, just to play safe?

GEORGIA

Chris, not in front of his widow! How are you holding up, Carmen?

CARMEN

You all sent out for breakfast and nobody thought to tell me?!

GEORGIA

Well let's at least be considerate of his daughter.

BAMBI

Step-daughter. And even though I was his very own step-flesh and step-blood, he was as cold to me as he was to my mother.

JOHNNY

Breakfast is gonna be cold if you don't eat now, folks.

(MOST COMPANY EXIT; OSCAR, NIKI, BOBBY, BELLING, AARON, JOHNNY, CARMEN stay.)

OSCAR

Well at least this time all of us have an alibi. Everyone was standing around the stage when Sidney got the old heave-ho.

CIOFFI

No, the coroner says Bernstein was struck on the head before he died. Someone knocked him out backstage before you rehearsed Georgia's number, then wrapped the counterweight rope around his neck, knowing that when the curtain fell, the rope would finish the job if he wasn't dead already. Bernstein recovered consciousness just in time to die.

AARON

Oh my.

CIOFFI

So, you see, he could have been killed by any person with access to this stage. Including you, Johnny.

JOHNNY

What does that mean?

CIOFFI

We found a copy of "Variety" with words cut out of it in the stage manager's office ... your office.

JOHNNY

Chris and Oscar have keys as well.

CIOFFI

Then it seems you three gentlemen are my first official murder suspects.

BELLING

Well it's an honor just to be nominated.

CIOFFI

But everybody is still under suspicion. I found this little black book in Bernstein's breast pocket.

(produces a black book)

Look familiar?

(APPROPRIATE REACTIONS from cast.)

Each page has the name of a company member and a notation in Bernstein's personal secret code, obviously a memo of why each of you were being blackmailed.

NIKI

No!

(As all look at her.)

Meaning "No, I wasn't being blackmailed" but also meaning, "No! I've just found more death threats."

(brining her script to Cioffi)

And they're covered with my fingerprints once again!

CIOFFI

That's all right, Miss Harris, you've already proven yourself to be forthcoming, and trustworthy, and just so very nice.

NIKI

Well thank you.

CIOFFI

"Dear Sidney: end the show or it's the end of you."

OSCAR

Oh no! Sid Bernstein died for nothing. He told me that he was gonna close the show.

CARMEN

When did he tell you that?

OSCAR

In his office right before he got hoisted. He said someone had just that minute changed his mind about keeping *Robbin' Hood* open and said I should save my money for his next Boston show. Then I saw him go upstairs to watch Georgia rehearse her big number. He gave me back the very last check I wrote him.

CARMEN

You can give it back to me. I am not closing this show. C'mon, Oscar, let's put this check in a safe place.

OSCAR

It felt very safe in my pocket.

(CARMEN EXITS, OSCAR follows.)

NIKI

Lieutenant? What's the matter?

CIOFFI

It's been troubling me since yesterday. I just don't—I mean, why is it that Bobby—

BOBBY

What.

CIOFFI

I mean, of all the people on this stage, you—

BOBBY

All right, Lieutenant, spit it out.

CIOFFI

You ought to be in the Fort Henderson Square Dance number.

(A beat.)

BOBBY

Beg pardon?

CIOFFI

You'd stop the show. After all, wouldn't Rob Hood go to the big picnic disguised as Alan O'Dell?

AARON

It makes sense!

GEORGIA

And Daryl Grady of the Globe loved Bobby's dancing.

BELLING

Bobby, can you improvise a short turn in time for tonight?

BOBBY

Sure, but I don't know if I can make the costume change for the next scene.

CIOFFI

Well, for gosh sakes, Bobby, it's just losing a bandanna and putting on the mask, would it kill you to try?

BELLING

We'll time it out now—Johnny, the Fort Henderson Square Dance number!

JOHNNY

The Fort Henderson Square Dance number!

(REMAINDER OF COMPANY including NIKI leave.)

CIOFFI

Now we're getting somewhere. And Aaron, for the love of Mike, we've got to have that rewrite you promised for "In the Same Boat."

AARON

I already did it.

GEORGIA

Without me?

BOBBY

Yeah honey, we rehearsed it last night while you were getting fitted.

AARON

To be honest, I think it turned out pretty well.

CIOFFI

(a bit peeved)

Well, can I hear it?

AARON

Sure. I changed it to Rob Hood and his men heading up the mighty Colorado, you know, a real he-man approach. Sasha, a quick chorus of "In the Same Boat?"

(BOBBY calls to RANDY and HARV.)

#16A In the Same Boat #2

BOBBY

Randy, Harv, help me out here!

GEORGIA

If you just wrote it last night, what are the musicians playing?

AARON

I wrote a brand new melody to fit the old orchestra parts.

GEORGIA

Very smart.

BOBBY

I think we've got it nailed. Take a look. 5-6-7-8!

BOBBY, RANDY AND HARV

HERE WE ARE, MY SHIPMATES AND ME
LOST ON A WINDY SEA.

BOBBY

ALL THE PLANKS ARE SPRINGING A LEAK,

RANDY

WE'D LIKE TO BAIL

HARV

BUT WE FORGOT THE PAIL,

BOBBY, RANDY AND HARV

AND WE REGRET TO SAY OUR COMPASS IS GONE,
BUT SOMEHOW WE STILL SAIL ON

BOBBY AND HARV

BECAUSE TWO HEADS

RANDY

THREE HEADS!

BOBBY AND HARV

ARE BEST

BOBBY, RANDY AND HARV

AS SOME FELLA WROTE
AND WHAT THE HECK WE'RE IN THE SAME BOAT!

CIOFFI

I'm sorry.

(THEY GROAN. RANDY & HARV will EXIT.)

CIOFFI

No believe me, it's a bold attempt, and, and it certainly has some of that, that "vim" we've been looking for, but there's still something missing ...

BOBBY

Well, of course, we only had one half of our song writing team working on this version.

AARON

I'm doing the best I can

(BAMBI has ENTERED in a robe.)

BAMBI

Excuse me everyone! I just had a thought.

BELLING

Ah, how long we've waited for this day!

BAMBI

If we're adding Bobby to the Kansasland number, it so happens he and I have been working on a dance routine that's perfect for my Princess Kickapoo character. And him.

(CARMEN will be entering as:)

BOBBY

We've been messing around with a kind of an Apache "Apache dance."

BAMBI

It's a *pas de deux*. For two.

CIOFFI

Bobby, it would save us a lot of time if it's ready to go.

BOBBY

We've only talked it through—

BAMBI

I'm ready.

BELLING

Carmen, Bambi's the spawn of *your* loins. Yes or no?

CARMEN

Normally I'd say over my dead body, but I don't want to give anybody ideas. Sure, let her take a shot at it.

BOBBY

C'mon Georgia, we better go tell the cast!

(THEY exit quickly.)

CARMEN

Aaron. I thought you were going to write us a better version of "In the Same Boat."

AARON

We just played the new one, didn't you hear it?

CARMEN

I did. Aaron, I thought you were going to write us a better version of “In the Same Boat.”

AARON

I’m putting “In the Same Boat” into dry-dock for the time being!

BELLING

Please Aaron, come back! When you have a new song.

(BELLING exits as:)

BAMBI

Thank you, for the chance, mother.

CARMEN

It’s called “giving you enough rope to hang yourself,” Elaine.

(looks back where Sidney was hung)

Maybe not my best choice of words

BAMBI

You always make fun of me in front of other people.

CIOFFI

Perhaps I should leave.

CARMEN

No, you have dreams of being in the theater, Cioffi, you should hear this, too. Elaine, as a Broadway producer, there’s something much more important to me than you getting a star turn.

BAMBI

What?

CARMEN

Me turning a profit.

#17 It’s a Business

CARMEN

I’VE NEVER BEEN KNOWN AS ONE OF THOSE STUPID CLUCKS,
ELAINE ...

BAMBI

Bambi—

CARMEN

WHO PISSES AWAY A LOT OF HER HARD-EARNED BUCKS,
ELAINE ...

BAMBI

Bambi!

CARMEN

(a slight pause before "stinks" to emphasize the non-rhyme:)

BUT FACING THE FACT YOUR COLORATURA STINKS

BAMBI!

THOUGH IT BREAKS YOUR MOTHER'S HEART

FORGET ABOUT THE PART

IT'S TIME FOR YOU TO KNOW

WHY I REALLY BACKED THIS SHOW

YOU ASKED ME FOR MY MOTIVES

WELL, YOU NEEDN'T BE SO SMART

IT'S A BUSINESS!

IT ISN'T MAKING HISTORY

IT ISN'T MAKING ART

IT'S A BUSINESS!

SHAW AND IBSEN

TAKE 'EM AWAY

AND DON'T BOTHER ME WITH MOLIERE

THOSE RUSSIANS NEVER PAY

SO, GO ON, CRITICIZE ME

PLEASE PROCEED WITH YOUR ATTACK

IT'S A BUSINESS!

I PUT ONE MILLION IN

AND I EXPECT TWO MILLION BACK

IT'S A BUSINESS!

SO WHAT CRIME HAVE I COMMITTED?

IF I'M PUTTING UP A FIGHT

IT'S A BUSINESS!

AND I WANT THOSE PAYING SUCKERS OUT THERE

GIVING ME THE BUSINESS EVERY NIGHT!

Am I getting through, Elaine?

BAMBI

I'm sorry, mother, to me, the theater is a temple.

CARMEN

What, so it should only be filled on the Sabbath?!

(to STAGEHANDS who have entered)

Give me a hand, fellas—

(THEY give her half-hearted applause)

Very funny, you know what I mean! Back me up!

THE NOT FOR PROFIT THEATERS

DON'T NEED TO TURN A BUCK

THAT'S NOT BUSINESS!

STAGEHANDS

THAT'S NOT BUSINESS

CARMEN

SO, GIVE THEM “LYSISTRATA”
AND I WISH THEM LOTS OF LUCK
I DO BUSINESS!

STAGEHANDS

SHE DOES BUSINESS!

CARMEN

GORKY, SHMORKY
MONEY MISSPENT
YOU WONT SURVIVE YOM KIPPUR
YOU’LL NEVER GET THROUGH LENT

BAMBI

But what about the great poets of the stage?

CARMEN

Honey, I put on THE ICEMAN COMETH and nobody cameth!

