

A CHORUS LINE

Conceived and Originally Directed and Choreographed by
Michael Bennett

Book by	Music by	Lyrics by
James Kirkwood and	Marvin Hamlisch	Edward Kleban
Nicholas Dante		

Co-Choreographed by Bob Avian

Original Broadway production produced by the New York
Shakespeare Festival, Joseph Papp, Producer, in association
with Plum Productions, Inc.

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Property of:
Tams-Witmark Music Library, Inc.
560 Lexington Avenue
New York, New York 10022

Cast of Characters

ZACH - Director/Choreographer

LARRY - Zach's assistant

Auditioners:

CASSIE (no number)

SHEILA #152

VAL #179

DIANA #2

JUDY #23

KRISTINE #10

MAGGIE #9

BEBE #37

CONNIE #149

MIKE #81

RICHIE #44

DON #5

PAUL #45

MARK #63

GREG #67

BOBBY #84

AL #17

Others: *

VICKI #60

TRICIA #131

LOIS #63 (Ballerina,
non-speaking)

FRANK #59 (head-band boy,
non-speaking)

BUTCH #14 (non-speaking)

ROY #36 (wrong arm boy)

TOM #40 (counts with his mouth
non-speaking)

* Singer/Dancers used in large ensemble numbers, as Off-Stage Singers and as Understudies. The Broadway Company used 32 players, 14 women and 18 men.

Note: Because the on stage performers are singing and dancing at the same time, the off-stage singers are used for vocal support. However, the audience should never be aware that it is not hearing just the performers' on stage.

See the chart below for Dance Bag positioning. All bags should be a dark tone so they never pull your eye or catch the light.

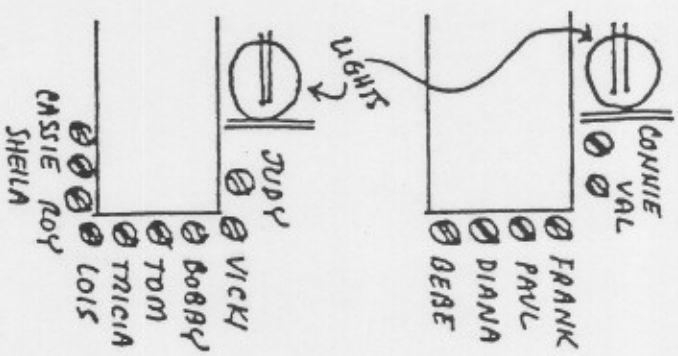
EVERYONE, DOES TO SEAMS, FACING MIRRORS.



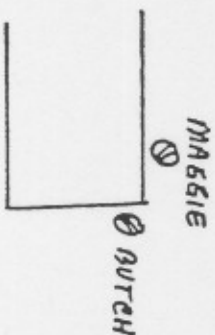
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(Font/15.11.11)

REVOLVING PANELS: MINOR - BLACK - RIBBON DECO

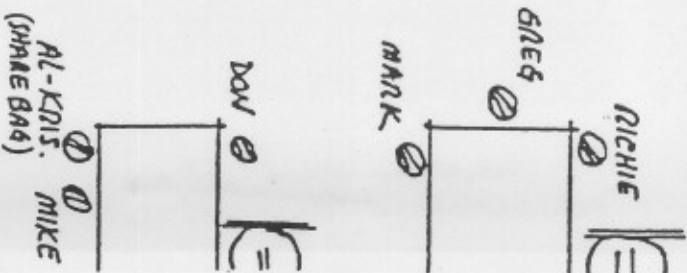


- 3 DON - EYES / MARK / OWN
- 2 BEBE - PAUL / OWN
- 1 RICHIE - DIANA
- 2 FRANK - BOBBY / TOM
- 1 BUTCH - OWN
- 2 PAUL - TUDY / VICKI
- 4 DON - CASSIE / SHEILA / LOIS / OWN
- 2 TOM - AL-KRISTINE / MIKE
- 1 ZACH - RICHIE
- 1 LARRY - FRANK
- 1 TRICIA - OWN
- 1 MAGGIE - OWN (PRE-SET)
- 1 CONNIE - OWN (PRE-SET)
- 1 VAL - OWN (PRE-SET)



PAINTED WHITE AND

(FOOT LIGHTS)



(The music builds into full
orchestration as the DANCERS
face downstage and do the jazz
combination with SACH in front.
When the combination is over, HE
crosses downstage right, near his
stool. HE speaks ...)

SACH (Continued)
Okay, let's do the ballet combination one more time. Boys
and girls together. Don't kill yourselves. Mark. A
one, two, three, four, five, six!

A CHORUS LINE

An Audition

The time: 1975

The place: A Broadway Theatre

A CHORUS LINE IS PERFORMED WITHOUT INTERMISSION

JUDY
(leaping out of the group)
Oh, God, I don't remember my number.

SACH
Right, when I find a number without a person, it's you.
(JUDY backs up)

SACH (Continued)
Okay, girls first. Number two, downstage.
(HE indicates their spot as HE calls
each number)
Number Nine, upstage. Number Ten, downstage. And number
Twenty-three, upstage. Twenty-three? Judy Turner.

JUDY

Twenty-three.

(The music builds into full orchestration as the DANCERS face downstage and do the jazz combination with ZACH in front. When the combination is over, HE crosses downstage right, near his stool. HE speaks ...)

ZACH (Continued)

Okay, let's do the ballet combination one more time. Boys and girls together. Don't kill yourselves. Mark. A one, two, three, four, five, six!

(LARRY demonstrates the combination downstage center. THEY mark the combination in various degrees. At one point SHEILA stops dancing and crosses stage right exchanging a look with ZACH, reaching her dance bag SHE brushes her hair. The OTHERS finish the ballet combination stage right. LARRY crosses to stool and gets audition cards and hands them to ZACH four (4) at a time during the following)

ZACH

Okay, I'm going to put you into your groups now. When I call out your number, I'll tell you where you're gonna be in the formation.

JUDY

(Stepping out of the group)

Oh, God, I don't remember my number.

ZACH

Right, when I find a number without a person, it's you.

(JUDY backs up)

ZACH (Continued)

Okay, girls first. Number Two, downstage.

(HE indicates their spot as HE calls each number)

Number Nine, upstage. Number Ten, downstage. And number Twenty-three, upstage. Twenty-three? Judy Turner.

JUDY

Twenty-three.

(JUDY runs into place)

ZACH

Stage left, girls. Second group. Number Thirty-seven, downstage. Number Sixty, upstage ...

(The lights change to "internal thought" lighting as ZACH goes into pantomime. HE continues to form GROUPS. The OTHERS sing ...)

ALL*

GOD, I HOPE I GET IT.
I HOPE IT GET IT.
HOW MANY PEOPLE DOES HE NEED?

BOYS

HOW MANY PEOPLE DOES HE NEED?

GIRLS

GOD, I HOPE I GET IT.

ALL

I HOPE I GET IT
HOW MANY BOYS, HOW MANY GIRLS?

GIRLS

HOW MANY BOYS, HOW MANY ... ?

ALL

LOOK AT ALL THE PEOPLE!
AT ALL THE PEOPLE.
HOW MANY PEOPLE DOES HE NEED?
HOW MANY BOYS, HOW MANY GIRLS?
HOW MANY PEOPLE DOES HE ... ?

TRICIA

(Warming-up downstage left)

I REALLY NEED THIS JOB.
PLEASE GOD, I NEED THIS JOB.
I'VE GOT TO GET THIS JOB.

(The lights change back to reality.
ZACH comes out of pantomime ...)

ZACH

Third group of boys. Number Sixty-three downstage. Number Sixty-seven, upstage. Number eighty-one, downstage. And number eighty-four, upstage. Okay, boys, stage left.

(MORE)

*CASSIE does not sing in the opening number.

ZACH (Continued)

Let's do the ballet combination. First group of girls, second group follow. One, two, three, four, five, six ...

(HE crosses down to the bottom of the aisle stage right with LARRY. The FIRST GROUP OF GIRLS begin the ballet combination)

ZACH (Continued)

Diana, you're dancing with your tongue again.

DIANA

Sorry ...

(SHE falls out of a turn and says:)

Shit.

(FIRST GROUP GIRLS finish the combination)

ZACH

Next group ... and ...

(SECOND GROUP GIRLS begin the combination. Stage right. To VICKI)

ZACH (Continued)

You! Any ballet?

VICKI

No.

ZACH

Don't dance ... DON'T DANCE!

(VICKI falls out of GROUP, crosses right, the OTHER THREE finish the combination)

ZACH (Continued)

Next group, and ...

(THE THIRD GROUP GIRLS do the ballet combination. TRICIA dances so big, SHE winds up in front of SHEILA - SHEILA doesn't like that)

ZACH (Continued)

Boys! And ...

Up ... up ... up ...

(FIRST GROUP BOYS begin the combination.
ZACH comes on to the stage)

ZACH (Continued)

Hold it. Hold it. Stop!

(To ROY)

How many years ballet?

ROY

One.

ZACH

Any Broadway shows?

ROY

(ROY shakes his head)

No.

ZACH

(To ROY. HE demonstrates)

The arms are second, down, fourth. I wanna see it. Again.
One, two, three, four, five, six ...

(FIRST GROUP BOYS complete the
combination. ROY continues to
make same mistakes. ZACH goes
back down to aisle)

ZACH (Continued)

Next Group:

And ...

(SECOND GROUP BOYS begin combination.
To FRANK)

ZACH (Continued)

Boy in the headband, keep your head up. Headband, head up!

(FRANK looks at ZACH, appears to
acknowledge his instruction, but
continues to look down. SECOND
GROUP finishes combination)

ZACH (Continued)

And ...

(THIRD GROUP BOYS begin combination)

Up! Up! Up! ZACH (Continued)

(THIRD GROUP BOYS finish combination. The lights change, ZACH goes onto the stage and into pantomime. As the group sings, MAGGIE (in pantomime) asks ZACH to demonstrate a part of the jazz combination. The FIRST GROUP GIRLS take position. ZACH demonstrates ...)

ALL
GOD, I REALLY BLEW IT!
I REALLY BLEW IT.
HOW COULD I DO A THING LIKE THAT?

BOYS
HOW COULD I DO A THING LIKE ...

ALL
NOW I'LL NEVER MAKE IT.
I'LL NEVER MAKE IT!
HE DOESN'T LIKE THE WAY I LOOK.
HE DOESN'T LIKE THE WAY I DANCE.
HE DOESN'T LIKE THE WAY I ...

(The lights return to reality. ZACH goes back down to aisle. FIRST GROUP GIRLS dance the jazz combination. When THEY are finished ...)

ZACH
Girl in brown,
(KRISTINE)
much better but still too much tension face, neck and
shoulders. Relax.

(SECOND GROUP GIRLS are in position)

ZACH (Continued)
Five, six, seven, eight ...

(VICKI waves frantically to ZACH)

ZACH (Continued)
Hold it! Hold it!

VICKI

I think I know the steps but could you have someone do it in front, please?

ZACH

Larry ...

(LARRY takes a position down right of the GROUP)

ZACH (Continued)

Five, six, seven, eight.

(THEY dance with LARRY. When finished LARRY goes back to aisle)

ZACH (Continued)

Next group. A five, six, seven, eight ...

(To VAL - who is dancing behind SHEILA and not in her spot)

Dance out ... Dance out!

(To GROUP. HE goes up on stage)

Hold it. Hold it. Stop!

(To SHEILA)

Sheila, do me a favor, you dance upstage.

(To VAL)

You downstage.

(SHEILA condescendingly gives up the front spot to VAL)

ZACH (Continued)

A five, six, seven, eight!

(ZACH goes back to aisle. THEY do the combination. At one point, SHEILA misses the turns and tries to get back into the combination. SHE gives up and walks off as the GIRLS dance off)

ZACH (Continued)

Sheila, do you know the combination?

SHEILA

I knew it when I was in the front.

ZACH

Okay, first group of boys. A five, six, seven, eight!

(THEY start the combination. AL and BUTCH BOTH make different mistakes)

ZACH (Continued)

Hold it, hold it, stop!