(to STAGEHANDS, who have entered)

C’mon boys, let’s show the Lieutenant our lineup!

CARMEN

TO STAGEHANDS, TO THE DRESSERS
TO MUSICIANS IN THE PIT
IT’S A BUSINESS

STAGEHANDS, OSCAR & JOHNNY

IT’S A BUSINESS!

CARMEN

THE OWNER OF THESE PREMISES
CLEANS UP IF WE’RE A HIT
HE’S IN BUSINESS!

STAGEHANDS, OSCAR & JOHNNY

HE’S IN BUSINESS!

CARMEN

UNION MEMBERS
DON’T WORK FOR FREE
HEY, HARRY, ON THE SPOTLIGHT!
BLINK TWICE IF YOU AGREE!
(As the SPOTLIGHT blinks twice)
SEE?

I’M NOT DEVOID OF CULTURE
BUT MY FEET ARE ON THE FLOOR

IT'S A BUSINESS!

STAGEHANDS, OSCAR & JOHNNY

IT'S A BUSINESS!

CARMEN

I'D DO THE KAMA SUTRA
WITH A RICHARD RODGERS SCORE
THAT'S GOOD BUSINESS!

STAGEHANDS, OSCAR & JOHNNY

THAT'S GOOD BUSINESS!

CARMEN

YES, GREEN'S MY FAVORITE COLOR
AND I DON'T MEAN ON THE GRASS
IT'S A BUSINESS ...

STAGEHANDS, OSCAR & JOHNNY

IT'S A BUSINESS ...

CARMEN

AND THE SHOWS I DO DO BUSINESS
YES, I'M GOOD AT DOING BUSINESS
AND IF YOU DON'T LIKE MY BUSINESS, SWEETIE
BLOW IT OUT YOUR

CARMEN, OSCAR, JOHNNY & STAGEHANDS

BUSINESS!

STAGEHANDS, OSCAR & JOHNNY

IT'S A BUSINESS!

CARMEN, OSCAR, JOHNNY & STAGEHANDS

IT'S A BUSINESS!

(STAGEHANDS leave, BELLING returns.)

CARMEN

And it's strictly business when I say you're not star material, Elaine. That's my opinion and I don't care who knows it.

BAMBI

Well I think my dance number could be very provocative.

BELLING

Sweetie, the only thing you could arouse is suspicion.

(as BAMBI exits)

JOHNNY

Chris, the Company's ready to run the square dance.

BELLING

Oh joy beyond my wildest dreams.

CIOFFI

May I?

BELLING

And Carmen, how many more hours do we have left before we're re-reviewed by—

GRADY

Daryl Grady of the Boston Globe.

(DARYL GRADY has materialized.)

BELLING

Grady? *You're*—not what I expected. But then, I've never actually seen a picture of you.

GRADY

Complete anonymity is a critic's best tool.

BELLING

Well, I suppose I shouldn't bite the hand that slaps me ... but it's, it's unethical to review our *rehearsal*.

GRADY

You forget I *report* on theater for the Globe as well as review it. Your show is news and I'm setting aside my customary professional distance to interview members of your company down in the Green Room with your permission, Mrs. Bernstein?

OSCAR

Free publicity, Carmen.

CARMEN

Poor Sidney. He would have died to get this much press and he did. The Green Room is yours, Grady.

(GRADY leaves.)

BELLING

All right then, Company, the Fort Henderson Square Dance, Bambi auditioning a new section with Bobby—

CARMEN

(sarcastic)

This I have *got* to see!

CIOFFI

Keep all your fingers crossed.

BELLING

So let us follow the yellow brick road in the wrong direction, all the way back to “Kansasland.”
Sasha: yee ha!

*(BELLING and OSCAR leave. CARMEN will watch DSR,
CIOFFI DSL.)*

Director’s Note: Song #17 “It’s a Business” takes place DS in front of the House Curtain or a DS traveler to give time to set-up Kansasland behind the curtain.

TRW Perusal
Not for production

SCENE 2

*“FORT HENDERSON” – A CAVALRY GARRISON WITH
TOWERS. CAVALRY MEN, PRAIRIE WOMEN, and
BAMBI/PRINCES KICKAPOO.*

#18 Kansasland

RANDY

COME EVERY SECOND SUNDAY OF EACH
MONTH THROUGHOUT THE YEAR,
THE WOMEN FOLK HEAD OUT FROM TOWN
TO GREET THE SOLDIERS HERE.

WOMEN

WE BRING THEM HOME COOKED VITTLES!

HARV

YEAH, THAT’S ALL *THESE* LADIES SHARE.

RANDY

THERE AIN’T NO CHANCE FOR ROMANCE
WHEN THE DANCE IS STRICTLY SQUARE!

COMPANY

IN KANSASLAND,
IN THE STRAW, WE NEVER STRAY
CUZ IN KANSASLAND,
IT’S PERFECT IN THE MONTH OF MAY,
IN KANSASLAND,
DON’T SHAKE THE SASSAFRASS!
CAUSE IN KANSASLAND,
THERE’S LOTS OF SPLENDOR IN THE GRASS!

(ENTER BAMBI as PRINCESS KICKAPOO.)

RANDY

THERE CAME TO OLD FORT HENDERSON
YOUNG PRINCESS KICKAPOO!

BAMBI

(hand against mouth:)
WOO-WOO-WOO!

RANDY

WHO KEPT HER WIGWAM WARM AT NIGHT
AND DANCED WITH EVERY SIOUX

BAMBI

MY TRIBAL DANCE IS WORTH A GLANCE,
MY HIPS GO POW-WOW-WOW!

RANDY
WHEN THIS PAPOOSE SAYS:

BAMBI
LET'S VAMOOSE!

RANDY
THE SOLDIERS CRY:

MEN
“AND HOW!”

#18A Kansasland Dance

(BAMBI's SOLO DANCE TURN, a real stand-out moment for her with spectacular acrobatic moves leading to a pas de deux with BOBBY that causes even CARMEN to beam with parental pride.)

(BOBBY breaks into a SOLO DANCE. Behind him, HARV, RUSS and OTHERS build a pyramid of gunpowder barrels. BOBBY leaps—SUDDENLY A GUNSHOT RINGS OUT. BOBBY falls to the floor. CIOFFI, GEORGIA, AARON, BELLING, JOHNNY, and OSCAR rush on. CARMEN is frozen DSR.)

BAMBI
Bobby!

CIOFFI
Step back! I have men posted at all the exits, so nobody's getting out, including whoever fired that shot. Bobby ...

BOBBY
Hey, I'm bleeding.

CIOFFI
(examines Bobby's arm)
Looks like it's just a crease wound.
(helping BOBBY to his feet.)
Did anyone see anything? Bobby, how many people knew you'd be leaping when you did?

BOBBY
Well, nobody, I was trying it for the first time. That was some fancy shooting.

CIOFFI
Too fancy ... unless you weren't the person they were trying to shoot. Everybody but Bobby, go back to where you were when the shot rang out. You folks stay right here--*
(said to those who entered from off-stage)*

BAMBI

Hold on, aren't we all sitting ducks here?

(ALL GASP and look out into the theater)

CIOFFI

Whoever shot Bobby had plenty of time to fire again if they didn't mind getting caught. Go back to your places. Guys, this barrel was here?

HARV

That's right.

CIOFFI

Uh-huh, here's where the bullet entered ... and exited—it grazed Bobby but may have been intended for...

(walks forward, faces RANDY)

You, Randy. Why aren't you wounded?

RANDY

I am ... deep down.

(nods at Male Dancer.)

You can ask *him* why.

CIOFFI

Are you usually standing here at this point in the number?

RANDY

No, when Bobby jumped, I moved here to give him room.

CIOFFI

Then most likely you weren't the target either. So still following its path, the bullet must have been aimed at ...

(continues forward)

... you, Niki. You were here when Bobby was shot?

NIKI

I'm not sure ... is that important?

CIOFFI

Well, if you were here, you couldn't very well have shot at yourself and I could rule you out as the killer.

NIKI

You hadn't ruled me out already, Lieutenant?

CIOFFI

Wait a second. Bobby, you're holding that handkerchief against your left arm.

BOBBY

Well, it's bleeding.

CIOFFI

But that's impossible. If the shot came from out there,

(indicates the audience)

and you were leaping with your right side to the audience, there's no way the bullet could graze the left side of your left arm.

(He looks at the barrel.)

Guys? Wasn't the skull and crossbones *facing* the audience?

HARV

Oh, I guess we set it the wrong way around.

(They invert the barrel.)

CIOFFI

Yes, so it's exactly the opposite, the bullet was fired from behind the upstage guard tower, grazed Bobby at the *end* of his leap, and went through the barrel on its way to ... you.

CARMEN

Me.

CIOFFI

(examining the proscenium)

Yup. And here's the bullet.

CARMEN

But that would mean—that the shot was fired ...

CIOFFI

—by someone on this stage or behind that scenery. Those of you who were offstage, were you with anybody?

BELLING / OSCAR / AARON / GEORGIA / JOHNNY

No. / I was getting out of my pee-jays. / Not me. / I had to change. / 'Fraid not.

CIOFFI

So the only people who *couldn't* have fired the shot were Carmen and Sasha, because you were both downstage of—

(to BELLING)

By the way, don't you think Bobby should play his dance much further downstage?

BELLING

I was planning to have the same idea.

CIOFFI

(to Cast)

Well, I'm afraid we'll have to search everybody for a gun.

(LOUD PROTESTS. NIKI rushes forward.)

NIKI

There won't be any need for that!

(NIKI is holding a gun above her head.)

Director's Note: The Gun – This is the only scene where a gun is actually seen. In every other instance it is an offstage sound effect. Any prop gun (even with the red plastic tip) would suffice to tell the story. But at one school where all prop weapons were forbidden, they did the following: NIKI entered holding an invisible gun (for the audience to imagine). Although it may receive a giggle from the audience – and the audience's willing suspension of disbelief will be pushed to the limit, it does not hurt the overall enjoyment of the story. Most people will think that NIKI forgot the gun prop and covered beautifully, not knowing that it was never there.

BAMBI

She did it!

#19 She Did It (Reprise)

COMPANY

(instantly singing)

SHE DID IT, SHE DID IT,
SHE DID IT, SHE DID IT,
THAT NIKI IS TRICKY AND SLICK!