(ZACH goes back up to stage, demonstrates. To AL)

The step is, down step, pivot step. Not pivot step, pivot step, right? You chewing gum? Get rid of it.

(AL runs stage right and gives his gum to KRISTINE, then returns to his position in the GROUP, while ZACH talks to BUTCH)

ZACH (Continued)

It's step, step, up, cross, turn from there. ... Okay, got it? Again. Five, six, seven, eight!

(THEY complete the combination. AL corrects his mistake ... BUTCH does not. ZACH goes to stage left, watches)

ZACH (Continued)

Next group. A five, six, seven, eight!

(SECOND GROUP BOYS begin the combination. RICHIE leaps out of the formation in front of PAUL. ZACH, who has started to cross back to aisle, catches him in midair. To RICHIE)

ZACH (Continued)

Listen, that's really great, but stay in the formation and tone it down. Okay? Boy in the headband, keep your head up. A five, six, seven, eight ...

(ZACH goes back to aisle. THEY complete the combination)

ZACH (Continued)

Next group. A five, six, seven, eight.

(THIRD GROUP BOYS dance the combination perfectly - end of combination overlaps with the beginning of vocal - and go stage right with OTHERS. ZACH and LARRY come up on stage during the following. The lights change)

ALL

I REALLY NEED THIS JOB.
PLEASE GOD, I NEED THIS JOB.
I'VE GOT TO GET THIS JOB.

(Lights change back to reality.
ZACH is Upstage Center)

ZACH

(To VICKI)

Any Broadway shows?

VICKI

(Stepping forward)

No.

ZACH

(To TRICIA)

Broadway shows?

TRICIA

(Stepping forward)

Touring company.

ZACH

Okay, I'm eliminating down. When I call out your number, please form a line. Girls first. [BAR 331 IN SCORE]
Number Two --

(DIANA steps forward. LARRY indicates where SHE should stand)

ZACH (Continued)

Number Nine, number Ten, number Twenty-three, Judy Turner? Right. Number Thirty-seven, One-hundred forty-nine, One-hundred fifty-two, One-hundred seventy-nine ... Cassie.

(CONNIE, KRISTINE, JUDY, BEBE, MAGGIE
SHEILA step out and form a line with
DIANA. VAL goes to SHEILA then decides
to cross to end of line next to DIANA.

(MORE)

CASSIE steps out and stands next to SHEILA)

ZACH (Continued)
Other girls. Thank you very much for coming. I'm sorry.

(THE GIRLS who were eliminated exit up right)

ZACH (Continued)
Boys. [BAR 338] Number Five.

(AL steps out and starts a line behind THE GIRLS)

ZACH (Continued)
Number Seventeen, number Forty-four, Forty-five, Sixty-three, Sixty-seven, Eighty-one and Eighty-four.

(DON, RICHIE, PAUL, MARK, MIKE, GREG and BOBBY step out and form a line with AL)

ZACH (Continued)
Other boys, thank you.

(The OTHER BOYS exit up right)

ZACH (Continued)
Larry ...

(LARRY crosses to ZACH as the lights change and ...)

ALL
(Plus all OFF-STAGE VOICES)
GOD, IT THINK I'VE GOT IT
I THINK I'VE GOT IT
I KNEW HE LIKED ME ALL THE TIME

ZACH
I want your pictures and resumes, please.

(HE goes up aisle to his desk in the back of the theatre. The GROUP breaks up and go to their dance bags to get pictures as ...)

ALL
STILL IT ISN'T OVER

MAGGIE
WHAT'S COMING NEXT?

ALL
IT ISN'T OVER

MIKE
WHAT HAPPENS NOW

ALL
I CAN'T IMAGINE WHAT HE WANTS

GIRLS
I CAN'T IMAGINE WHAT HE ...

ALL
GOD, I HOPE I GET IT! (THE GROUP gathers Center
I HOPE I GET IT. stage around LARRY who
indicates that THEY should
form a single line upstage)

ALL (Continued)
I'VE COME THIS FAR, BUT EVEN SO
IT COULD BE YES, IT COULD BE NO,
HOW MANY PEOPLE DOES HE ... ?

I REALLY NEED THIS JOB.

A FEW VOICES
MY UNEMPLOYMENT IS GONE.

ALL
PLEASE GOD, I NEED THIS JOB.

A FEW VOICES
I KNEW I HAD IT FROM THE START

ALL
I'VE GOT TO GET THIS SHOW.

(While holding last chord on: "show",
THE LINE walk Downstage as the lights
dim to black. Mirror panels then to
black. The lights bump up on the first
chord - [vamp BAR 370] - revealing THE
LINE with their photos in front of their
faces.

(MORE)

THE LINE is, Stage Right to Stage Left:
 DON, MAGGIE, MIKE, CONNIE, GREG, CASSIE,
 SHEILA, BOBBY, BEBE, JUDY, RICHIE, AL,
 KRISTINE, VAL, MARK, PAUL and DIANA.
 LARRY is Down Left, not part of THE LINE)

ZACH

(After applause peaks)

Larry, [Last chord VAMP BAR 370] collect the pictures and resumes, please.

[BAR 371 - Orch. continues "Semplice"]

(LARRY collects the pictures from Stage Left to Right as the lights on the line dim leaving PAUL in a head spot)

PAUL

WHO AM I ANYWAY?

AM I MY RESUME?

THAT IS A PICTURE OF A PERSON I DON'T KNOW.

WHAT DOES HE WANT FROM ME?

WHAT SHOULD I TRY TO BE?

SO MANY FACES ALL AROUND, AND HERE WE GO.

I NEED THIS JOB, OH GOD I NEED THIS SHOW.

(Music cadence and out. Lights come up on the line)

ZACH

Today, I want you to tell me your stage name, real name if it's different. And I'd also like to know where you were born and when.

SHEILA

(Stage whisper)

Terrific!

VAL

(Stage whisper)

Fabulous!

JUDY

(Raising her hand)

Ah ... excuse me, sir ... do we have to? I mean it's not very polite to ask a lady her age.

ZACH

Being polite doesn't interest me. Your age does. And I want to know your age. Okay, let's go down the line. We'll start on the end, stage right.

(The LINE looks to DON; HE is talking to MAGGIE who hits his leg, then HE turns out to ZACH)

DON

Ah ... twenty-six.

ZACH

Start with your name and step forward.

DON

(Stepping forward)

My real name is Don Kerr. Ah -- Kansas City, Kansas. October 20, 1949.

(Backs into line)

ZACH

Next.

MAGGIE

(Stepping out)

Maggie Winslow.

ZACH

Louder.

MAGGIE

Maggie Winslow ... sometimes known as Margaret, Margie, Peggy ... all of the above. Whatever, it's real and I was born in San Mateo, California on a Thursday evening at 10:40 PM, August 17, 1950.

(Backs into line)

MIKE

I'm Mike Costa -- it used to be Costafalone. Born in Trenton, New Jersey, July 9, 1951, which makes me twenty-four.

(Backs to line)

ZACH

Next

CONNIE*

Connie Wong. It's always been Connie Wong. I was born in Chinatown -- Lower East Side.

(Steps back in line)

ZACH

Your age?

BOBBY

Go on, Miss Wong.

CONNIE

(Stepping forward)

Ah ... December 5, four thousand six hundred and forty-two. The Year of the Chicken.

(Back to line)

ZACH

Next.

GREG

(Coming forward)

My real name is Sidney Kenneth Beckenstein. My Jewish name is Rochmel Lev Ben Yokov Meyer Beckenstein, and my professional name is Gregory Gardner. Very East Side, and I do not deny it. Born August 2, 1943.

CASSIE

(Steps out)

Cassie ... Ah ... Zach, could I talk to you for a minute?

ZACH

Sure, go ahead.

CASSIE

Well, I mean privately.

(SHE starts for steps to aisle)

ZACH

Not right now, Cassie. I'm running about an hour behind.

CASSIE

Well, I know, but I ...

ZACH

Next.

(CASSIE goes back to line)

*See appendix "A" for alternate/substitute scene.

SHEILA

(Stepping forward)

I'm Sheila Bryant. Really Sara Rosemary Bryant, which I really hate. I was born August 8, 1946 in Colorado Springs, Colorado. And I'm going to be thirty real soon. And I'm real glad.

(Backs into line)

BOBBY

(Stepping downstage)

I'm Robert Charles Joseph Henry Mills III, that's my real name too. I come from upstate New York near Buffalo, I can't remember the name of the town ... I blocked it out. Born March 15, 1950.

(Back to line)

BEBE

(Forward)

My name is Bebe Benzenheimer ... and I know, I gotta change it. Born June 6, 1949. I come from Boston, and here I am.

(Embarrassed, SHE backs into line)

JUDY

My name is Judy Turner. My real name is Lana Turner.

(Laughing at her own joke)

No, no, no, no, no -- it's always been Judy Turner. Born July 21, 1947.

(SHE backs up, RICHIE starts out,
SHE stops him and goes on)

JUDY (Continued)

Oh, I was born in El Paso ... El Paso, Texas.

ZACH

Good. Next.

RICHIE

(HE steps out of line)

My name is Richie Walters. I'm from Herculaneum, Missouri. I was born on a full moon on June 13, 1948. And I'm black.

AL

I'm Alan DeLuca. January 11, 1945. I come from the Bronx.

KRISTINE

I'm Kristine Urich, Kristine Evelyn Urich. Born September 1, 1953rd.

(SHE backs to line)

AL

(To KRISTINE)

Tell him where you're from.

KRISTINE

(Takes a step forward)

Oh -- I'm from St. Louis, Missouri.

(Goes back to line, AL prompts her)

KRISTINE (Continued)

Oh, and my married name is DeLuca.

(THEY put their arms around each other and smile)

ZACH

Oh, I didn't know, Al. Congratulations.

AL

Thanks.

ZACH

Next.

VAL

Well, as far as I'm concerned I'm Valerie Clark. But my parents think I'm Margaret Mary Houlihan.

(To the GROUP)

Couldn't you just die? I was born in the middle of nowhere. A little town called Arlington, Vermont.

(Stepping backwards)

Bye, bye.

ZACH

How old are you?

VAL

Old ... No ... twenty- ... five.

MARK

(Loudly)

Ah, Mark Anthony. Really Mark Philip Lawrence Tabori. Tempe, Arizona. I'm twenty.

(Backs into line)

BOBBY

(To SHEILA)

Oh, Jesus.

DIANA (Continued)

DIANA (Continued)

DIANA

Talk about -- what?

ZACH

Tell me about the Bronx.

DIANA

What's to tell about the Bronx? It's uptown and to the right.

ZACH

What did you do there?

DIANA

In the Bronx? Mostly wait to get out.

ZACH

What made you start dancing?

DIANA

Who knows? I have rhythm -- I'm Puerto Rican. I always jumped around and danced. Hey, do you want to know if I can act? Gimme a scene to read, I'll act, I'll perform. But I can't just talk. Please, I'm too nervous.

ZACH

Then relax.

DIANA

Look, I really don't mind talking ... but, I just can't be the first ... please.

ZACH

(With an edge)

You want this job, don't you?

DIANA

Sure I want the job.

(Underscore music fades out)

ZACH

All right Diana, back in line.

(DIANA backs in line. During the following speech the lights dim, a spotlight moves from Stage Left to Stage Right and lights their faces
(MORE)

one at a time in tempo - every four counts - with the music)

ZACH

Before we do any more dancing --

3 After "THE OPENING" (The Line)
(Orchestra Underscoring)

ZACH (Continued)

-- and we will be dancing some more -- let me explain something. I'm looking for a strong dancing chorus. I need people that look terrific together -- and that can work together as a group. But there are some small parts that have to be played by the dancers I hire. Now, I have your pictures and resumes, I know what shows you've been in -- but that's not gonna help me. And I don't want to give you just a few lines to read. I think it would be better if I knew something about you -- about your personalities. So, I'm going to ask you some questions. I want to hear you talk. Treat it like an interview. I don't want you to think you have to perform. I just want to hear you talk and be yourselves. And everybody just relax -- as much as you can.

(Music fades out as: Lights up on LINE)

(SHEILA raises her hand)

ZACH

Sheila?