CIOFFI

Please stop that.

(cautiously)

Niki? What are you doing with that?

NIKI

I found it back there. It's an automatic, so I guess it can't be a prop in our western story.

(laughs)

At least I won't be leaving my fingerprints on the evidence this time: there's tape wrapped around the handle and the uhm—

(the GUN EXPLODES in the direction of Cioffi)

—trigger. Gosh, I might have killed you, Frank.

CIOFFI

Hand me the gun very slowly, Niki.

CARMEN

Well I have something to say to whichever one of you tried to knock me off. KNOCK IT OFF!

JOHNNY

Uh—Lieutenant!

CIOFFI

Yes Johnny?

JOHNNY

We're way overdue for a break.

CIOFFI

Oh. Sorry.

JOHNNY

Back in ten, everyone, we're clearing the set.

(COMPANY EXITS, JOHNNY takes BOBBY upstage to First Aid Kit by water cooler, GEORGIA goes with him ...)

CARMEN

Cioffi, you're gonna protect me, right? There's already been two murders committed on this stage.

BELLING

Three if you count the integrity of musical theater.

(BELLING EXITS.)

CIOFFI

You couldn't be surrounded by more police than you are at the moment, Mrs. Bernstein.

BAMBI

Come on, mother. You should get something to eat. If you're nervous, I'll taste your food for you.

CARMEN

You have no taste, Elaine. I've seen your make-up, your closet and your boyfriends. And I've seen a couple of your boyfriends in the closet with your makeup.

BAMBI

You never have a good word to say about me, do you? Especially in public. I thought I did pretty good in that last number.

CARMEN

Big deal considering the fifteen years of ballet, jazz and circus training I paid for. My professional opinion is you just don't have what it takes. I'm sorry but you volunteered for this life, dyed your hair, changed your name—Why of all the names on earth did you pick “Bambi”?

BAMBI

Because in the movie, Bambi's mother is shot to death by hunters.

CARMEN

Somebody just tried to do that to me, sweetheart, and I notice nobody's ruled out you. Come on Oscar, I got the keys to the lobby bar. I'll fix us some Bloody Marys.

(CARMEN exits. GEORGIA, bandaged BOBBY come downstage.)

CIOFFI

Well, despite what your mother says, you were great in that Kansasland number.

BAMBI

Lieutenant. I really appreciate that.

CIOFFI

No, I'm the one who should be thanking you.

GEORGIA

Bambi, your dance really *was* good.

BOBBY

Yeah, better than I could have imagined, kiddo.

BAMBI

I told you, Bobby, just give me a chance and I won't let you down.

GEORGIA

And don't pay any attention to what your mother says. At least no one can ever claim that you're in this show because of nepotism.

BAMBI

I guess that's pretty obvious.

(BAMBI exits.)

JOHNNY

Believe me, Lieutenant, Bambi isn't the girl in this cast who's used personal connections to help her career.

CIOFFI

What do you mean by that?

JOHNNY

Sorry. A stage manager is equal parts psychiatrist, Mother Hen and Father Confessor. What *anyone* in the cast shares with me I consider privileged information.

(sly)

Besides, what *I* know, Lieutenant ... I don't think you wanna.

(JOHNNY leaves as AARON enters.)

AARON

Oh Georgia, there you are.

CIOFFI

Aaron, good — Could I talk to the three of you about Bernstein’s little black book of blackmail? He wrote a memo about every cast member, with three noteworthy exceptions: you, you, and you. Going by this book, Bernstein had nothing on you. Yet the production budget says you’re getting the same raw deal as the rest of the cast. Why are you toiling for pennies when you could be doing so much better elsewhere? No one has anything to say?

GEORGIA

Can you blame us? If I recall, one of those death threats said “MAKE ANOTHER SOUND AND YOU’LL END UP UNDER GROUND.”

(NIKI is entering.)

CIOFFI

Exactly. But Georgia ... I never read that particular death threat out loud.

GEORGIA

What?

CIOFFI

Niki and the late Jessica Cranshaw are the only cast members who saw it. Other than the person who sent it, of course.

GEORGIA

But, well then I guess Niki told me.

CIOFFI

I told her not to tell anyone.

NIKI

I didn’t, Frank. I told you I wouldn’t so I didn’t.

CIOFFI

Then I’m sorry, Georgia, I have no choice but to book you on suspicion of murder.

GEORGIA & BOBBY & AARON

What are you saying? / You’re joking. / Hold on a second ...

CIOFFI

Niki, would you be able to go on tonight?

BOBBY

Oh now I get it! You want to give a little boost to your sweetheart’s career.

CIOFFI

My relationship with Niki Harris is purely that of police investigator and possible suspect.

NIKI

No it’s not.

It's not?
CIOFFI

No I'm really liking you, Frank.
NIKI

Oh it's reciprocal, I assure you.
CIOFFI

I'm very glad to hear that.
NIKI

I'm more than glad.
(Beat.)
I was doing something.
CIOFFI

Arresting me for murder?
GEORGIA

Yes! It makes perfect sense. Jessica Cranshaw's death ...
(To Niki)

—please don't forget what we were saying...
(To Georgia)

Jessica Cranshaw's death gave you a chance to star on Broadway, and when Sid Bernstein decided to close the show in Boston, his death kept your chance alive. Miss Hendricks, you'll have to come with me.

AARON
Wait a second, Lieutenant. *I'm* who you want.

CIOFFI
You're confessing to the murders, Mr. Fox?

AARON
You heard what I said.

CIOFFI
That's not a simple thing to retract.

GEORGIA
Think about what you're doing.

AARON
(to Georgia)
I have. This is a great thing that's happening in your life. I'm not important now.

CIOFFI
Very noble, and yet you're on record as being dead set against Georgia taking this role.

AARON

No, I just said that because I knew if she took the part, she wouldn't have time to write with me, *be* with me. That's how Sidney got me to work for nothing.

#20 I Miss the Underscoring

AARON

It was the only way I knew to be near her again. Stuck out of town together, huddled over a piano each night ... who knows what might have happened?

GEORGIA

But that's how Sidney got *me* to work on the show, Aaron. I wanted the same thing.

AARON

You did?

GEORGIA

I do.

AARON

But... you and Bobby.

BOBBY

No. Forget that.

AARON

I don't understand.

GEORGIA

I didn't want you to. Not until I knew how you felt. But you seemed as preoccupied as ever with your music—

AARON

— because our songs were the one place you and I were still together.

GEORGIA

Aaron. You said *our* songs.

AARON

Our songs, our life. What was I thinking when I let you slip away? Oh yeah. I was

#21 Thinking of Missing the Music

AARON

THINKING OF ME
ONLY OF ME,
WHAT WAS I THINKING,
SPENDING EACH MOMENT

AARON (CONT'D)

OF EACH WAKING DAY
THINKING OF ME.
SHUTTING YOU OUT

AARON
MAKING YOU WAIT.

AARON
TOO SELF INVOLVED
AARON (CONT'D)
TO SAY HOW I DO NEED YOU.

BUT WHY PRETEND
I MISSED THE MUSIC.
I MISSED MY FRIEND.

AARON
NO NEED TO WONDER
WHAT I WOULD DO.
I CHOOSE THE MUSIC
I MAKE WITH YOU.
I LOVE THE MUSIC
I MAKE WITH YOU.

GEORGIA
SOMETIMES

GEORGIA
SOMETIMES

GEORGIA
I MISSED MY FRIEND.

GEORGIA
I CHOOSE THE MUSIC
I MAKE WITH YOU.
I LOVE THE MUSIC
I MAKE WITH YOU.

GEORGIA
Wait a second, Cioffi! You know how I knew that particular death threat? You *showed* it to me when you were questioning me! And you were going to charge me with murder!

Guess the joke's on me.

AARON
Umm, Lieutenant, I hereby officially un-confess to everything except being a fool.

(JOHNNY pops out.)

JOHNNY
Aaron, our director needs to see you, on the double.

AARON
I'm excused?

CIOFFI
Go.

AARON

(to Georgia)

I'll see you downstairs ... partner?

GEORGIA

Partner.

(AARON exits.)

Thank you, Lieutenant. You played your part very effectively.

CIOFFI

Oh and what a treat to share a scene with you!! And a fair exchange: you got Aaron to show you his cards, I got the answer to why you both came on board with this show.

NIKI

You and Georgia staged all that?

CIOFFI

Yes! It was her idea. A good one, I thought. And *you've* been playing a part, too, haven't *you*, Bobby?

BOBBY

I plead guilty to impersonating Georgia's devoted lover.

GEORGIA

When we first started rehearsals, I asked Bobby if he'd pretend we were involved again, to see if I could stir up something, anything in Aaron.

CIOFFI

Good job.

GEORGIA

Thank you, Bobby. I'm so grateful.

(She kisses his cheek politely.)

CIOFFI

Just a polite reminder ... you're still suspects.

GEORGIA

Right.

(GEORGIA leaves.)

CIOFFI

But Bobby? I may have found out why Aaron and Georgia worked for Sidney Bernstein, but I still don't know your reason.

BOBBY

I always wanted to give the performance of a lifetime.

CIOFFI

Fooling Aaron by acting as if you're in love with Georgia?

BOBBY

No. Fooling Georgia that I'm acting. There's nothing I wouldn't do for her.

CIOFFI

Except commit murder?

BOBBY

Even that, if she asked me.

(BOBBY leaves.)

NIKI

Oh Frank. Why does love make so many people feel bad? The public should be warned that Cupid is armed and dangerous.

CIOFFI

Maybe romance should be left strictly in the hands of the police.

NIKI

If you mean present company, I'd vote "yes" on that proposition.

CIOFFI

Oh Miss Harris.

NIKI

Please call me Frank. I mean: please *call* me ... Frank.

CIOFFI

May I be bold?

NIKI

I already know you are.

CIOFFI

I never believed in that whole "Some Enchanted Evening" thing, until now.

#22 A Tough Act to Follow

CIOFFI

The first time I saw you, there was a blue wash on the stage and they hit you with a pink special. It was—

NIKI

It was just like a musical, huh, Frank?

CIOFFI

I thought—Niki, I thought to myself—

CIOFFI (CONT'D)

YOU AND I
WE COULD BE
A TOUGH ACT TO FOLLOW
CAN'T YOU SEE?
SPECIAL PEOPLE
DOING SPECIAL THINGS
RUNNING RINGS AROUND
ANY PAIR, ANYWHERE

YOU AND I
WE COULD STAY
A TOUGH ACT TO FOLLOW
IN EVERY WAY
IF YOU HOLD MY HAND
AND LET THE MUSIC START
LET THE CURTAINS PART
LET THE SPOTLIGHT GLOW—

*(NIKI has turned away. A SPOTLIGHT hits her and SHE begins
a simple time-step)*

CIOFFI

Gosh, I wish I could do that—

NIKI

Well, you can, Frank! It's simple, really—just follow me – Stomp, hop, slap, step—slap, step,
stamp, stamp

CIOFFI & NIKI

Stomp, hop, slap, step—slap, step, stamp, stamp—

NIKI

It's called a time-step. Oh you've done this before!

(DANCE)

How about a spotlight of your own, Frank?

(Calling to the balcony:)

Harry! Put him in pink!

(Spot hits Cioffi)

Looking good, Frank! Real good!

(as she pulls the curtains)

And with the right backdrop

WE'D BE A TOUGH ACT TO FOLLOW
A TOUGH ACT TO FOLLOW
I KNOW!

(THEY DANCE on Fred and Ginger stairs.)

#22A A Tough Act to Follow Dance

CIOFFI

Hey: are you thinking what I'm thinking?

NIKI

I sure think I am!

CIOFFI & NIKI

C'mon gang!

(ENSEMBLE ENTERS)

ALL

YOU AND I
WE COULD BE

ALL (CONT'D)

A TOUGH ACT TO FOLLOW
CAN'T YOU SEE
SPECIAL PEOPLE DOING SPECIAL THINGS
RUNNING RINGS AROUND
ANY PAIR
ANYWHERE

YOU AND I
WE COULD STAY
A TOUGH ACT TO FOLLOW IN EVERY WAY
AHHHHHHHHHHH
LET THE CURTAINS PART
LET THE SPOTLIGHT GLOW,
WE'D BE A...
STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP
STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP
STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP
STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP
STOMP!

(DANCE BREAK)

NIKI

Frank!

CIOFFI & NIKI

WE'D BE A TOUGH ACT TO FOLLOW
A TOUGH ACT TO FOLLOW, I

CIOFFI

KNOW!

NIKI

STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP

NIKI (CONT'D)

STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP
STOMP, HOP, SLAP, STEP, SLAP, STEP, STAMP

(NIKI and CIOFFI kiss. He falls into her arms. THE NUMBER ENDS.)

CIOFFI

What did you just say?

NIKI

I said, "It was just like a musical, huh, Frank?"

CIOFFI

What? Niki—what were you doing just now?

NIKI

Oh, it's silly.

CIOFFI

No, go ahead.

NIKI

I was imagining we were singing and dancing together just like Marge and Gower Champion.

CIOFFI

So was I! Isn't that incredible? Both of us having the exact same fantasy at the exact same time! Marge and Gower Champion! In your fantasy, which one was I?

NIKI

Gower.

CIOFFI

Me, too! And the song we were singing—

NIKI

Would make for a great opening number?

CIOFFI

No, actually, more like a finale.

(beat)

Would you like to go out?

NIKI

You won't let me.

CIOFFI

I keep forgetting. And I can't make any exceptions, even though you're exceptional.

NIKI

Oh Frank, from the moment I first shook your hand, I had a feeling that you and I—

CIOFFI

Shook your hand.

NIKI

What.

CIOFFI

Shook your hand ... Niki, I think it's time you told me what Sid Bernstein had on *you*.

NIKI

Nothing. Really. Unlike the rest of the cast, I *want* to be in this show. I've gotten some wonderful reviews here in Boston, but this is the best chance I've ever had at Broadway.

CIOFFI

Johnny hinted that a woman in the cast used some secret personal connection to advance her career, and that I wouldn't like knowing who she was. Did he mean you?

NIKI

Every show is filled with gossip.

CIOFFI

Oh Niki. You didn't say "no." Who is it?

NIKI

I made a promise to someone that I wouldn't talk about it. I don't break promises.

CIOFFI

You know, in Bernstein's notebook—with the coded memos about each person's secret—alongside your name, he wrote a great big zero.

NIKI

I'm glad.

CIOFFI

Or maybe it was the letter O.

(JOHNNY enters carrying a standing mike into which he speaks.)

JOHNNY

Oscar, the sandwich you ordered is here.

(hand over mike)

For crying out loud, Niki, you *have* to get into your costume.

NIKI

(EXITING)

Sorry!

(STAGEHANDS carry on fabric on poles, which they set DS.)

JOHNNY

Folks, five minutes and we're back on stage to learn and block yet another brand new version of IN THE SAME BOAT.
Thanks guys.

(CIOFFI steps toward JOHNNY, unwittingly amplified.)

CIOFFI

Johnny, if Niki shared some secret with you, I have to know—

JOHNNY

Don't talk near the microphone, Lieutenant. When it's switched on, everybody downstairs can hear you.

(CIOFFI turns off the mike.)

CIOFFI

You tell me now what you know about Niki Harris.

JOHNNY

In what capacity are you asking that question? Office of the law or jealous boyfriend? Can what I say be held against me—or will you just hold it against me if I don't say what you want to hear?

CIOFFI

I hadn't finished questioning the cast. And I'm not finished with you.

(CIOFFI exits.)

JOHNNY

Ben, bring in the storm drop will ya? Deck it. Nice and easy, I'm right underneath it.

(JOHNNY, alone on the now-dark stage, proceeds to clip the fly lines to the fabric poles.)

(As he does so, EERIE SOUNDS waft from the pit: a music stand falls, the tinging of cymbals and chimes; finally a loud banging-crashing noise)

#22B Eerie Sounds from the Pit

JOHNNY

Whatever you're playing, it's not from the score of *this* show.

(The "MUSIC" STOPS. We hear from the pit:)

VOICE (O.S.)

Come here, my sweetheart ... come here...

JOHNNY

Whos' that?

VOICE (O.S.)

Don't be afraid ... I won't hurt you...

JOHNNY

Look, this is no time to joke; we've had two people die!

(BELLING pops up from the pit, with a large tabby cat in his arms.)

BELLING

Oh! Sorry, dear fellow, didn't mean to put a fright into you. Give us a hand, will you? Trying to catch poor Ophelia here, been with this theater for eons apparently. Chased a mouse into the pit and got stuck amid the percussion instruments. I'll put her in her basket just down the stairs.

Director's Note: If you are not using a pit or if there is no way to get BELLING into the pit, this scene can begin offstage, with BELLING coming on from the wing. Adjust language as needed.

(BELLING EXITS. JOHNNY calls up:)

JOHNNY

I'm set here, Ben. Take five.

(He picks up his call book and starts to write in it. He turns two pages and writes:)

Cue Fifty Nine: "Drop In Planet Earth..."

(Again, EERIE SOUNDS from the pit.)

Got away from our genius director, did you, Ophelia?

(HE puts his call book on a chair and walks to the edge of the stage, looking into the orchestra pit again. IN BELLING'S VOICE:)

Come here, pussy kitten. Don't be afraid.

(seeing someone in the orchestra pit)

Oh. That's funny. I thought you were—

(puzzled, looks in the wings SR, then towards the Green Room exit)

Hey, if you're worried I'm going to tell anybody what I know about you and...

(A LOUD SHOT explodes from within the orchestra pit. JOHNNY is instantly spun around and tries to move upstage.)

(A SECOND SHOT hits Johnny in the back)

#22C Johnny's Death

(He drags himself over to his call book, clutches for it with a bloody hand, and tears out the page to which it is open. MUSICAL BUTTON ON BLACKOUT, AS WE HEAR:)

#22D In the Same Boat #3

COMPANY (O.S.)

(as if from below the stage)

*THE SEA'S UNUSUALLY ROUGH, THE GOING'S TERRIBLY TOUGH
AS IF THAT WASN'T ENOUGH, WE'VE LOST AN OAR ...
WE FIND IT ALL WE CAN DO TO CALM THE CRAFT.
FURTHER MORE LITTLE CHUM, WE'RE SO DUMB
THAT WE DON'T KNOW OUR FORE FROM OUR AFT.*

TRANSITION TO:

TRW Perusal
Not for production

SCENE 3

THE FLY SPACE ABOVE THE COLONIAL THEATER, a bit later.

(A fly bridge spans the stage. CIOFFI, NIKI and BELLING climb a metal landing onto the catwalk.)

Director's Note: If you have no “flies” – create a small set piece on a 4' x 8' wagon or a flat and place it DL or DR for Scene 3. At the bottom of page 89, instead of, *A man-sized sand bag comes swinging on a rope and knocks him off the edge of the catwalk and he falls into the darkness below*, you can simply throw a large pillow covered in burlap and rope to Cioffi and when he catches it, he loses his balance and he and the pillow fall offstage.

BELLING

Don't you think we're too easy a target up here in the flies, Lieutenant? Especially with the entire cast rehearsing directly below us?

CIOFFI

I found the gun used on Johnny in the orchestra pit. And Niki found the gun fired at Carmen ... I'm sort of hoping the killer has run out of guns by now.

BELLING

But it's been hours since poor Johnny was murdered. At this point, what purpose could you have for dragging me up here?

CIOFFI

Because you know the most about the technical cues in the show.

NIKI

And why do you need *me*?

CIOFFI

The last time I talked with Johnny, you were the topic of conversation. I don't want you out of my sight until I figure out his dying message.

BELLING

Dying message?

CIOFFI

Johnny knew his killer, he only had seconds to live, couldn't write, couldn't speak. His bloodstains on the stage tell us he dragged himself to get his call book, and ripped out this one page, on which he'd written the words “Drop In Planet Earth.”

BELLING

Well, “Drop In” is simply the term we use for scenery that's lowered from up here in the flies.

CIOFFI

Exactly. MOUNTAIN DROPS IN, SKYLINE DROPS IN.

BELLING

MARY MARTIN DROPS IN ...

NIKI

There's a drop of the Earth at the end of "In the Same Boat!"

BELLING

There will never be an end to "In the Same Boat!"