SHEILA

How many people do you want?

ZACH

Four and four.

JUDY

Forty-four?

BEBE

(To JUDY)

No. Four and four.

ZACH

Four boys. Four girls.

SHEILA

Need any women?

ZACH

Okay, Mike, I'll start with you.

(Spot light picks up MIKE)

MIKE

Me? Don't you want to start at the end?

ZACH

No. I'll start with you -- and relax.

MIKE

I could if you started at the end.

4INTRODUCTION - I CAN DO THAT
(Orchestra Underscoring)

(MIKE slowly steps forward)

MIKE

What do you wanna know?

ZACH

What do you want to tell me?

MIKE

I'd like to tell you to start at the end.

(Fidgets)

Ah, I can't think of a thing.

ZACH

Yes you can. Why did you start dancing?

MIKE

Oh -- because my sister did. I come from this big Italian family. My grandmother was always hanging out the window, leaning on a little pillow. 'Cause that's what Italian grandmothers do -- hang out windows. I was the last of twelve ... I was an accident.

(The GROUP laughs)

MIKE (Continued)

I was. That's what my sister told me ... Oh ... That was the sister,

(Music: Attacca next number)

(MORE)

MIKE (Continued)

Rosalie -- She was the one who started taking dance lessons. My mother would take her every Saturday, she used to take me along. I liked going.

ZACH

How old were you?

MIKE

Four. And I'd sit there all perky and ...

(Lights dim on LINE)

5 "I CAN DO THAT"
(Mike)

MIKE

I'M WATCHIN' SIS
GO PITTEPAT.

SAID,

"I CAN DO THAT,
I CAN DO THAT."

KNEW EV'RY STEP
RIGHT OFF THE BAT.

SAID,

"I CAN DO THAT,
I CAN DO THAT."

ONE MORNING SIS WON'T GO TO DANCE CLASS.

I GRAB HER SHOES AND TIGHTS AND ALL,
BUT MY FOOT'S TOO SMALL.

SO,

I STUFF HER SHOES
WITH EXTRA SOCKS,
RUN SEVEN BLOCKS
IN NOTHIN' FLAT.

HELL,

I CAN DO THAT,
I CAN DO THAT!

(Dance)

I GOT TO CLASS
AND HAD IT MADE
AND SO I STAYED
THE REST OF MY LIFE.

(MORE)

MIKE (Continued)

ALL THANKS TO SIS
(NOW MARRIED AND FAT),
I CAN DO THIS.

(Dance)

THAT I CAN DO!
I CAN DO THAT!

(Lights back up on LINE)

MIKE (Continued)

And then everybody started calling me "Twinkle-Toes."

(Music continues under:)

ZACH

Did that bother you?

MIKE

Naw, I figured let them say what they want.

ZACH

I don't buy that, Mike.

MIKE

(Shouting)

Well, sure it bothered me. I didn't want anybody calling me Twinkle-Toes just because I took a couple of dance lessons.

(Music fades out)

ZACH

Okay, Mike -- back in line.

(HE obeys)

ZACH (Continued)

Bobby, you're on.

BOBBY

(Stepping forward)

Well, actually, I don't

6

INTRODUCTION "...AND..."
(Orchestra Underscoring)

(MORE)

BOBBY (Continued)

know how I turned out as heavenly as I did. See, when I was five years old I was playing jacks -- and the car fell down on my head.

(The GROUP boos, groans, etc.)

GREG

Get the hook.

ZACH

Bobby, are you gonna do a routine?

BOBBY

No, no ... moving right along, moving along ... Let's see ... Do you wanna know about all the wonderful and exciting things that have happened to me in my life? Or do you want the truth?

ZACH

I'll take the truth.

BOBBY

Well, to begin with, I come from this quasi-middle-upper or upper-middle class, family-type-home. I could never figure out which but it was real boring. I mean, we had money -- but no taste. You know the kind of house -- Astroturf on the patio? Anyway my mother had a lot of card parties and was one of the foremost bridge cheaters in America. My father worked for this big corporation. They used to send him out into the field a lot -- to drink. Better that than to find him lying on his office floor ... But he was okay ... I was the strange one.

ZACH

How strange?

BOBBY

Real, real strange. I used to love to give garage recitals. BIZARRE recitals. This one time I was doing Frankenstein [cue for last measures of underscoring BAR 33] as a musical and I spray-painted this kid silver -- all over. They had to rush him to the hospital. 'Cause he had that thing when your pores can't breathe ...

(Music starts under dialogue for next number)

(MORE)

BOBBY (Continued)

He lived 'cause luckily I didn't paint the soles of his feet and ...

(Lights dim on LINE leaving BOBBY in a dimmed spot continuing in pantomime, his story)

7

"...AND..."

(RICHIE, VAL, JUDY, BOBBY and COMPANY)

RICHIE

AND ...

WHAT IF I'M NEXT?

WHAT IF I'M NEXT?

WHAT AM I GONNA DO?

I HAVEN'T GOT A CLUE.

I GOTTA THINK OF SOMETHING.

WHAT DOES HE WANT?

WHAT DOES HE WANT?

STORIES FROM THE PAST?

I BETTER FIND ONE FAST!

(GROUP I:)

MAGGIE, GREG, BEBE,

RICHIE, VAL, PAUL

(Each in a Special "thought" light)

WHAT SHOULD I SAY?

WHAT CAN I TELL HIM?

(Light back up on LINE)

(Music continues under:)

BOBBY

As I got older I kept getting stranger and stranger. I used to go down to this busy intersection near my house at rush hour and direct traffic. I just wanted to see if anybody'd notice me. That's when I started breaking into people's houses -- Oh, I didn't steal anything -- I'd just re-arrange their furniture. And ...

(Again lights on LINE dim except for specials on THOSE SINGING)

VAL

AND ...

ORPHAN AT THREE.

ORPHAN AT THREE.

MOTHER AND DAD BOTH GONE.

RAISED BY A SWEET EX-CON.

TIED UP AND RAPED AT SEVEN.

SERIOUSLY!

SERIOUSLY!

NOTHING TOO OBSCENE!

I'D BETTER KEEP IT CLEAN.

(GROUP II:)

DON, CONNIE, SHEILA,

RICHIE, VAL, DIANA

WHAT SHOULD I SAY?

WHAT CAN I TELL HIM?

(Lights up on LINE)

(Music continues under:)

BOBBY

School? You wanna hear about school? I went to P. S. Shit ... See, I was the kind of kid that was always getting slammed into lockers and stuff like that. Not only by the students -- by the teachers too. Oh, and I hated sports, hated sports. And sports were very big. I mean, it was jock city, but I didn't make one team. See, I couldn't catch a ball if it had Elmer's Glue on it. And wouldn't my father have to be this big ex-football hero? He was so humiliated, he didn't know what to tell his friends. So he told 'em all I had polio. On Father's Day I used to limp for him.

(HE demonstrates)

And ...

JUDY*

(Lights dim again leaving singers in specials)

AND ...

GOD, I'M A WRECK.

GOD, I'M A WRECK.

I DON'T KNOW WHERE TO START.

I'M GONNA FALL APART.

WHERE ARE MY CHILDHOOD MEM'RIES?

(MORE)

*See Appendix "B" for alternate lyric.

JUDY (Continued)

WHO WERE THE BOYS?
WHAT WERE MY TOYS?
GONE BEYOND RECALL!
AND WHY AM I SO TALL?!!

WHAT SHOULD I SAY?

ALL:

VAL, RICHIE, MAGGIE,
CONNIE, JUDY, DIANA, MIKE

WHAT CAN I TELL HIM?

JUDY

AND ...

CONNIE and MAGGIE

AND ...

RICHIE

AND ...

VAL and DIANA

AND ...

(Lights back up on LINE)

(Music stops for dialogue:)

BOBBY

And my mother kept saying: "If you don't stop setting your brother on fire, we're going to have to send you away."
And I was always thinking up these spectacular ways how to kill myself. But then I realized -- to commit suicide in Buffalo is redundant.

(Music. [BAR 79] big orchestra cadence and out)

ZACH

Okay, Bobby. Back in line.

(BOBBY steps back in line)

ZACH (Continued)

Sheila.

SHEILA

(Remaining in line)

Yeeees? You want me?

ZACH

Yes.

SHEILA

(To the GROUP, but more to BOBBY)

He wants me.

ZACH

To talk.

8

INTRODUCTION - "AT THE BALLET"
(Orchestra Underscore)

(SHEILA steps forward)

SHEILA

Right. What do you want to know about me first?

ZACH

Try ah, why are you in this business?

SHEILA

Well ... I wanted to be a prima ballerina.

(Grimacing at the spotlight)

That light ... What color is that? Do you have anything softer?

ZACH

Don't worry about the lights ... Just talk.

SHEILA

Well ... Like I said, I wanted to be a ballerina. Because my mother was a ballerina -- until my father made her give it up.

ZACH

Sheila, come downstage.

(SHEILA walks Downstage seductively,
one step)

ZACH (Continued)

Closer.

SHEILA

(Walks further Downstage)

Can I sit on your lap?

ZACH

Do you always come on like this?

SHEILA

No, sometimes I'm aggressive ... Actually I'm a Leo ...

ZACH

What's that supposed to mean?

SHEILA

It means the other eleven months of the year have to watch out ... I'm very strong.

ZACH

Maybe too strong.

SHEILA

Am I doing something you don't like? I mean, you told me to be myself.

ZACH

Just bring it down.

SHEILA

Bring what down?

ZACH

Your attitude. Tell me about your parents.

SHEILA

My parents?

ZACH

Your father.

SHEILA

Him?

ZACH

Your mother.

SHEILA

My mother ... My mother was raised like a little nun. She couldn't go out -- she couldn't even babysit.

ZACH

Sheila, don't perform ... Just talk.

SHEILA

(In monotone)

But she wanted to be a dancer and she had all these scholarships and all that. And when she got married, my father made her give it up ...

(Breaking monotone, to the LINE)

... Isn't this exciting? And then she had this daughter -- me -- and she made her what she wanted to be. And she was fabulous the way she did it ... Do you want to know how she did it?

ZACH*

Yes ... But first, your hair ...

SHEILA

What? You don't like it.

ZACH

No ... Let it down.

SHEILA

(Taking the pins out)

That's what I've been trying to do.

(SHE shakes her hair down)

Better ... ?

ZACH

Better ... Go on.

SHEILA

Oh, how she did it ... Well, first, she took me to see all the ballets. And then, she gave me her old toe shoes -- which I used to run down the sidewalk in -- on my toes -- at five. And then I saw "The Red Shoes" --

(The GIRLS on LINE respond)

SHEILA (Continued)

-- and I wanted to be that lady, that redhead. And then, when she saw I really had to dance, she said: "You can't do it until you're eight." Well by then, I was only six,

(Cue for music to fade out - almost segue)

(MORE)

*See Appendix "C" for scene change/variation.

SHEILA (Continued)
and I said "BUT I'VE GOT TO DANCE."

(To the GROUP)
I mean, anything to get out of the house.

ZACH
What?

SHEILA
Nothing.

ZACH
What did you say?

SHEILA
I just said that I wanted to get out of my house.

ZACH
Why?

SHEILA
The truth?

ZACH
Sure, you're strong enough.

(Opening music vamp starts for
next number)

SHEILA
Well ... Let's face it ... My family scene was -- ah ...
not good!

(Lights go out on LINE. THEY back up,
turn, walk to back wall, facing Upstage)

9 "AT THE BALLET"
(SHEILA, BEBE & MAGGIE)

SHEILA
DADDY ALWAYS THOUGHT THAT HE MARRIED BENEATH HIM.
THAT'S WHAT HE SAID, THAT'S WHAT HE SAID.
WHEN HE PROPOSED HE INFORMED MY MOTHER
HE WAS PROBABLY HER VERY LAST CHANCE.
AND THOUGH SHE WAS TWENTY-TWO,
THOUGH SHE WAS TWENTY-TWO,
THOUGH SHE WAS TWENTY-TWO
SHE MARRIED HIM.

(MORE)

SHEILA (Continued)

LIFE WITH MY DAD WASN'T EVER A PICNIC.
 MORE LIKE A "COME AS YOU ARE."
 WHEN I WAS FIVE I REMEMBER MY MOTHER
 DUG EARRINGS OUT OF THE CAR.
 I KNEW THAT THEY WEREN'T HERS, BUT IT WASN'T
 SOMETHING YOU'D WANT TO DISCUSS.
 HE WASN'T WARM.
 WELL, NOT TO HER.
 WELL, NOT TO US ...

BUT

EVERYTHING WAS BEAUTIFUL AT THE BALLET.
 GRACEFUL MEN LIFT LOVELY GIRLS IN WHITE.

YES,

EVERYTHING WAS BEAUTIFUL AT THE BALLET.

HEY!

I WAS HAPPY ... AT THE BALLET.

(Speaking)

That's when I started class ...

(BEBE turns, walks Downstage, is picked
 up in spot)

UP A STEEP AND VERY NARROW STAIRWAY.

SHEILA and BEBE
 TO THE VOICE LIKE A METRONOME.
 UP A STEEP AND VERY NARROW STAIRWAY.

SHEILA

IT WASN'T PARADISE ...

BEBE

IT WASN'T PARADISE ...

SHEILA and BEBE

IT WASN'T PARADISE ...

SHEILA

BUT IT WAS HOME.

(BEBE comes further Downstage, SHEILA
 faces Upstage)

(MORE)

BEBE

MOTHER ALWAYS SAID I'D BE VERY ATTRACTIVE
WHEN I GREW UP, WHEN I GREW UP.

"DIFF'RENT," SHE SAID, "WITH A SPECIAL SOMETHING
AND A VERY, VERY PERSONAL FLAIR."
AND THOUGH I WAS EIGHT OR NINE,
THOUGH I WAS EIGHT OR NINE,
THOUGH I WAS EIGHT OR NINE,
I HATED HER.

NOW,

"DIFF'RENT" IS NICE, BUT IT SURE ISN'T PRETTY.

"PRETTY" IS WHAT IT'S ABOUT.

I NEVER MET ANYONE WHO WAS "DIFF'RENT"

WHO COULDN'T FIGURE THAT OUT.

SO BEAUTIFUL I'D NEVER LIVE TO SEE.

BUT IT WAS CLEAR,

IF NOT TO HER,

WELL, THEN ... TO ME ...

THAT ...

MAGGIE, BEBE

(MAGGIE turns, walks Downstage, is
picked up by spot)

EVERYONE IS BEAUTIFUL AT THE BALLET.

EV'RY PRINCE HAS GOT TO HAVE HIS SWAN.

YES,

EV'RYONE IS BEAUTIFUL AT THE BALLET.

MAGGIE

HEY! ...

BEBE

I WAS PRETTY ...

SHEILA

(Turning front)

AT THE BALLET.

MAGGIE, SHEILA and BEBE

(As THEY sing a GROUP up right demonstrates
a Barre)

UP A STEEP AND VERY NARROW STAIRWAY

TO THE VOICE LIKE A METRONOME.

UP A STEEP AND VERY NARROW STAIRWAY,

MAGGIE

IT WASN'T PARADISE ...

BEBE
IT WASN'T PARADISE ...

SHEILA
IT WASN'T PARADISE ...

MAGGIE, SHEILA and BEBE
BUT IT WAS HOME.

(Spots dim on SHEILA and BEBE, leaving
MAGGIE in brightest spot. GROUP goes
back to LINE. Music continues under:)

MAGGIE

(Speaking)

I don't know what they were for or against reality,
except each other. I mean I was born to save their
marriage but when my father came to pick my mother up
at the hospital he said, "Well, I thought this was going
to help. But I guess it's not ... " Anyway, I did have
a fantastic fantasy life. I used to dance around the
living room with my arms up like this. My fantasy was that
it was an Indian Chief ... And he'd say to me, "Maggie,
do you wanna dance?" And I'd say, "Daddy, I would love
to dance."

(OTHER TWO GIRLS sing back up DO-DO-DO's
behind solo lines 'til MAGGIE's solo
refrain)

BEBE
BUT IT WAS CLEAR ...

SHEILA
WHEN HE PROPOSED ...

MAGGIE
THAT I WAS BORN TO HELP THEIR MARRIAGE AND WHEN ...

SHEILA
THAT'S WHAT HE SAID ...

BEBE
THAT'S WHAT SHE SAID ...

MAGGIE
I USED TO DANCE AROUND THE LIVING ROOM ...

SHEILA
HE WASN'T WARM ...

BEBE
NOT TO HER ...

MAGGIE
IT WAS AN INDIAN CHIEF AND HE'D SAY:
"MAGGIE, DO YOU WANNA DANCE?"
AND I'D SAY, "DADDY, I WOULD LOVE TO ... "

EV'RYTHING WAS BEAUTIFUL AT THE BALLET,
RAISE YOUR ARMS, AND SOMEONE'S ALWAYS THERE.
YES, EV'RYTHING WAS BEAUTIFUL AT THE BALLET,
AT THE BALLET,
AT THE BALLET!!!

(Dance section)

(Black panels turn to mirror panels for
this section)

MAGGIE, BEBE and SHEILA
YES, EV'RYTHING WAS BEAUTIFUL AT THE BALLET.

MAGGIE
HEY! ...

BEBE
I WAS PRETTY, ...

SHEILA
I WAS HAPPY, ...

MAGGIE
"I WOULD LOVE TO ... "

MAGGIE, BEBE and SHEILA
AT ... THE ... BALLET.

(The GROUP is back on line, the mirror
panels turn to black again. Music
cadence and out)

ZACH
Okay, Kristine.

KRISTINE
Oh, no -- me?

AL
That's what he said.

KRISTINE

(Steps Downstage)

Well, ah ... Oh. God -- I don't know where to begin.

AL

Tell him how you started.

10 INTRODUCTION "SING"
(Orchestra Underscore)

KRISTINE

Oh -- Ah, well, everybody says that when I was little every time they put on the radio, I'd just get up and start dancing. And, ah ... Oh, this man came around to my house -- selling ... ah ...

AL

Lessons.

KRISTINE

Oh, and he was a terrific salesman -- I'll never forget it -- he put me up against this television set -- it was one of those great big square things -- and then he turned me around, picked up my foot and touched it to the back of my head and said: "This little girl could be a star." Well, I don't know if it was the look on my face -- or the fact that I wouldn't let go of his leg -- But my mother saw how much it meant to me. I mean, I watched everything on television that had dancing on it -- Especially -- oh, God -- every Sunday -- it was, ah ... ah ...

AL

Ed Sullivan.

KRISTINE

Right -- Ed Sullivan -- every Sunday -- like church. And, ah ... oh, dear, what was I talking about?

(Back to AL)

AL

Ed Sullivan.

KRISTINE

No, no ... It was -- oh, right -- Ed Sullivan.

(Steps back Downstage)

I'm sorry. It's just -- I'm really nervous.

ZACH

That's all right. Just take a minute and pull yourself together.

AL

(Coming to her side)

For her -- this is together.

KRISTINE

He's right. But anyway, I always knew what I wanted to do. I wanted to like be all those people in the movies. Only it's funny, I never wanted to be Ann Miller ... I wanted to be -- Doris Day. Except I had this little ah ...

AL

Problem.

(Music: attacca)

/11/

"SING!"

(KRISTINE, AL and COMPANY)

KRISTINE

SEE I REALLY COULDN'T SING
I COULD NEVER REALLY SING

WHAT I COULDN'T DO WAS ...

I HAVE TROUBLE WITH A ...

IT GOES ALL AROUND MY ...

IT'S A TERRIFYING ...

SEE, I REALLY COULDN'T HEAR

WHICH NOTE WAS LOWER OR WAS ...

WHICH IS WHY I DISAPPEAR

IF SOMEONE SAYS "LET'S START A ...

AL

... SING!

... NOTE.

... THROAT.

... THING.

... HIGHER.

... CHOIR."

HEY, WHEN I BEGIN TO ...

... SHRIEK.

IT'S A CROSS BETWEEN A ...

... SQUEAK.

AND A QUIVER OR A ...

... MOAN.

IT'S A LITTLE LIKE A ...

... CROAK.

OR THE RECORD PLAYER ...

... BROKE.

WHAT IT DOESN'T HAVE IS ...

... TONE.

OH, I KNOW YOU'RE THINKING WHAT A CRAZY ...

... DINGALING,

BUT I REALLY COULDN'T ...

... SING.

I COULD NEVER REALLY ...

... SING.

WHAT I COULDN'T DO WAS ...

... SING!

AL

THREE BLIND MICE.

KRISTINE

(Off-key)

THREE BLIND MICE ...

(Speaking)

It isn't intentional ...

AL

She's doing her best,

(Sings)

JINGLE BELLS, JINGLE BELLS

KRISTINE

(Off-key)

JINGLE BELLS, JINGLE BELLS ...

(Speaking)

It really blows my mind ...

AL

She gets depressed.

KRISTINE

BUT WHAT I LACK IN PITCH I SURE MAKE UP IN ...

AND ALL MY FRIENDS SAY I AM PERFECT FOR THE

(Off-key)

SHOWER.

STILL,

I'M TERRIFIC AT A ...

GUYS ARE COMIN' IN THEIR ...

I'M A BIRDIE ON THE ...

BUT WHEN I BEGIN TO ...

THEY SAY, "WHO'S THE LITTLE ...

... GOIN' 'PONG' INSTEAD OF ...

AND WHEN CHRISTMAS COMES AND ALL MY FRIENDS GO...

AL

... POWER!

... DANCE.
 ... PANTS.
 ... WING.
 ... CHIRP.
 ... TWERP ...
 ... 'PING'?"

ALL

CAROLING,

KRISTINE

IT IS SO DISHEARTEN ...

IT IS SO DISQUIET ...

IT IS SO DISCOURAG ...

DARLING, PLEASE STOP ANSWER ...

AL

... -NING.
 ... -TING.
 ... -GING.
 ... -RING!

SEE, I REALLY COULDN'T ...

I COULD NEVER REALLY ...

WHAT I COULDN'T DO WAS ...

... -SING.
 ... -SING.

ALL

(In parts with AL conducting the LINE
and KRISTINE)

DO, RE, MI, FA, SOL, LA, TI, DO
DO, TI, LA, SOL, FA, MI, RE, DO
LA

KRISTINE

(Off-key) ,

LA ...

ALL

LA

KRISTINE

LA ...

GIRLS

SING, SING,
SING A SING A SING SING
SING, SING,
SING, SING,

BOYS

NEVER SING A NOTE.
PLEASE NEVER,
NEVER SING A NOTE,
DON'T EVER ...

KRISTINE

(Off-key)

... SING.

ALL

SING!

(Music: cadence and out)

ZACH

Okay, Al and Kristine, back in the line ...

(AL and KRISTINE back into line)

ZACH (Continued)

Mark ...

/12/

MONTAGE - PART 1 ("HELLO TWELVE")
Mark, Connie and Company)

MARK

(Comes Downstage to the GROUP)

Well, I get the feeling most of you always knew what you wanted to do. Me -- I didn't. I was just a kid for a while. Oh, then one day -- well -- my father had this fabulous library in the back of the house -- and when I was -- about eleven, I guess -- I found this medical textbook. It had pictures of the male and female anatomy. Well, I thought that was pretty interesting. I used to read that book a lot. [BAR R:]

ZACH

Were you interested in medicine? Or were you just into the pictures?

MARK

No, I ...

(MARK goes into pantomime. Lights dim and go out on LINE, leaving SINGER in specials)

VAL

HELLO TWELVE,

RICHIE

HELLO THIRTEEN,

MAGGIE

HELLO LOVE.

AL

CHANGES, OH!

BEBE

DOWN BELOW.

DIANA

UP ABOVE.

VAL

TIME TO DOUBT,

MIKE

TO BREAK OUT,

RICHIE

IT'S A MESS,

MAGGIE

IT'S A MESS.

PAUL and JUDY

TIME TO GROW.

MAGGIE and AL

TIME TO GO

CONNIE, BOBBY and RICHIE

ADOLESCENCE,

ALL

ADOLESCENCE.