#22E In the Same Boat #4

COMPANY

(as if from below the stage)

THE WAVES ARE LAPPIN' A LOT,

THE SHARKS ARE SNAPPIN' A LOT

THE THUNDER'S CLAPPIN' A LOT, JUST HEAR IT ROAR!

BELLING

(OVER THIS)

Listen. They're rehearsing the latest version now! Same bloody orchestra part, third new melody, collect the entire series!

CIOFFI

Wait a minute! That's it! Of course. I've solved it. Come on, we have to get down from here, fast.

BELLING

This way. Retreat after me.

(BELLING exits SR.)

NIKI

Frank? Are you coming?

CIOFFI

You get started, I'll be right along.

NIKI

Be careful, Frank. The killer may realize you're onto him.

(SHE exits, but CIOFFI talks to her...)

CIOFFI

Yes, but as long as I'm all the way up here, I really should check what's written on the side of this drop.

(peers)

"Planet Earth" ...

(CLANK of something KICKING METAL off-stage right)

CIOFFI

Niki?

(He has leaned over the edge of the catwalk to read the back of the drop. Aloud he says to NIKI:)

Gee isn't it amazing how you can be totally stumped about something until suddenly it hits you?

#23 In the Same Boat #5

(A man-sized sand bag comes swinging on a rope and knocks him off the edge of the catwalk and he falls into the darkness below. AUDIO "PAN" as the VOICES go from sounding BELOW US to being BACK ON THE STAGE again ...)

COMPANY (O.S.)

BUT THERE'S NO DOUBT IN THE WORLD, WE'LL STAY AFLOAT

(into next scene:)

[CAUSE IT'S EASY TO WIN, TAKE IT ALL ON THE CHIN, WHEN YOU'RE IN THE SAME BOAT]

"PAN" TRANSITION TO:

SCENE 4

(BACK ON THE COLONIAL STAGE. Members of the COMPANY in rehearsal clothes finish the last lines of version #3 of "In the Same Boat" (as was heard from below the catwalk.) They are in rehearsal clothes, some have music in their hands, AARON is at the piano, GEORGIA and BOBBY "leading" the others. CARMEN and OSCAR look on with anxious concern.)

COMPANY

(completing from previous scene, button end, no ritard)
... 'CAUSE IT'S EASY TO WIN, TAKE IT ALL ON THE CHIN
WHEN YOU'RE IN THE SAME BOAT.

BOBBY

Not bad. We can make that work.

AARON

No, this version is no better than any of the other versions.

CARMEN

This was Cioffi's big idea. Where the heck did he get to?

GEORGIA

Yeah, something's not right.

AARON

Especially with this song.

BAMBI

I'll tell you what's not right: us singing our merry little heads off when Johnny got killed just a couple of hours ago.

OSCAR

Johnny, Sidney, Jessica, all murdered on this stage ... which one of us gets it next?
(A sandbag falls from above and lands with an IMPACT in front of him.)

Director's Note: Instead of <i>A sandbag falls from above...</i> , you can have a ladder fall from offstage...

I'm sorry I asked.

(Over ANXIOUS HUBBUB:)

BAMBI

Oh no, it's the killer! Somebody do something fast!

#23A Something Fast

(SASHA rips the ORCHESTRA into a FRANTIC THEME. As BAMBI says, “No, that’s not what I meant” ...)

(PLANET EARTH descends with CIOFFI holding onto it.)

Director’s Note: CIOFFI could also enter caught up in the rope connected to the prop sandbag.

CIOFFI

Excuse me, excuse me, I think I could use a little help ...

BOBBY

Sasha, stop the music!

(The CAST gathers to help the still descending CIOFFI as NIKI and BELLING run on.)

BELLING

What on Earth is going on, no pun intended? Niki, you must have pushed him!

NIKI

Me? Why would you say that?

BELLING

Because you and I were the only ones up there with him and I’ve almost entirely ruled out myself.

CIOFFI

(appearing from behind globe)

Folks, the answer has been staring us in the face all along. Quick, I need to see the music for this number!

AARON

There’s a copy of the score just off-stage, come on!

(As CIOFFI and AARON rush off-stage:)

NIKI

He must have fallen off the catwalk while we were climbing back down!

CARMEN

What the heck were you doing all the way up in the flies?

BELLING

I’m asking myself the same question. Niki, did you see anything up there?

NIKI

I don’t know, it was so dark—I suppose I might have accidentally unhitched a rope.

(CIOFFI RE-ENTERS with AARON.)

CIOFFI

This was no accident. But that can wait because I think I've solved it!
(*THE CAST is EXCITED!*)

Can't believe it took me so long to figure out. Let me see—
(*He turns one page rapidly after another*)

Darn it!

NIKI

What's the matter, Frank?

CIOFFI

I just remembered I can't read music. Never mind, basic logic tells me—Aaron, you wrote all three versions of IN THE SAME BOAT to fit the same orchestra parts, right?

AARON

Right.

CIOFFI

Then if all three songs fit the same arrangement, they must all fit with each other. That's what will give this number the kick in the derriere it's been needing ... the whole company singing three different songs at the same time ... it'll make "Fugue for Tinhorns" sound like "Frere Jacques!"

BELLING

But what about the murders?

CIOFFI

Oh will you forget about the murders for a second!

NIKI

But you said you got it, that you'd solved it!

CIOFFI

Solved how to salvage this number. I want to run this *now*. Bring in the set, Johnny!

BAMBI

He's dead!

CIOFFI

Oh right I forgot. Everyone, get ready for the top of the number. Lose the globe and give us the river—we'll have Rob Hood *and* the ladies trying to reach the steamboat to Wichita before the farmers lose their land ... is everybody on board with that?

AARON

Aye, aye, captain.

CIOFFI

That's Lieutenant. Ladies and gentleman, clear the deck. It's just Georgia at the top. Sasha?

SASHA

Ready!

(Sasha sounds a note. To Georgia:)

CIOFFI

Start it off slow.

#24 In the Same Boat – Complete

GEORGIA

IN THE SAME BOAT, ON THE SAME SEA,
SHAKIN' INSIDE AS THE TIDE KEEPS RISIN!
NARY A SHIP, NARY A SAIL.
NARY A SOUL ON THE WHOLE HORIZON.

CIOFFI

Here come the three pals paddling up the rapids!

BOBBY, RANDY, HARV

HERE WE ARE, MY SHIPMATES AND ME
LOST ON A WINDY SEA.

BOBBY

ALL THE PLANKS ARE SPRINGING A LEAK,

RANDY

WE'D LIKE TO BAIL,

HARV

BUT WE FORGOT THE PAIL,

BOBBY, RANDY, HARV

AND WE REGRET TO SAY OUR COMPASS IS GONE,
BUT SOMEHOW WE STILL SAIL ON

BOBBY, HARV

BECAUSE TWO HEADS

RANDY

Three heads!

BOBBY & HARV

ARE BEST

BOBBY, RANDY, HARV

AS SOME FELLA WROTE
AND WHAT THE HECK WE'RE IN THE SAME...

CIOFFI

And heading down the river come the damsels in distress!

GEORGIA, NIKI, BAMBI

TATTERED AND TORN
WEARY AND WORN
FEELIN' FORLORN THAT WE LOOK UNTIDY
CHEWIN' OUR NAILS
PRAYIN' THAT WHALES
AREN'T ALLOWED TO EAT MEAT ON "FRI-D'Y"
STILL, WE ARE NOT DISCOURAGED
DUE TO THE ANCIENT QUOTE
THAT YOU'RE LIKELY TO WIN
TAKE IT ALL ON THE CHIN
WHEN YOU'RE IN THE SAME BOAT

CIOFFI

But the waves are coming on fast, third song now!

GEORGIA, NIKI, BAMBI, MERMAIDS & RIVERBOAT MEN

THE SEA'S UNUSUALLY ROUGH,
THE GOING'S TERRIBLY TOUGH
AS IF THAT WASN'T ENOUGH
THEY LOST AN OAR,
THEY FIND IT ALL THEY CAN DO TO CALM THE CRAFT.
FURTHER MORE LITTLE CHUM, THEY'RE SO DUMB
THAT THEY DON'T KNOW THEIR FORE FROM THEIR AFT.

CIOFFI

Now the pals go rollin' 'round the bend, while the Ladies up the creek come sailing into view.
Let's put it all together and five six seven eight!

*(A RIVERBOAT sails on as CAST sings their previous choruses
and CIOFFI leads them:)*

GROUP 1	GROUP 2	GROUP 3	CIOFFI
HERE WE ARE, MY SHIPMATES AND ME, LOST ON A WINDY SEA. ALL THE PLANKS ARE SPRINGING A LEAK. WE'D LIKE TO BAIL BUT WE FORGOT THE PAIL	THE SEA'S UNUSUALY ROUGH, THE GOING'S TERRIBLY TOUGH AS IF THAT WASN'T ENOUGH WE LOST AN OAR. WE FIND IT ALL WE CAN DO TO CALM THE CRAFT FURTHERMORE, LITTLE CHUM, WE'RE SO DUMB THAT WE DON'T KNOW OUR FORE FROM OUR AFT	IN THE SAME BOAT, ON THE SAME SEA, SHAKIN' INSIDE AS THE TIDE KEEPS RISIN'. NARY A SHIP, NARY A SAIL, NARY A SOUL ON THE WHOLE HORIZON OH, HOW WE LONG TO STAND STILL STOMACHS ARE IN DISTRESS. WE NEED A	HERE WE ARE, MY SHIPMATES AND ME KEEPS RISIN' NARY A SHIP, NARY A SAIL, NARY A SOUL ON THE WHOLE HORIZON. ALL, WE FIND IT ALL WE CAN (ARE SPRING) TO CALM THE CRAFT. FURTHER MORE, WE'D LIKE TO BAIL BUT NOONE IS NEAR

**GROUP 1
(CONT'D)**

AND WE REGRET
TO SAY, OUR

COMPASS IS
GONE. BUT
SOMEHOW WE
STILL SAIL ON

BECAUSE TWO
HEADS ARE BEST,

AS SOME FELLA
WROTE,

AND, WHAT THE
HECK?
WE'RE IN
THE
SAME BOAT.