TOO YOUNG TO TAKE OVER,

TOO OLD TO IGNORE,

AL

GEE, I'M ALMOST READY,

ALL

BUT ... WHAT ... FOR?

THERE'S A LOT

I AM NOT

CERTAIN OF.

HELLO TWELVE,

HELLO THIRTEEN,

HELLO LOVE.

(Lights come up on GROUP who are back on line)

MARK

(Out of pantomime)

And from the book I diagnosed my own appendicitis.

(Singing)

NEXT DAY I WENT TO OUR DOCTOR DOWN THE BLOCK.

SURE ENOUGH -- ACUTE APPENDICITIS!

THEY RUSHED ME RIGHT TO THE HOSPITAL.

WELL, I FIGURED THIS BOOK

WOULD COVER EV'RYTHING

THE REST OF MY LIFE

(Speaking)

And when I was thirteen, I had my first ... wet dream. I went right back to the book ... Milky discharge ... milky discharge, milky discharge ... GONORRHEA! I was in shock, I mean ... GONORRHEA! Before I'd even started. I was terrified. I couldn't tell my mother I had ... GONORRHEA! So, the book said, drink a lot of water ...

ZACH

Is that all the book said?

MARK

No, it said take penicillin, strepto-something-or-other, but I couldn't do anything about that unless I told somebody.

(Singing)

SO ALL I COULD DO WAS DRINK THE WATER,
AND I DRANK LIKE TWENTY GLASSES A DAY.

(Speaking)

For three weeks. I almost drowned. Finally I went to confession and told the priest that I had GONORRHEA! Well, he was in shock, too.

(Singing)

"WHO HAVE YOU BEEN WITH, MY SON?"

(Speaking)

Nobody. Nobody.

(Singing)

"THEN HOW CAN YOU HAVE ... GONORRHEA?"

(Speaking)

I told him about the book's diagnosis for milky discharge and he set me straight. It's the only time the Church ever helped me out. Well, I was ...

(HE goes back to LINE)

CONNIE

(Stepping forward and singing)

FOUR FOOT TEN,
FOUR FOOT TEN.

THAT'S THE STORY OF MY LIFE.

I REMEMBER WHEN EV'RYBODY WAS MY SIZE.

(Speaking)

Boy, was that great. But then everybody started moving up and -- there I was, stuck at ...

(Singing)

FOUR FOOT TEN!
FOUR FOOT TEN.

(Speaking)

But I kept hoping and praying.

(Singing)

I USED TO HANG FROM A PARALLEL BAR BY THE HOUR,
HOPING I'D STRETCH
JUST AN INCH MORE.

(Speaking)

'Cause I was into dancing then, and I was good. And I wanted so much to grow up to be a prima ballerina. Then I went out for ... CHEERLEADER! And they told me: "No dice, you'll get lost on the football field. The pom-poms

(MORE)

CONNIE (Continued)
are bigger than you." I spent my whole childhood waiting
to grow ...

(CONNIE goes into pantomime. The
OTHERS have moved to dance formation)

(Each solo is picked up by spot light)

VAL

(Singing)

TITS! WHEN AM I GONNA GROW TITS?

PAUL

SECRET, MY WHOLE LIFE WAS A SECRET.

MIKE

(Speaking)

ONE LITTLE FART! ... And they called me "Stinky" for three
years.

(Screamed in frustration until start of
vocal)

Aahhh!

ALL*

GOODBYE TWELVE,
GOODBYE THIRTEEN.
HELLO LOVE ...

BEBE

ROBERT GOULET, ROBERT GOULET,
MY GOD, ROBERT GOULET!

ALL

... OH!
DOWN BELOW,
UP ABOVE ...

DON

PLAYING DOCTOR WITH EVELYN.

ALL

LA LA LA

RICHIE

I'LL SHOW YOU MINE,

ALL

LA LA

*CONNIE does not sing.

RICHIE
YOU SHOW ME YOURS.

ALL
LA LA

KRISTINE
Seeing Daddy ... naked!

ALL
TIME TO GROW.
TIME TO GO ...

SHEILA
Surprise!

ALL
LA LA LA

SHEILA
Mom and Dad were doing it.

BOBBY
I'M GONNA BE A MOVIE STAR.

CONNIE
(Out of pantomime. The rest of the
CAST is now back on the LINE and
lights come up)
But you see, the only thing about me that grew was my
desire.

(Singing)
I WAS NEVER GONNA BE MARIA TALLCHIEF. I WAS JUST ...
(Speaking)
This peanut on pointe! That was my whole trip -- my size.
It still is. God, my last show I was thirty-two and I
played a fourteen-year-old brat ...

ZACH*
An hah, the Year of the Chicken, thirty-two?

RICHIE
(Imitating a chicken)
Puck-puck-puck-puck, girl!

CONNIE
So, I got caught ... [BAR 148] But I don't look it. And
I shouldn't knock it 'cause I've always been able to work ...

*See Appendix "D" for variation to this scene.

CONNIE (Continued)

(Singing)

FROM THE TIME I WAS FIVE IN *"KING AND I."
"KING AND I."
UP 'TIL NOW I'VE NEVER STOPPED
'CAUSE WHATEVER I AM
I AM ...

(Music: attacca opening of next number as:
CONNIE backs to her position in LINE and
DIANA runs to center)

DIANA

... So excited because I'm gonna go to the High School of
Performing Arts! I mean, I was dying to be a serious actress.
Anyway, it's the first day of acting class -- and we're in
the auditorium and the teacher, Mr. Karp ... Oh, Mr. Karp ...
Anyway, he puts us up on the stage with our legs around each
other, one in back of the other and he says: Okay ...
we're going to do improvisations. Now, you're on a bobsled.
It's snowing out. And it's cold ... Okay ... GO!"

(The LINE people back up, run off stage
Left)

/13/ MONTAGE - PART 2 ("NOTHING")
(DIANA)

DIANA

EV'RY DAY FOR A WEEK WE WOULD TRY TO
FEEL THE MOTION, FEEL THE MOTION
DOWN THE HILL.

EV'RY DAY FOR A WEEK WE WOULD TRY TO
HEAR THE WIND RUSH, HEAR THE WIND RUSH,
FEEL THE CHILL.

AND I DUG RIGHT DOWN TO THE BOTTOM OF MY SOUL
TO SEE WHAT I HAD INSIDE.
YES, I DUG RIGHT DOWN TO THE BOTTOM OF MY SOUL
AND I TRIED, I TRIED.

(Speaking)

And everybody is going "Whoooooshhh, whooooooshhh ... I feel
the snow ... I feel the cold ... I feel the air." And Mr.
Karp turns to me and he says, "Okay, Morales. What did you
feel?"

*See Appendix "E" for variation to this scene.

DIANA

AND I SAID ... "NOTHING,
I'M FEELING NOTHING"
AND HE SAYS, "NOTHING
COULD GET A GIRL TRANSFERRED!"

THEY ALL FELT SOMETHING,
BUT I FELT NOTHING
EXCEPT THE FEELING
THAT THIS BULLSHIT WAS ABSURD!

(Speaking)

But I said to myself, "Hey, it's only the first week. Maybe
it's genetic. They don't have bobsleds in San Juan."

(Singing)

SECOND WEEK, MORE ADVANCED AND WE HAD TO
BE A TABLE, BE A SPORTS CAR ...
ICE-CREAM CONE.

MR. KAPP, HE WOULD SAY, "VERY GOOD, EX-
CEPT MORALES. TRY, MORALES,
ALL ALONE."

SO I DUG RIGHT DOWN TO THE BOTTOM OF MY SOUL
TO SEE HOW AN ICE-CREAM FELT.
YES, I DUG RIGHT DOWN TO THE BOTTOM OF MY SOUL
AND I TRIED TO MELT.

THE KIDS YELLED "NOTHING!"
THEY CALLED ME "NOTHING!"
AND KARP ALLOWED IT,
WHICH REALLY MAKES ME BURN.

THEY WERE SO HELPFUL.
THEY CALLED ME HOPELESS.
UNTIL I REALLY DIDN'T KNOW
WHERE ELSE TO TURN!

(Speaking)

And Karp kept saying, "Morales, I think you should transfer
to Girls' High. You'll never be an actress. Never!"
Jesus Christ!

(Singing)

WENT TO CHURCH, PRAYING, "SANTA MARIA,
SEND ME GUIDANCE, SEND ME GUIDANCE,"
ON MY KNEES

DIANA (Continued)

(Singing)

WENT TO CHURCH, PRAYING, "SANTA MARIA,
HELP ME FEEL IT, HELP ME FEEL IT.
PRETTY PLEASE!"

AND A VOICE FROM DOWN AT THE BOTTOM OF MY SOUL
CAME UP TO THE TOP OF MY HEAD.
AND THE VOICE FROM DOWN AT THE BOTTOM OF MY SOUL,
HERE IS WHAT IT SAID:

"THIS MAN IS NOTHING!
THIS COURSE IS NOTHING!
IF YOU WANT SOMETHING,
GO FIND A BETTER CLASS.

AND WHEN YOU FIND ONE
YOU'LL BE AN ACTRESS."
AND I ASSURE YOU THAT'S WHAT
FIN'LLY CAME TO PASS.

SIX MONTHS LATER I HEARD THAT KARP HAD DIED.
AND I DUG RIGHT DOWN TO THE BOTTOM OF MY SOUL ...
AND CRIED,
'CAUSE I FELT ... NOTHING.

(Music: cadence out)

DIANA (Continued)

(Speaking)

I mean, I didn't want him to die or anything, but ...
(Music starts underscoring for next number as:
DIANA backs up, exits Stage Left, DON enters
Upstage Right, crosses down below line)

/14/ MONTAGE - PART 3 ("MOTHER")
(DON, JUDY & COMPANY)

DON

The summer I turned fifteen, I lied about my age so I could
join AGVA -- you know ...

(Singing)

THE NIGHT CLUB UNION,
'CAUSE I COULD MAKE SIXTY DOLLARS A WEEK
WORKING THESE STRIP JOINTS
OUTSIDE OF KANSAS CITY.
I WORKED THIS ONE CLUB FOR ABOUT EIGHT WEEKS STRAIGHT
AND I REALLY BECAME FRIENDLY WITH THIS STRIPPER.

DON (Continued)

(Speaking)

Her name was Lola Latores and her dynamic, twin forty-fours. Well, she really took to me. I mean, we did share the only dressing room, and she did a lot of dressing ...

(Singing)

ANYWAY, SHE USED TO COME AND PICK ME UP
AND DRIVE ME TO WORK NIGHTS.
WELL, THE NEIGHBORS WOULD ALL BE HANGING OUTSIDE
OF THEIR WINDOWS,
AND SHE'D DRIVE UP IN HER BIG PINK CADILLAC
CONVERTIBLE
AND ... SMILE.

(Speaking)

And I'd come tripping out of the house in my little tuxedo and my tap shoes in my hand and we'd drive off down the block with her long, flaming red hair just blowing in the wind.

(DON goes into pantomime and the OTHER
LINE PEOPLE enter Stage Left. Each
SOLOIST is picked up in head spot as THEY
sing their lines)

ALL

GOODBYE TWELVE,
GOODBYE THIRTEEN,
HELLO LOVE.

MAGGIE

WHY DO I PAY FOR ALL THOSE LESSONS?
DANCE FOR GRAN'MA! DANCE FOR GRAN'MA!

(CHORUS sings backup syllables under
solo lines)

BEBE

MY GOD, THAT STEVE MCQUEEN'S REAL SEXY,
BOB GOULET OUT,
STEVE MCQUEEN IN!

CASSIE

YOU CANNOT GO TO THE MOVIES
UNTIL YOU FINISH YOUR HOMEWORK.

AL

WASH THE CAR,

MIKE
STOP PICKIN' YOUR NOSE.

MAGGIE
OH DARLING, YOU'RE NOT OLD ENOUGH TO WEAR A BRA.
YOU'VE GOT NOTHING TO HOLD IT UP.

MARK
LOCKED IN THE BATHROOM WITH PEYTON PLACE.

(CHORUS out)

VAL
TITS! WHEN AM I GONNA GROW TITS?

BOBBY
IF TROY DONAHUE COULD BE A MOVIE STAR,
THEN I COULD BE A MOVIE STAR.

(The OTHERS are now Upstage Right,
BOBBY joins them. THEY face Upstage)

DON
(Out of pantomime)
Well, when the guys on the block saw Lola, they all wanted
to know what the story was, and I told them about this big
hot romance we were having, but actually she was going with
this ...

(DON steps Upstage into darkness and joins
GROUP and JUDY moves forward from Upstage
Left)

JUDY
(Singing)
LITTLE BRAT!
THAT'S WHAT MY SISTER WAS ...
A LITTLE BRAT.
AND THAT'S WHY I SHAVED HER HEAD.
I'M GLAD I SHAVED HER HEAD.
BUT THEN MY FATHER LOST HIS JOB
SO WE HAD TO LEAVE EL PASO
AND WE WOUND UP IN ST. LOUIE, MISSOURI.
WELL, IT WAS THE FURTHEST THING
FROM MY MIND
TO BE A DANCER,
BUT MY MOTHER WOULD EMBARRASS ME
SO WHEN SHE'D COME TO PICK ME UP
AT SCHOOL WITH ALL THOSE GREAT, BIG, YELLOW ROLLERS
IN HER HAIR

(MORE)

JUDY (Continued)

NO MATTER HOW MUCH I BEGGED HER
AND SHE'D SAY:

(Speaking)

"What are you, ashamed of your own mother?"

(Singing)

BUT THE THING THAT MADE MY DADDY LAUGH SO MUCH
WAS WHEN I USED TO JUMP AND DANCE AROUND THE LIVING
ROOM ...

(JUDY goes into pantomime. The PEOPLE
who sing "MOTHER" have moved into formation
with MAGGIE center. Lyrics are sung in
counterpoint to end of the number)

MAGGIE

PLEASE TAKE THIS MESSAGE
TO MOTHER FROM ME.
CARRY IT WITH YOU
ACROSS THE BLUE SEA.
"MOTHER, OH, MOTHER,
WHEREVER I GO
YOUR MAGGIE IS MISSIN' YOU SO."

"MOTHER, OH, MOTHER
WHEREVER I GO
YOUR MAGGIE IS MISSIN' YOU SO."

AL

DAD WOULD TAKE MOM TO ROSELAND.
SHE'D COME HOME WITH HER SHOES IN HER HAND.

DIANA

MAMA FAT,
ALWAYS IN THE KITCHEN COOKING ALL THE TIME.

SHEILA

DARLING, I CAN TELL YOU NOW,
YOUR FATHER WENT THROUGH LIFE WITH AN OPEN FLY.

VAL

TITS! WHERE ARE MY TITS?

CASSIE

LISTEN TO YOUR MOTHER.
THOSE STAGE AND MOVIE PEOPLE GOT THERE
BECAUSE THEY'RE SPECIAL.

GREG
YOU TAKE AFTER YOUR FATHER'S SIDE OF THE FAMILY,
THE UGLY SIDE.

PAUL
WAIT UNTIL YOUR FATHER GETS HOME.

DON
SWEAR TO GOD AND HOPE TO DIE.

(Lights fade on GROUP, THEY join OTHERS
to reform LINE facing Upstage)

JUDY
(Out of pantomime)
AND IT WAS THE
(Music attacca:)

15/ MONTAGE - PART 4
(Judy, Greg, Richie and Company)

JUDY (Continued)
FIRST TIME I'D EVER
SEEN A DEAD BODY.
BUT THEN WHEN I WAS FIFTEEN
THE MOST TERRIBLE THING HAPPENED.
THE TED MACK AMATEUR HOUR HELD AUDITIONS IN ST. LOUIE
AND I DIDN'T HEAR ABOUT IT 'TIL AFTER THEY'D GONE
AND I NEARLY KILLED MYSELF ...

(LINE turns and walks Downstage)

JUDY (Continued)
NEARLY KILLED MYSELF.
I TRIED TO WALK IN FRONT OF A SPEEDING STREETCAR
AND I REMEMBER NOTICING BOYS FOR THE FIRST TIME.

(LINE people are now on LINE and lights
come up)

JUDY (Continued)
(Speaking)
Anyway, I remember practicing kissing with Leslie. She was
my best girl friend. Did any of you ever practice kissing
with another girl ...

(Singing)
SO THAT WHEN THE TIME CAME YOU'D KNOW HOW TO?

JUDY (Continued)

(Listens)

No? ... Oh my God.

(After a moment)

KRISTINE

Judy?

JUDY

Did you, girl?

KRISTINE

Yeah ... But just a couple of times.

SHEILA

Oh, count me in.

JUDY

Thank God!

(Backing into LINE)

Anyway, I do remember ...

GREG

(Stepping forward)

The worst thing in school was everytime the teacher called on me ...

(Singing)

I'D BE HARD, I'D BE HARD.

(Speaking)

Really, I'd have to lean up against the desk like this.

(HE demonstrates)

And the teacher would say:

(Singing)

"STAND UP STRAIGHT!"

(Speaking)

"I can't, I have a pain in my side."

"STAND UP STRAIGHT."

Or walking down the hall, you'd have to walk like this,

WITH ALL YOUR BOOKS STACKED UP IN FRONT OF YOU.

MIKE

Yeah, I thought it was only me. I thought I was a sex maniac.

CONNIE, MAGGIE

(Singing)
YOU ARE!

BOBBY

I did too. I mean, it didn't go down for three years.

GREG

And the bus, the bus was the worst. I'd just look at a bus and ...

(Singing)
BINGO!

(Speaking)

And then there was the time I was making out in the back seat with Sally Ketchum ... We were necking and I was feeling her boobs, and feeling her boobs and after about an hour or so she said ...

(Singing)
"OOOHHHH! DON'T YOU WANT TO FEEL ANYTHING ELSE?"

(Speaking)

And I suddenly thought to myself: "No, I don't."

ZACH

Did that come as a surprise to you?

GREG

I guess, yeah. It was probably the first time I realized I was homosexual and I got so depressed because I thought being gay meant being a bum all the rest of my life and I said:

(Singing)

"GEE, I'LL NEVER GET TO WEAR NICE CLOTHES ... "

(Speaking)

And I was really into clothes, I had this pair of powder blue and pink gabardine pants ...

(GREG goes into pantomime, the GROUP
breaks Upstage from the LINE)

[MELODY]
CHORUS
GOODBYE TWELVE
GOODBYE THIRTEEN
HELLO LA-A-A-OVE.

[COUNTERPOINT]
AL
EARLY TO BED,
EARLY TO RISE.
YOUR BROAD GOES OUT WITH OTHER GUYS.

CASSIE
A DIAPHRAGM, A DIAPHRAGM.
I THOUGHT A DIAPHRAGM WAS UP HERE,
WHERE YOU BREATHE.

[MELODY]

[COUNTERPOINT]

DON

I BOUGHT A CAR.

I BOUGHT MY FIRST CAR.

MIKE

(Speaking)

Padiddle.

CHORUS
CHANGES, OH,
DOWN BELOW.
UP A - ...

MARK

EV'RY GIRL I KNOW HAS LOCKJAW OF THE LEGS.

CONNIE

YOU'RE NOT LEAVING THIS HOUSE 'TIL YOU'RE
TWENTY-ONE.

KRISTINE

THE UGLIEST BOY ASKED ME TO THE PROM,
I STAYED HOME.

MAGGIE

LIFE IS AN ASHTRAY.

VAL

SHIT.

MADE IT THROUGH HIGH SCHOOL WITHOUT
GROWING TITS.

CHORUS

... DOUBT,
TO BREAK OUT
IT'S A MESS.
TIME TO GROW,
TIME TO GO,
A-DO ...

RICHIE

MY TROUBLE IS WINE, WOMEN AND SONG.
I CAN'T GET ANY OF 'EM.

MIKE

YOUR BROTHER'S GOING TO MEDICAL SCHOOL,
AND YOU'RE DROPPING OUT TO BE A CHORUS BOY.
NOTHING!

BEBE

STEVE MCQUEEN OUT.
NUREYEV IN!

DIANA

YOU GOTTA KNOW SOMEBODY TO BE SOMEBODY.

MAGGIE

GRA -- DU -- A -- TION!

SHEILA

ALL YOU RUN AROUND WITH ARE BUMS.

(MORE)

AL

I GOT NANCY'S PICTURE, ANNABELLE'S LOCKET,
CYNTHIA'S RING AND LUCY'S PANTS.
HEAD-ON COLLISION!
EDDIE GOT KILLED ...

RICHIE

LET'S DANCE, LET'S DANCE.

PAUL

WHAT AM I GONNA SAY WHEN HE CALLS ON ME?

(Off stage SINGERS fill in all voices, tutti
at [BAR 194] lyrics sung in COUNTERPOINT-STRETTO
to lyric unison below)

JUDY

(And VICKI Offstage)

MY ONLY ADOLESCENCE, MY ONLY ADOLESCENCE,
MY ONLY ADOLESCENCE.

JUDY, KRISTINE and VICKI

MY ONLY ADOLESCENCE

KRISTINE

MY ONLY ADOLESCENCE ...

DIANA, BEBE

(And LOIS Offstage)

WHERE DID IT GO? IT WAS SO ...

WHERE DID IT GO? IT WAS SO ...

VAL, DIANA, BEBE and LOIS

WHERE DID IT GO? IT WAS SO ..

WHERE DID IT GO? IT WAS SO ...

GREG, BOBBY, MIKE

FRESHMAN, SOPHMORE, JUNIOR, SENIOR,

FRESHMAN, SOPHMORE, JUNIOR, SENIOR.

SHEILA, MAGGIE, DON

(And TRICIA Offstage)

THIRTEEN, FOURTEEN, FIFTEEN, SIXTEEN,

THIRTEEN, FOURTEEN, FIFTEEN, SIXTEEN.

MARK, CONNIE, CASSIE, RICHIE,

MAGGIE, JUDY, VICKI, PAUL,

LARRY, AL

SUDDENLY I'M SEVENTEEN AND

(Upstage black panels have changed to mirrors)

ALL

(Lyric unison - [BAR 194])

SUDDENLY I'M SEVENTEEN AND ...

SUDDENLY I'M SEVENTEEN AND

SUDDENLY,

THERE'S A LOT

I AM NOT

CERTAIN OF,

GOODBYE TWELVE,

GOODBYE THIRTEEN,

HELLO ...

(ALL: on and off-stage, form into four groups for "scat" counterpoint section and Dance break)

- (I) GIRLS:
DOO,
DIT DIT DOO, DIT DIT DOO, DIT DIT DOO, DIT DIT DOO,
DIT DIT DOO, DIT DIT DOO, DIT DIT DOO, DIT DIT DOO,
DIT DIT DOO, DIT DIT DOO, DIT DIT DOO, DIT DIT DOO,
DIT DIT DOO, DIT DIT DOO, DIT DIT DOO, DIT.
- (II) GIRLS:
DEE DU DEE DU DEE DU, DEE DEE DU DIT,
DEE DU DEE DU DEE DU, DEE DEE DU DIT,
DEE DU DEE DU DEE DU, DEE DEE DU DIT,
DEE DU DEE DU DEE DU, DEE DEE DU DIT,
DEE DU DEE DU DEE DU, DEE DEE DU DIT,
DEE DU DEE DU DEE DU, DEE DEE DU DIT,
DEE DU DEE DU DEE DU, DEE DEE DU.
- (III) BOYS:
WAH, WAH WAH WAH, WAH, WAH WAH WAH,
WAH, WAH WAH WAH, WAH, WAH WAH WAH,
WAH, WAH WAH WAH, WAH, WAH WAH WAH,
WAH, WAH WAH WAH, WAH.
- (IV) BOYS:
DOO, DOO DOO DOO DOO, DOO DOO DOO AH,
DOO, DOO DOO DOO DOO, DOO DOO DOO AH,
(MORE)

(IV) BOYS: (Continued)

BOIS: (Continued)

DOO, DOO DOO DOO DOO, DOO DOO DOO AH,	
DOO, DOO DOO DOO DOO, DOO DOO DOO AH,	
DOO, DOO DOO DOO DOO, DOO DOO DOO AH,	
DOO, DOO DOO DOO DOO, DOO DOO DOO AH,	
DOO, DOO DOO DOO DOO, DOO DOO DOO AH.	