GROUP 2 (CONT'D)

AND WE REGRET
THE WAVES ARE
LAPPIN' A LOT

THE SHARKS ARE
SNAPPIN' A LOT

THE THUNDER'S
CLAPPIN' A LOT
JUST HEAR IT ROAR

BUT THERE'S NO
DOUBT IN THE
WORLD
WE'LL STAY
AFLOAT
'CAUSE IT'S EASY
TO WIN,
TAKE IT ALL ON
THE CHIN, WHEN
YOU'RE IN THE
SAME BOAT.

**GROUP 3
(CONT'D)**

HELPING HAND,
STILL NOONE IS
NEAR WHO CAN
HEAR AND WE
ARE TATTERED
AND TORN
WEARY AND
WORN FEELIN'
FORLORN THAT
WE LOOK
UNTIDY
CHEWIN' OUR
NAILS,
PRAYIN' THAT
WHALES AREN'T
ALLOWED TO
EAT MEAT ON
"FRI-DY"
BUT THERE'S NO
DOUBT IN THE
WORLD WE'LL
STAY AFLOAT
'CUZ IT'S EASY
TO WIN, TAKE IT
ALL ON THE
CHIN, WHEN
YOU'RE IN THE
SAME BOAT

CIOFFI (CONT'D)

Up a tone!! AND WE
REGRET

Bring on the
riverboat!

FEELIN' THE
SHARKS ARE
SNAPPIN' UNTIDY.
CHEWIN' OUR
NAILS WE STILL
SAIL ON

ALLOWED TO EAT

Head for the ship!
BUT BUT THERE'S
NO DOUBT IN THE
WORLD AS SOME
FELLA WROTE,
AND, WHAT THE
HECK? TAKE IT
ALL ON THE CHIN,
WHEN YOU'RE IN
THE SAME BOAT

ALL
AND WE'RE TOGETHER IN THE SAME

Cioffi!

BOBBY

BOAT!

ALL

(CIOFFI is hoisted aboard the ship. COMPANY applauds CIOFFI. Enter CARMEN, AARON, OSCAR joining the applause.)

BELLING

Congratulations, Lieutenant, you've greatly improved the number, as well as the likelihood that I'll take credit for it.

Great work, Cioffi!

CARMEN

AARON

I agree, but what about the killer?

CIOFFI

I'm sure the answer must be in the clue Johnny gave us ... "Drop In Planet Earth" ... The Earth on this stage ... the world on a stage

BELLING

All the world's a stage? Shakespeare?

CIOFFI

Shakespeare ... "These our actors were all *spirits* and are melted into air ..." Oh. Yes, that's what Johnny meant. CHRIS!

BELLING

I DID IT!!!

(beat)

Sorry, reflex, I always take credit for everything. What do you want?

CIOFFI

I need to see the final moments of the show, when Jessica collapsed.

BELLING

The Company Bows? That's the *last* thing we need to be rehearsing!

CIOFFI

You think I don't know that? Please.

BELLING

Oh very well. Places for the Company Bows, people!

CIOFFI

Russ, I'll need Johnny's microphone.

(AS the COMPANY scurries, COMPANY MEMBER brings out JOHNNY'S PA mike. CIOFFI takes NIKI aside and downstage.)

CIOFFI

Listen, Niki, I know a way to wrap this up fast but it would be putting you at some risk.

NIKI

Frank, you do what you have to do.

(CIOFFI turns on the microphone)

CIOFFI

(to CAST, into PA mike, amplified)

Folks, folks, I have a little announcement for the cast and *all* my men downstairs: Niki and I just got engaged!

CIOFFI

(ENTHUSED AMAZEMENT.)

Yes, she'll be leaving the show at the end of the Boston run to create the role of Mrs. Lieutenant Frank Cioffi.

(to Company)

Now can we please run this from just before Jessica Cranshaw took her bow.

CARMEN

Congratulations Lieutenant.

CIOFFI

Thank you, we're very happy. Carmen, Oscar, Aaron, you say you were watching from the house that night, watch for me. See if you notice anything different now. Sasha, go!

#25 Wide Open Spaces – Sung Bows

COMPANY

(lower, slower chant)

WIDE OPEN SPACES!
EVERYWHERE I LOOK I SEE
THOSE WIDE OPEN SPACES!
WHERE THE FUTURE WAITS FOR YOU AND ME

(NIKI takes her bow, then "ROB HOOD" in his mask, which he does not remove ...)

CIOFFI

It's so weird to see people taking bows without any applause.

OSCAR

No, it was pretty much like this on opening night.

CIOFFI

And here comes our leading lady

GEORGIA

IT'S KANSAS FOREVER

GEORGIA & COMPANY

AND WHEREVER I MAY ROAM.

(As on opening night, but no longer seen from behind, HARV comes down the house right aisle carrying a bouquet, which he offers to GEORGIA ...)

CIOFFI

Hold on, Sasha, stop! You're ...

HARV

Harv.

CIOFFI

But—what are you doing here? You're in the show.

HARV

On the bows, I had to quick change into this tuxedo and give Jessica these plastic flowers.

CARMEN

She demanded a bouquet at every performance. She also wanted us to play the Star-Spangled Banner to guarantee her a standing ovation.

HARV

Yeah, I'd come down the aisle and hand these flowers up to Jessica.

CIOFFI

(thinking aloud)

You would put on a tuxedo, come down the aisle with a bouquet and hand it up to Jessica ... and what would she be doing?

HARV

Well she'd be singing.

CIOFFI

And did anyone notice anything different on opening night?

BAMBI

Lieutenant? Now that you mention it, I think when she took the flowers, she moved her hand to her mouth, like she was covering a yawn—

CIOFFI

Or like something had just struck her throat?

BAMBI

Well when you put it that way, yeah.

NIKI

I saw that too. It happened right after Jessica took the second bouquet.

CIOFFI

The *second* bouquet?

NIKI

Yes, she got *two* bouquets on opening night ...

BAMBI

Oh yeah.

NIKI

... the first from Harv on that side and another from someone standing right here in *this* aisle. He was wearing a tuxedo but the flowers hid his face.

AARON

Yeah I noticed him myself but I just figured Carmen had hired an extra hand for opening night.

CARMEN

Just to boost Jessica's ego? Not a chance.

GEORGIA

Well maybe it was someone who genuinely liked Jessica's performance.

OSCAR

No I think we can rule that one out.

CIOFFI

So that's it. The killer already knew about the bouquet and on opening night, came straight down the aisle with his own flowers, which hid both his face and something as simple as a pellet gun. The killer fired the capsule at point blank range into Jessica's mouth as she sang ... and that's how your star was murdered on stage in full view of you and your audience!

NIKI

But then ... that means we're all in the clear!

(JOY AND RELIEF!)

CIOFFI

No ... not everyone was on the stage at that moment, Niki. Where were *you*... Mr. Belling?

BELLING

Taking a walk alone, as you darn well know!

CIOFFI

Aaron, you said you were standing at the back of the theater?

AARON

Yes, and like every other man in the audience on opening night, I was wearing a tuxedo—

GEORGIA

—and I'll swear I was standing with him the entire time, Lieutenant.

CIOFFI

I'm sure you would. Oscar—

OSCAR

I was sitting with Carmen in the last row of the orchestra. I think she would have noticed if I got up outta my seat and headed for the stage.

CARMEN

That's right.

CIOFFI

That's so very right. One person alone had both the perfect opportunity and a powerful motive—

(BOBBY comes onto the stage)

BOBBY

Cioffi! Somebody hit me—

(He collapses, revealing a bloody head wound. NIKI looks between BOBBY and the MASKED FIGURE on stage.)

NIKI

But if that's Bobby, who is this?

(THE COMPANY stares warily at the masked figure next to NIKI.)

CIOFFI

Your devoted admirer, Niki, determined to bring down the curtain on *Robbin' Hood*—because if this show went to Broadway, you'd forever leave his sphere of influence ... a sphere represented by the circle next to your name in Bernstein's black book ... a sphere that was the clue Johnny gave us as he died... a planet called "Earth" ... or, as Shakespeare put it, "the great globe itself," the Boston Globe, and its senior critic, Daryl Grady!

(GRADY takes off his mask and holds a knife to NIKI's face.)

GRADY

Careful, Cioffi, or no one will ever want to see her face again.

CIOFFI

Easy, Daryl.

GRADY

Easy for you, you're going to marry her. I heard you say so over the house P.A. She loves you. She never loved me.

NIKI

Frank, I swear I didn't know—

CIOFFI

But she does know you Daryl, doesn't she? You shun publicity, your picture has never been published, yet she walked right up to you yesterday, tried to shake your hand to thank you for the compliments you paid her.

GRADY

I asked her not to tell anyone we knew each other, so that I could praise and proclaim her in my reviews—

NIKI

But he was only a friend, giving me advice, it was never more than that—

GRADY

It was more than that to *me*, Niki. I needed you to stay *here* where I could hail you and guide you. But this infernal *musical* was going to New York no matter what I wrote about it, that's what Sid Bernstein said—

CIOFFI

But watching the show in previews, you saw how to guarantee that Jessica Cranshaw would never go to Broadway. As a critic on opening night, you could rush from your seat after the finale without any eyebrow being raised, retrieve a bouquet you'd hidden in the lobby, and come straight back down the aisle as the ultimate show stopper.

GRADY

Yes, and I tried to shoot Carmen and sandbag you, the same way I posted closing notices for Jessica and Johnny ... an imperfect performance on my part but one learns from one's mistakes, right, Niki?

CIOFFI

Daryl! I see you're out of guns. How far from this theater do you think you can get without one?

GRADY

Good point. Set your own gun down for me.

CIOFFI

Wait—

GRADY

Now.

CIOFFI

Fine. Just don't hurt her.

(CIOFFI opens his jacket, reveals his holstered gun, and places it on the stage.)

GRADY

Get back!

(GRADY picks it up, putting the knife away.)

CIOFFI

Daryl, I'm going to take Niki away from you now.

GRADY

You already have.

NIKI

Frank, don't ...

GRADY

Take one step and you're dead.

(CIOFFI takes another step.)

GRADY

Fine. You're dead.

(GRADY fires the gun; it just goes "CLICK.")

CIOFFI

In situations like this I always unload the gun in my shoulder holster, and I take all the bullets and put them in *this* gun.

(NIKI rushes into CIOFFI's arms.)

Come here, Niki. Mr. Grady, you're under arrest.

GRADY

Oh, man, could my life get any worse!?

CIOFFI

Detective O'Farrell?