The CAST ends up in a clump center stage. Suddenly THEY break into an angry and animated montage of individual stories, then separating into TWO GROUPS, right and left. RICHIE is left center stage)

RICHIE

GIMME THE BALL,
GIMME THE BALL,
GIMME THE BALL. YEAH!

GIMME THE BALL,
GIMME THE BALL,
GIMME THE BALL. YEAH!

I WAS ALWAYS RUNNIN' AROUND SHOUTIN',
"GIMME THE BALL,
GIMME THE BALL,
GIMME THE BALL. YEAH!"

I WAS SO ENTHUSIASTIC.
I WAS IN EV'RYTHING.
THE YEARBOOK IS FILLED WITH MY PICTURES,
AND I WAS LUCKY 'CAUSE I GOT
A SCHOLARSHIP TO COLLEGE.
A SCHOLARSHIP TO COLLEGE!
SO I WENT.

ALL

ALL
(CHORUS plus off-stage SINGERS)
SO HE WENT.

RICHIE

YES, I WENT.

ALL

YES, HE WENT.

82
RICHIE
SO I'M GONNA BE THIS KINDERGARTEN TEACHER ...

(Speaking)
Imagine me -- this kindergarten teacher? And I thought ...

(Singing)
SHIT.

ALL
SHIT, RICHIE.

RICHIE
SHIT.

ALL
SHIT, RICHIE.

RICHIE	ALL
WHAT ARE YOU GONNA BE?	SHIT, RICHIE, SHIT, RICHIE,
WHEN YOU GET SHOVED OUTTA HERE,	SHIT, RICHIE, SHIT, RICHIE,
HONEY, AIN'T NOBODY GONNA BE STANDIN' THERE	SHIT, RICHIE, SHIT, RICHIE,
WITH NO SCHOLARSHIP TO LIFE.	SHIT, RICHIE, SHIT, RICHIE.

RICHIE
AND I WAS SCARED.

ALL
SHIT, RICHIE.

RICHIE
SCARED.

ALL
SHIT, RICHIE.

RICHIE
SCARED!!

ALL
SHIT, RICHIE.

RICHIE
SCARED!!!

ALL
SHIT, RICHIE.

(CHORUS: Plus off-stage VOICES through
end of the number)

GIRLS
MY BRACES GONE.

BOYS
MY PIMPLES GONE.

ALL
MY CHILDHOOD GONE,
GOODBYE.

GOODBYE TWELVE.
GOODBYE THIRTEEN.
GOODBYE FOURTEEN.
GOODBYE FIFTEEN.
GOODBYE SIXTEEN.
GOODBYE SEVENTEEN.
HELLO LOVE.

GO TO IT.
GO TO IT.
GO TO IT.
GO TO IT.
GO TO IT.
GO TO IT.

BOYS
AND NOW LIFE REALLY BEGINS.

GIRLS
GO TO IT.

BOYS
AND NOW LIFE REALLY BEGINS.

GIRLS
GO TO IT.

BOYS
AND NOW LIFE REALLY BEGINS.

GIRLS
GO TO IT.

BOYS
AND NOW LIFE REALLY BEGINS

GIRLS
GO TO IT.

ALL

GO TO IT.

(Music: finish and out; Mirrors have changed to blacks. The COMPANY is back on line. LARRY is seated on ZACH's stool Down Right)

VAL

(Stepping forward)

So, the day after I turned eighteen, I kissed the folks goodbye -- got on a Trailways bus -- and headed for the big bad apple.

(Music opening underscore for next number begins)

June Allyson, right?

'Cause I wanted to be a Rockette. Oh, yeah, let's get one thing straight. See, I never heard about "The Red Shoes", I never saw "The Red Shoes", I didn't give a fuck about "The Red Shoes." I decided to be a Rockette because this girl in my home town -- Louella Heiner -- had actually gotten out and made it to New York. And she was a Rockette. Well, she came home one Christmas to visit, and they gave her a parade. A goddamn parade. I twirled a friggin' baton for two hours in the rain. Unfortunately though, she got knocked up over Christmas -- Merry Christmas -- and never made it back to Radio City. That was my plan. New York, New York, here I come. Except I had one minor problem. See, I was ugly as sin! I was ugly, skinny, homely, unattractive and flat as a pancake. Get the picture? Anyway, I got off this bus in my little white shoes, my little white tights, my little white dress, my little ugly face, and my long blonde hair -- which was natural then. I looked like a fuckin' nurse! I had eighty-seven dollars in my pocket, and seven years of tap and acrobatics. I could do a hundred and eighty degree split and come up tapping the Morse Code. Well, with that kind of talent I figured the mayor would be waiting for me at Port Authority. Wrong! I had to wait six months for an audition. Well, finally the big day came. I showed up at the Music Hall with my red patent leather tap shoes. And I did my little tap routine. And this man said to me: "Can you do fankicks?" Well, sure I could do terrific fankicks. But they weren't good enough. Of course, what he was trying to tell me was ... it was the way I looked, not the fankicks. So I said: "Fuck you, Radio City and the Rockettes, I'm gonna dance on Broadway." Well, Broadway -- same story. Every audition. I mean I'd dance rings around girls and find myself in the alley with the other rejects. But, after a while I caught on. I mean, I had eyes ...

(Looks to SHEILA)

(MORE)

VAL (Continued)

I saw what they were hiring. I also swiped my dance card once -- after an audition. And on a scale of ten ... They gave me: For dance: ten. For looks: three. Well ...

/16/ "DANCE: TEN; LOOKS: THREE"
(VAL)

DANCE: TEN; LOOKS: THREE.
AND I'M STILL ON UNEMPLOYMENT,
DANCING FOR MY OWN ENJOYMENT.
THAT AIN'T IT, KID. THAT AIN'T IT, KID.

"DANCE: TEN; LOOKS: THREE,"
IS LIKE TO DIE!
LEFT THE THEATRE AND
CALLED THE DOCTOR FOR
MY APPOINTMENT TO BUY ...

TITS AND ASS.
BOUGHT MYSELF A FANCY PAIR.
TIGHTENED UP THE DERRIERE.
DID THE NOSE WITH IT.
ALL THAT GOES WITH IT.

TITS AND ASS!
HAD THE BINGO-BONGOS DONE.
SUDDENLY I'M GETTING NASH'NAL TOURS!
TITS AND ASS WON'T GET YOU JOBS
UNLESS THEY'RE YOURS!

DIDN'T COST A FORTUNE, NEITHER.
DIDN'T HURT MY SEX LIFE, EITHER.

FLAT AND SASSY,
I WOULD GET THE STRAYS AND LOSERS.
BEGGARS REALLY CAN'T BE CHOOSERS.
THAT AIN'T I, KID. THAT AIN'T IT, KID.

FIXED THE CHASSIS.
"HOW DO YOU DO!"
LIFE TURNED INTO AN
ENDLESS MEDLEY OF
"GEE, IT HAD TO BE YOU."
WHY?

(MORE)

VAL (Continued)

TITS AND ASS!
WHERE THE CUPBOARD ONCE WAS BARE,
NOW YOU KNOCK AND SOMEONE'S THERE.
YOU HAVE GOT 'EM, HEY.
TOP TO BOTTOM, HEY,

IT'S A GAS!
JUST A DASH OF SILICONE.
SHAKE YOUR NEW MARACAS AND YOU'RE FINE!
TITS AND ASS CAN CHANGE YOUR LIFE.
THEY SURE CHANGED MINE!

(Short Dance cross, VAL starts dialogue
in the tenth measure. [BAR 133])

VAL (Continued)

(Speaking)

You're all looking at my tits now, aren't you?

SHEILA

They aren't that big.

VAL

I heard that, you bitch. I didn't want 'em like yours...
I wanted them in proportion.

SHEILA

Well, you got what you paid for.

CONNIE*

I wouldn't mind having just one of yours.

VAL

Well, go out and buy 'em

(Sings)

HAVE IT ALL DONE.
HONEY, TAKE MY WORD.
GRAB A CAB, C'MON.
SEE THE WIZARD ON
PARK AND SEVENTY-THIRD
FOR

TITS AND ASS.
ORCHESTRA AND BALCONY,
WHAT THEY WANT IS WHAT CHA SEE.
KEEP THE BEST OF YOU.
DO THE REST OF YOU.

(MORE)

*If CONNIE isn't flat chested, give line to a girl who is.

VAL (Continued)

PITS OR CLASS.
I HAVE NEVER SEEN IT FAIL.
DEBUTANTE OR CHORUS GIRL OR WIFE.

TITS AND ASS,
YES, TITS AND ASS
HAVE CHANGED ...
MY ...
LIFE!

(Music: final cadence and out)

(VAL goes back to her place on LINE)

ZACH

Paul ...

/17/ SHORT "PAUL SCENE"
(Orchestra Underscore)

PAUL

Ah, sir?

ZACH

Would you step out of line?

(PAUL steps forward hesitantly, HE
waits, then ...)

ZACH (Continued)

When did you start dancing, Paul?

PAUL

Not until very late ...

ZACH

Why?

PAUL

I don't know why ... I just didn't ...

ZACH

Well, what did you do?

PAUL

Oh ... Nothing much ...

(Underscore music plays out under
following dialogue)

ZACH

Come on, Paul -- you must have done something. How old were you when you did start dancing?

PAUL

Sixteen ...

ZACH

Well -- What did you do up until the time you were sixteen? I mean, what was your family like?

PAUL

We were close ...

ZACH

Close ... Brothers, sisters?

PAUL

Ah ... Two sisters. One died when I was fourteen.

ZACH

How?

(The GROUP reacts to this question)

PAUL

I, ah ... I really don't want to talk about that. I mean ... Why do I have to talk about that?

CONNIE

Larry, can we please sit down?

LARRY

(Rises, crosses in. To ZACH)

Zach, can the kids sit down now?

SHEILA

And smoke? Can the adults please smoke?

ZACH

Alright, everybody take a break -- out in the hall.

(EVERYONE collects their dance bags and exits slowly Up Right)

ZACH (Continued)

Paul, we'll try this again later. Cassie ... stay on stage, please.

(Music: Opening and underscoring starts for next number and is continuous under dialogue, through vocal and CASSIE's big dance)

(CASSIE slowly walks center stage)

CASSIE

Well, this audition is really interesting, isn't it?

ZACH

Yeah ... What are you doing here?

CASSIE

What do you think? ... I need a job.

ZACH

In the chorus?

CASSIE

Oh, look, Zach, I'd love a part, of course, but I'll take what I can get.

ZACH

You're too good for the chorus, Cassie.

CASSIE

Too good? I did a couple of dance parts, so what?

ZACH

You were featured, you stopped two shows cold, your career was going fine here in New York.

CASSIE

I can't get a job, Zach ... God, you sound like all my friends -- my fans. Acting like I'm a star and don't know it -- when the truth is I never even came close and nobody has the guts to tell me. Well, it would be nice to be a star ... But I'm not, I'm a dancer.

(Lights go out, leaving her in head spot and special)

CASSIE (Continued)

(Singing)

GIVE ME SOMEBODY TO DANCE FOR,
GIVE ME SOMEBODY TO SHOW.
LET ME WAKE UP IN THE MORNING TO FIND
I HAVE SOMEWHERE EXCITING TO GO.

(MORE)

(Lights come back up)

ZACH

So, you're going through a slow period, it happens to everyone. Something will happen.

CASSIE

That's what I kept telling myself in California, and I kept telling myself that and telling myself that ... Well ... Nothing will happen. I can't act.

ZACH

What?

CASSIE

I can't act. And there I am in California supposed to be this actress. Well, it didn't take me long to find out I can't act ... Didn't take Hollywood very long either.

ZACH

You didn't work out there?