(O'FARRELL ENTERS with handcuffs and leads GRADY off.)

O'FARRELL

You have the right to remain silent. Anything you say can and will be used against you in a court of law...

CIOFFI

Well, folks, since you're witnesses to Mr. Grady's confession, I'll need all of you to head down to the Green Room and give a brief statement. And then you only have a few hours before your new opening night. Sasha, play them off, will you?

#25A The Company Exits

BAMBI

Bobby, you okay, you need some help?

BOBBY

No, I think I'm—uh, maybe I *could* use some help.

BAMBI

Well it's like I told you. Just give me a chance and I won't let you down.

(BOBBY and BAMBI exit along with most of the COMPANY.)

OSCAR

Hey, if *Robbin' Hood* is a hit, Cioffi, I have you to thank. You ever want a vested suit in a nice gabardine, just drop by my showroom. For you, Lieutenant, anything in the store. Ten percent off.

(OSCAR exits. AARON and GEORGIA step over, hand in hand.)

GEORGIA

Funny. Suddenly I feel a flock of butterflies coming out of hibernation in my stomach.

CIOFFI

Luckily, you can't go chasing those butterflies. There's very little time, and lots of work for you both before tonight's curtain.

AARON

Yes, lots of unfinished business to take care of ...

GEORGIA

Before and after the show.

(HE and GEORGIA kiss, then EXIT hand in hand.)

BELLING

Any additional notes before we raise the curtain, Lieutenant?

CIOFFI

Actually, Chris, Niki and I did have a dream of an idea about a new finale for the show.

BELLING

I'm sure we'll be singing a different tune, if you think that we should.

(starts to leave; stops)

Oh and, by the way: bravo the great detective.

CIOFFI

Bravo the great director.

(He EXITS.)

NIKI

Frank, I didn't have a clue about Daryl Grady.

CIOFFI

I had more than one and still it took me a while to figure him out.

NIKI

Now that the mystery is solved, is our engagement over?

CIOFFI

Maybe we could discuss that after tonight's show? There's this coffee shop where I'm on very good terms with the management.

NIKI

Frank, we have a date.

(She exits. MUSIC ENDS.)

SASHA

We are excused, Inspector General?

CIOFFI

Fine, Sasha. Do svidaniya.

(SASHA descends into the pit. O'Farrell enters with Cioffi's coat which he hands him.)

O'FARRELL

Another triumph, Lieutenant. I'll see you back at the station.

(The house CURTAIN begins to descend. CARMEN and CIOFFI are alone.)

CARMEN

Nice going, Cioffi. You put life into a show that was dying and now they'll put Grady away for life.

CIOFFI

Well, I had a lot of help. Especially from you.

CARMEN

Me?

CIOFFI

You and your daughter. I told her how much she'd shown me in that square dance number of hers. She was great.

CARMEN

Better than great.

CIOFFI

Aha! Finally to hear you say it! You had me as flim-flammed as everybody else—until I saw how really good she was and then turned to see the pride in your face as you watched her. You tell everybody “it’s a business” but I’ve found you out, Carmen: you are the stage mother of all time. You married Sid Bernstein, put up with all his affairs and shady deals, just to get your daughter onto the Broadway stage. But so that no one could accuse her of getting there on your coattails, you’ve always belittled her talent in public, even if she hates you for it.

CARMEN

You can't let her know. I want her to think she got it all on her own.

CIOFFI

You're amazing.

CARMEN

But how did knowing that help you catch Grady?

CIOFFI

Oh it didn't. I just explained why you killed your husband.

(Beat)

CARMEN

What? *Grady* killed my husband.

CIOFFI

No, Grady killed Jessica, and Johnny, and tried to kill you, because he wanted the show closed, but that's exactly what your husband was going to do.

CARMEN

Well, then, he was killed by someone he was blackmailing.

CIOFFI

If that was the case I think they would have taken his little black book with them. He must have told you he was closing the show.

CARMEN

He didn't tell me he was closing the show.

CIOFFI

He told Oscar, why wouldn't he tell you, you were his partner.

CARMEN

Because the partnership was *over*! He had himself a conniving little ingénue on Sutton Place, and I was out in the street—

CIOFFI

So he didn't need you.

CARMEN

He didn't need anybody. Grady promised him rave reviews for his next three shows if he shut *this* one down now.

CIOFFI

So your husband *did* tell you he was closing the show.

CARMEN

No!

CIOFFI

Then how would you know the terms of a deal he made with Grady minutes before he died if you weren't the last person to see him alive?

CARMEN

He laughed at me! No more shows, no more dreams, after all I'd had to take from him, he laughed at me and Elaine like we were nothing!

CIOFFI

And ...

CARMEN

And I killed him.

CIOFFI

Of course you did.

CARMEN

So what happens to me now, Lieutenant?

CIOFFI

On impulse, you lashed out at your unfaithful, blackmailing husband when he told you your daughter wouldn't get the chance for which you'd sacrificed everything. A decent lawyer might get you a couple of years on a reduced charge. A great lawyer might get you an all-expense-paid weekend in sunny San Diego. But you'll have to stand trial.

CARMEN

I know.

CIOFFI

Why don't we build up your daughter's part some more, add another song or two for Niki, and, and maybe I don't solve your part of this mystery until after the show opens on Broadway.

CARMEN

You would do that? Oh Frank, you give me that and I'll let you walk me out of the cast party at Sardi's straight into police headquarters.

CIOFFI

I'll have you watched night and day until then.

CARMEN

I understand. But if the show goes to New York, what about you and Niki?

CIOFFI

There's always a spot in the NYPD for a Boston Police Lieutenant who doesn't mind a cut in rank and pay.

CARMEN

Cioffi, you know what? I think you're one of us.

#26 Show People Reprise

CARMEN

THERE'S A SPECIAL KIND OF PEOPLE KNOWN AS SHOW PEOPLE.

CIOFFI

WE LIVE IN A WORLD FULL OF DREAMS.
SOMETIMES WE'RE NOT TOO CERTAIN
WHAT'S FALSE AND WHAT'S REAL

CIOFFI & CARMEN

BUT WE'RE SELDOM IN DOUBT ABOUT WHAT WE FEEL ...

(BELLING appears from behind the curtain.)

BELLING

Lieutenant, you're experienced with assault and battery, I think Bobby may need some first aid. He's a bit wobbly on his feet from getting hit on the head by Grady.

CARMEN

Let me take a look at him.

BELLING

We've only hours before the curtain goes up and I'm afraid he may not rise to the occasion.

CIOFFI

Oh, don't worry, Chris. The cry of "places everyone!" is like smelling salts to any trooper ...

#26A Transition to Stage

(LIGHTS BEGIN TO DIM but his VOICE is heard continuing over RISING MUSIC:)

CIOFFI

...the sound of the orchestra playing its overture will be pure adrenaline, his aches will be bathed in the warmth of the spotlight, his spirits will be lifted by the hands of an adoring throng whose applause will sustain Bobby right through the very last scene of "Robbin' Hood" ...

(RED CURTAIN UP, revealing the "Robbin' Hood" show curtain that now reads "starring GEORGIA HENDRICKS" ... MUSIC STOPS ABRUPTLY AS:)

SCENE 5

*SCENE: THE COLONIAL STAGE
TIME: 10:20PM THAT SAME NIGHT*

(SHOW CURTAIN UP on the first scene we saw, the last scene of "Robbin' Hood.")

GEORGIA

IT'S KANSAS FOREVER

ALL

AND WHEREVER I MAY ROAM
I'LL SEE THOSE WIDE OPEN SPACES
AND KNOW THAT KANSAS IS HOME.
K - A - N - S - A - S U - S - A!

(Gunshot)

GEORGIA (AS MADAM MARIAN)

Why, he shot that other bullet in half!

BAMBI (AS BELLE DU JOUR)

Look, it's Rob Hood!

(THE CROWD CHEERS as ENTERS ROB HOOD in green cowboy outfit and mask.)

GEORGIA (AS MADAM MARIAN)

I wonder what face belongs to those lips I longed to kiss?

(He removes his mask.)

ROB HOOD

This face!

#26B Robbin' Hood Revealed

("ROB HOOD" has unmasked. It's CIOFFI. THE CROWD GASPS.)

NIKI (AS SCHOOLMARM)

Why it's that friendly lawman from the east I was so crazy about! I thought you were all done with us!

CIOFFI (SORT OF AS ROB HOOD)

Not when I've finally found myself a home, a place where I belong, keepin' company with the people I care the most about.

RANDY (AS PARSON TUCK)

(realizing the new meaning in his old line)

You came to us as a stranger, rid this place of crime and gave us new hope in ourselves!

GEORGIA (AS MADAM MARIAN)

That's gonna be one tough act to follow!

CIOFFI (AS ROB HOOD)

Well how's this? Will you be my lawful wedded wife, Miss Niki-Nancy?

NIKI (AS SCHOOLMARM)

Oh yes I will!

#27 A Tough Act Finale

(CHEERS from the CROWD.)

COMPANY

YOU AND I, WE COULD STAY
A TOUGH ACT TO FOLLOW
IN EVERY WAY

CIOFFI & NIKI

IF YOU HOLD MY HAND AND LET THE MUSIC START
LET THE CURTAINS PART, LET THE SPOTLIGHT GLOW

COMPANY

WE'D BE A TOUGH ACT TO FOLLOW
A TOUGH ACT TO FOLLOW
A TOUGH ACT TO FOLLOW, I KNOW!

(NIKI kisses CIOFFI.)

(CURTAINS.)

END OF ACT 2

#28 Bows

#29 Bows Vocal

(At the end of the real COMPANY BOWS, the Cast sings:)

ALL

IT'S OKAY TO TAKE YOUR PLAYBILL HOME AND
SHOW PEOPLE
THE NAMES AND FACES OF OUR CAST AND CREW.
BUT WHATEVER YOU DO,
DON'T REVEAL WHO KILLED WHO!
OR IT JUST MIGHT BE CURTAINS FOR YOU!

The End

#30 Exit Music

TRW Perusal

Not for production

- SCORE SAMPLER -



Book by RUPERT HOLMES
Original book and concept by PETER STONE

Music by JOHN KANDER

Lyrics by FRED EBB
Additional lyrics by JOHN KANDER and RUPERT HOLMES



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10/20/16

TRW Perusal

Not for production

What Kind of Man

3

(Cue) CARMEN: Well that's a shame. Critics! (*MUSIC STARTS*)
Who'd make a living by killing other peopel's dreams? I mean...

Slow (swing 8ths)

Two vocal staves and a piano accompaniment. The piano part is in 4/4 time and features a melodic line in the bass clef and a chordal accompaniment in the treble clef. The tempo is marked "Slow (swing 8ths)".

CARMEN:

Vocal line and piano accompaniment. The vocal line is in 4/4 time and includes lyrics: "What kind of man would take a job like that? —". The piano accompaniment continues from the first system. Performance markings include "Drs." and "mp".

OSCAR:

5 What kind of slob would take a job like that? 6

BOTH:

7 Who could be mean e-nough, 8 Base and ob-scene e-nough, 9 To take a job like

Cls.

+Bs. Cl

+Mrb.

VAMP

10 that? 11

+Gtr., Drs-Time

Curtains

AARON:

12 What kind of mom would raise her boy like that? — 13

+Mrb.
mf

Cls.

GEORGIA:

14 Who'd want her ba - by to des - troy like that? — 15

Tbn.

ALL:

16 Who could be jerk e-nough? 17 Hard up for work e-nough? 18 To want a job like that? 19

Brass
Tbn.

Curtains

20 Oh, _____ what kind of

21 _____

22 _____

Clas.

"Piano"/Mrmb.

+Hrns

23 low - down, dir - ty bum?

24 _____

Tbn.

25 Oh, _____ what kind of swine-ish, skur - vy scum,

26 _____

27 _____

28 _____

Tbn.

f

29 30

Loathe - some as they come? I won - der...

ff

Cl.

31 32 33

OSCAR: What kind of man would want a job like that? — CARMEN: What kind of putz would squeeze your

Mrb. 3 *Tpt.*

Cls.

"Piano" *p*

+Tbn.

34 35 36

+Bs. CARMEN: nuts like that? — Who could be prick e-nough? — AARON: Men - tal - ly sick e-nough —

3 *3*

Curtains

+ GEORGIA:

+ OSCAR:

37 Who'd want to grow to be 38 ev - 'ry - one's en - em - y?

+Hrns

Cls.

39 (ALL 4:) 40 41

Cri - tics are ha - ted and so ex - co - ri - a - ted tell me what kind of man

Hn 1 Tpt 2.

Tbn 2. Hn 2 Wws

Brass

42 43 44

— would want a job — like... —

Brass

3 3 3

+ "Piano" sfz

Wws f "Piano"

Curtains Bs./Tbn 2

Show People

6

(Cue) CARMEN: Stop!

Brightly (in 2)

CARMEN:

The musical score is written in 2/4 time and consists of two systems. The first system includes a vocal line for CARMEN and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It's". The piano accompaniment features a Piccolo (Picc.) part with a melodic line and a piano (p) dynamic, and a guitar/bass part (Gtr/Tbn 2/Bar. Sx.) with a piano (p) dynamic. The second system continues the vocal line with lyrics: "clear that ev'-ry one of you is in per - fect phy - si - cal con - di - tion so the". The piano accompaniment includes parts for Mrmb (Maracas), Tpt/Tbn (Trumpet/Tuba) with a sforzando (sfz) dynamic, and Tbn 2/Hn/Cl-8va (Tuba 2/Horn/Clarinet in 8va) with a sforzando (sfz) dynamic. The score is marked with various dynamics and articulations throughout.

RANDY: Why?

7 8 9 10

show _____ must go on. Be -

Cl. *Gtr.*

Bs. Cl.-8vb

Fl.

Tpt/Tbn.

11 12 13 14

cause, _____ as old as time it-self there's a grand the - at-ri-cal tra - di - tion that the

Cl. *Fl.*

Mrb *Hn/Tbn 2* *+Tpts* *Bar. Sx.*

15 16 17 18

show must go on. I've got a

Fl/Cl

Tpts/Tbn 1

Timp/Bar. Sx

19 20 21 22

con-tract you signed a con-tract go read your con-tract and I will count to ten and then I'll

Cls.

Brass

"PIZZ"

f

23 24

sue you, oh yes I'll sue you and when I

Curtains

25 26 27

sue you you'll ne - ver work a - gain. All

Picc./Bar Sx. *Drs.* *Hn/Cl/Bar. Sx.* *rit.*

28 29 30

right, let's put it this way. For the back - ers sake I'm ask - ing your per -

Cl. *+Tpts* *+Fl.* *Hn/Tbn 1*

a tempo *colla voce*

31 32 33 34

mis - sion to let the show go on.

Mrb *WWs/Hn*

Curtains

RANDY: No!

ROBERTA: Not a chance.

35 36 37 38

The show must go on. The show must go

Cl.

Fl./Mrb

HARV: Why?!

39 40 41 42

on. 'Cause I say the show must go on!

WWs

+Tpt

+Timp

COMPANY:

CIOFFI: ...heroes to me!

CIOFFI:

Mod. show tempo

43 44 45 46

Horse shit! You're a spe - cial kind of peo - ple known as

"ON STAGE PIANO"

"Piano"

Cl./Bs Cl.

Tutti

p

Curtains

I Miss the Music

11

(Cue) CIOFFI: Missing?

AARON: What? CIOFFI: You were saying what you miss. AARON: I, uh...

Musical score for the first system. It features a vocal line for Aaron and piano accompaniment. The vocal line starts with a rest for two measures, followed by a melodic phrase starting on measure 3. The piano accompaniment includes parts for Flute (Fl.), Piano (p), Electric Harp/Vibes/Piano (E.H./Vibes/"Piano"), Clarinet/Guitar (Cl./Gtr.), and Bass Clarinet (Bs. Cl.).

Musical score for the second system. The vocal line continues with the lyrics "mu - sic I miss the song". The piano accompaniment includes parts for Flute/Electric Harp (Fl./E.H.), Bass Clarinet (Bs.), and Horn (Hn.).

Since she's not with me it comes out wrong

It does - 'nt mat - ter how hard I try

I've lost the mu - sic I don't know

Cl

Fl *E.H.* *Hn*

Gtr.

Curtains

The musical score is written in a key with one flat (B-flat) and a 4/4 time signature. It consists of three systems of staves. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and a guitar accompaniment (treble clef). The lyrics are placed below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark 'NOTFORPRODUCTION' is overlaid diagonally across the page.

19 20 21

why.

Hn *mp* Wws *espr.* *f*

Vibes

+Tbn.

22 23 24

You may have known, be - fore I

+Hn 8vb

25 26 27

met her I wrote a - lone.

Wws Hn *p.*

Curtains

28 But if you ask me ————— what I pre -

31 fer, I'd say, "the mu - sic

FL/Cl.

E.H.

Hn

Con moto

34 I wrote with her." 35 36 37

FL/E.H. *+Cl.* *Tpt./Tbn.*

Tpt.

"Piano"/Mrmb./Gtr.

Curtains

Bs.

38
 When you're writ - ing a song and you've a part - ner

+Hn.
 Cl./E.H./Bsn.

41
 The room is filled with jokes and chat - ter She says some-thing,

42
 "CELESTA"

43
 Colla voce
 Hn./Tbn./E.H./Bsn.

44
 you say some-thing, She writes a line, you play a vamp

45
 Gtr.

46
 Curtains

47 48 49 3

But when you're writ - ing a song

Lg. Tri.

mp

"Piano"

mf

Tbn.

Bs.

50 51 52

with - out a part - ner That's a com - plete - ly diff - 'rent mat - ter

Fl./E.H./Cl

+Bsn.

53 54 55 56

No - one tells you, "That's not fun - ny" No - one says, "Let's cut that bar"

Tbn. 1

Hn./Cl./Bsn.

Curtains

57 58 59

No - one makes you bet - ter than you are.

FL.

Cl

Hn/Tbn

+Hn.

+Tbn. 2

60 61 62

I can't pre -

Wws

Tpt.

f

+Timp

63 64 65

tend I miss the mu - sic

Wws/Hn 8vb

Hn.

Curtains

He Did It

16

(Cue) Segue from #15

Calmato

The score is divided into four systems of music. The first system (measures 2-4) features a piano part with a horn line (Hn.) and a tuba line (Tbn.). The second system (measures 5-8) includes woodwinds (Fl., Cl./Bs. Cl., WWs) and brass (Brass). The third system (measures 9-12) is primarily piano accompaniment with a clarinet line (Cl.). The fourth system (measures 13-16) features a tuba line (Tbn. 1) and a dynamic crescendo from piano (pp) to forte (f). A dynamic accent (sfz) is marked at measure 14. The piano part includes a dynamic hairpin and a crescendo line. The tuba part has a dynamic hairpin and a crescendo line. The conductor part has a dynamic hairpin and a crescendo line. The score is in 3/4 time and the key signature has two flats.

Cymbal

Hn.

Tbn.

Fl.

Cl./Bs. Cl.

Brass

WWs

Cl.

Tbn. 1

Tbn. 2/Timp/Bs.

mp

pp

pp

f

sfz

pp \curvearrowright **f**

17 18 19 20

Bsn.

p *f*

21 22 23 24

Cl.

p

"Pizz Violins"

25 26 27 28

Mrmb

f *p*

"Pizz Cello" "Pizz Violas"

29 30 31 32

With motion (whispered)
ALL (Except BELLING):

AH! He did it. He did it. He

Tpt/Tbn Gtr.

mp

"Pizz Strings"

f *mp*

Gtr/Bsn.

Curtains

33 34 35 36

did it. He did it. He did it. He did it, I'm sure! _____ Al -

Ob/Cl/Bsn/Hn 2

37 38 39 40

though he ap - pears with a pos - ture that's pi - ous, His prin - ci - ples hard - ly are pure. _____

41 42 43 44

_____ It is - n't a stretch to be - lieve it, _____ That mur - der - ous mo - tive was

+FUHn 1

Ob/Cl/Bsn/Hn 2

57 58 59 60

mf *p*

Ptr./"Celli Pizz" Timp Bs. Picc.

61 62 63 64

mp

Cl.

65 66 67 68

Vibraslap *f* *p*

Tpt/Cl/Picc *f*

Cl. "Pizz Violins"

69 70 71 72

p

Tbn. +Gtr/Bs. Bsn.

Curtains