CASSIE

Oh, sure ... A rotten part in a so-so film -- part ended up getting cut, thank God -- I was a go-go dancer in a TV movie of the week. Let's see, -- Oh, yeah -- commercials, I almost got to squeeze a roll of toilet paper but I lost out in the finals. Isn't that something? Seventeen years in the business and I end up flunking toilet paper squeezing? And I was a dancing Band-Aid -- that was fun ... We had an earthquake ... And I got a terrific tan -- and surely you must have heard about ...

ZACH

I did hear you were going out with some big agent. Being a bit wild, running around, carrying on ...

CASSIE

Well, when you're a woman of leisure, what else is there to do but get a bit wild and run around? Not to mention getting fat -- and going crazy -- Which is why I came back to New York and which is why I am here today, Zach, old dear ... Little pussy cat. I need a job.

(Lights go out as on last vocal)

(Lights up) CASSIE

(Singing)

TO HAVE SOMETHING THAT I CAN BELIEVE IN.
TO HAVE SOMETHING TO BE.
USE ME ... CHOOSE ME.

(Lights back up)

ZACH

I just can't see you dancing in the chorus, Cassie.

CASSIE

Why not?

ZACH

Listen, if you need some money, call my business manager.

CASSIE

Well, sure I need money. Who doesn't? But I don't need a handout. I need a job. I need a job and I don't know any other way to say it. Do you want me to say it again?

ZACH

No.

CASSIE

Fine, then we got that far. Look, I haven't worked in two years, not really. There's nothing left for me to do. So -- I'm putting myself on the line.

(SHE steps to the chorus line)

Yes, I'm putting myself on your line. I don't want to wait on tables. And what I really don't want to do is teach other people how to do what I should be doing myself ...

/18/ "THE MUSIC AND THE MIRROR"
(CASSIE)

(During song, lights dim out leaving her in spot)

CASSIE

(Singing)

GOD, I'M A DANCER,
A DANCER DANCES!

GIVE ME SOMEBODY TO DANCE WITH.

GIVE ME A PLACE TO FIT IN.

HELP ME RETURN TO THE WORLD OF THE LIVING
BY SHOWING ME HOW TO BEGIN.

(MORE)

CASSIE (Continued)

(Singing)

PLAY ME THE MUSIC.
 GIVE ME THE CHANCE TO COME THROUGH.
 ALL I EVER NEEDED WAS THE MUSIC, AND THE MIRROR,
 AND THE CHANCE TO DANCE FOR YOU.

GIVE ME A JOB AND YOU INSTANTLY GET ME INVOLVED.
 IF YOU GIVE ME A JOB,
 THEN THE REST OF THE CRAP WILL GET SOLVED.
 PUT ME TO WORK,
 YOU WOULD THINK THAT BY NOW I'M ALLOWED.
 I'LL DO YOU PROUD!

THROW ME A ROPE TO GRAB ON TO.
 HELP ME TO PROVE THAT I'M STRONG.
 GIVE ME THE CHANCE TO LOOK FORWARD TO SAYIN':
 "HEY, LISTEN, THEY'RE PLAYIN' MY SONG."

PLAY ME THE MUSIC.
 GIVE ME THE CHANCE TO COME THROUGH.
 ALL I EVER NEEDED WAS THE MUSIC, AND THE MIRROR,
 AND THE CHANCE TO DANCE ...

(Mirrors are now turned)

(Dance section)

PLAY ME THE MUSIC.
 PLAY ME THE MUSIC.
 PLAY ME THE MUSIC.
 GIVE ME THE CHANCE TO COME THROUGH.
 ALL I EVER NEEDED WAS THE MUSIC, AND THE MIRROR,
 AND THE CHANCE TO DANCE ...

(Flying mirrors are used during this
 section)

(Dance section)

[AS APPLAUSE DIES]

(At the end of the number the stage
 is again black)

/19/AFTER MUSIC AND MIRROR

(Orchestra Underscore)

ZACH
You can't go back to the chorus, Cassie. That's not the answer.

CASSIE
I'm not trying to go back -- I'm trying to start over again, Zach. I'll settle for that -- starting over.

ZACH
Starting over ... ? We can't ...

CASSIE
What? -- We? ... You're talking about --

ZACH
No. I'm not.

CASSIE
Yes, you are. You're talking about us.

ZACH
Cassie, let's just keep this business, okay?

CASSIE
By all means. Well, who is here for anything else? That's what it's all about, isn't it? Work, Zach? Well, that's why I'm here today -- about work.

ZACH
Well, you shouldn't have come. You don't fit in. You don't dance like anybody else -- you don't know how.

CASSIE
But I did years ago and I can do it again. You're not even letting me try? Please, just give me a chance.

LARRY
(Enters Up Right)
Ah, excuse me ... ah ... do you want the kids back now?

ZACH
Uh, no ... No, take the kids down to the basement and teach them the lyric to that number ...

(LARRY starts to leave)

ZACH (Continued)
Oh, and send Paul in ...

(LARRY goes off)

ZACH

(To CASSIE)

Alright, go with Larry and learn the lyric.

CASSIE

Thank you ... [BAR 22 AS SHE TURNS]

(After CASSIE exits, Up Right, PAUL enters, tentatively, and stands Upstage, then ...)

PAUL

Ah, you wanted to see me?

ZACH

Yes, Paul ... I really like the way you dance.

(PAUL shrugs)

ZACH (Continued)

No, I mean it, so I figured we'd try this again. For one thing, if you're going to change your name -- why go from a Puerto Rican name to an Italian one?

PAUL

'Cause I don't look it ... People say: "You don't look Puerto Rican, you don't look Puerto Rican." But I am.

ZACH

So you figured you looked Italian?

PAUL

No, I, ah -- just wanted to be somebody new. So I became Paul San Marco.

ZACH

Why did you want to become someone new?

PAUL

Why? I'm not exactly proud of my past.

(Music: underscoring fades out)

ZACH

Who is? But that's what the word means, Paul. Past.

PAUL

(HE is Down Center on the LINE)

No. Ah ... Okay. From seeing all those movie musicals, I used to dance around on the street, and I'd get caught all the time. God, it was embarrassing. I was always being Cyd Charisse ... Always. Which I don't really understand, because I always wanted to be an actor. I mean, I really wanted to perform. Once my cousin said to me, "You'll never be an actor," and I knew she was telling me this because I was such a sissy. I mean, I was terribly effeminate. I always knew I was gay, but that didn't bother me. What bothered me was that I didn't know how to be a boy.

One day I looked at myself in the mirror and said: "You're fourteen years old and you're a faggot. What are you going to do with your life?" By that time I was in Cardinal Hayes High School. There were three thousand boys there. I had no protection any more. No homeroom where I could be charming and funny with the tough guys so they'd fight my battles for me. Like when I went to small schools. I liked school. But my grades got so bad. Even if I knew the answers to questions, I wouldn't raise my hand because I would be afraid they would laugh at me. They'd even whistle at me in the halls. It was awful ... just awful. Finally, I went down to the Principal's office and said: "I'm a homosexual." Well, it was a Catholic high school at around nineteen sixty-two and at the age of fifteen you just didn't say that. He said: "Would you like to see a psychologist?" And I did. And he said: "I think you're very well adjusted for your age and I think you should quit school." So, I did. But I really didn't want to. I couldn't take it anymore.

See, when I quit school, what I was doing was trying to find out who I was and how to be a man. You know, there are a lot of people in this world who don't know how to be men. And since then, I found out that I am one. I was looking for the wrong thing. I was trying to learn how to be butch. Anyway, I started hanging around Seventy-Second Street, meeting all these really strange people. Just trying to make friends that were like me. So that I'd understand what it was that I was.

Somebody told me they were looking for male dancers for the Jewel Box Revue, you know, the drag show. So, I go down to audition. Now, from all those years of pretending I was Cyd Charisse, I had this fabulous extension.

(MORE)

PAUL (Continued)

I mean I could turn, anything my first audition. And they said to me: "You're too short to be a boy, would you like to be a pony?" And I said: "What's that?" And they said: "A girl." "What do I have to do?" "Show us your legs." "But I have hair on my legs." "That's okay, come on upstairs." So I went and they hiked up my dungarees and they put on a pair of nylon stockings and high heels. It was freaky. It was incredible. And then they brought me back downstairs and they said: "Oh, you have wonderful legs." I said: "Really? ... Terrific ... "

It's so strange thinking about this. It was a whole lifetime ago. I was just past sixteen. Anyway, then there was this thing of me trying to hide it from my parents. That was something. 'Cause I had to buy all this stuff. Like, ah, shoes to rehearse in, earrings, makeup. And I would hide it all and my mother would find it. I told her there was this girl in the show and she didn't want her mother to know what she was doing and I was holding this stuff for her. She believed me.

Well, I was finally in show business. It was the asshole of show business -- but it was a job ... Nothing to brag about. I had friends. But after a while it was so demeaning. Nobody at the Jewel Box had any dignity and most of them were ashamed of themselves and considered themselves freaks. I don't know, I think it was the lack of dignity that got to me, so I left. Oh, I muddled around for a while. I worked as an office boy, a waiter -- But without an education, you can't get a good job. So, when the Jewel Box called and asked if I'd come back, I went.

We were working the Apollo Theatre on a Hundred and Twenty-fifth Street. Doing four shows a day with a movie. It was really tacky. The show was going to go to Chicago. My parents wanted to say goodbye and they were going to bring my luggage to the theatre after the show. Well, we were doing this oriental number and I looked like Anna May Wong. I had these two great big chrysanthemums on either side of my head and a huge headdress with gold balls hanging all over it. I was going on for the finale and going down the stairs and who should I see standing by the stage door ... my parents. They got there too early. I freaked. I didn't know what to do. I thought to myself: "I know, I'll just walk quickly past them like all the others and they'll never recognize me." So I took a deep breath and started down the stairs and just as I passed my mother I heard her say: "Oh, my God." Well ... I died. But what could I do? I had to go on for the finale so I just kept going.

(MORE)

PAUL (Continued)

After the show I went back to my dressing room and after I'd finished dressing and taking my makeup off, I went back down stairs. And there they were standing in the middle of all these ... And all they said to me was please write, make sure you eat and take care of yourself. And just before my parents left, my father turned to the producer and he said: "Take care of my son ... " That was the first time he ever called me that ... I ... ah ... I ... ah.

(PAUL breaks down)

[3 SLOW BEATS THEN:

/20/

END OF PAUL'S SCENE
(Orchestra)

(During music ZACH comes down the aisle up on stage, crosses to PAUL, puts an arm around his shoulder and walks a few steps Up Left talking to him but we don't hear)

LARRY

(Entering from Right) [BAR #8]

Zach, you ready for them yet?

(ZACH signals "no" with his hands continues to talk to PAUL, then ...)

[ZACH DROPS HAND -- MUSIC SEGUE INTO:

Opening underscore music for number 21, ONE starts and music is continuous until CHORUS LINE starts the eight counts of eight below)

ZACH

Alright, bring 'em in.

(Crosses to stool Down Right. PAUL crosses to first wing right and drops his dance bag)

LARRY

Okay, kids, here we go. Everybody in.

(The rest of the GROUP enter Up Right. Upstage black panels revolve to mirrors as THEY enter)

ZACH

Larry, get the hats.

(LARRY and PAUL pull a box of hats on stage, ZACH gets his own hat from under stool)

LARRY ZACH

We're using hats. Everybody grab a hat. Try to find one that fits.

ZACH

(To LARRY)

Alright, let's review this.

(The GROUP all grab hats and begin warming up, going over lyrics, commenting on hats, etc., while LARRY and ZACH are reviewing the combination facing the mirrors. When PAUL and RICHIE take the hat box off, ZACH crosses Down Center, GROUP forms around him)

ZACH (Continued)

(To the GROUP)

Alright. This is the same combination we worked on earlier, it also goes with the lyrics you just learned. Now -- this is important! I want to see Unison Dancing. Every head, arm, body angle, exactly the same. You must blend. This is one of those numbers where you back the star -- you're her frame. I don't want anybody to pull my eye. Now, let's review it.

(ZACH, LARRY & GROUP face mirrors)

ZACH (Continued)

Starting position is turned in third. Hips and shoulders on the diagonal. Elbows up, chest up, chin up, eyes front. Ready? A-five, six, seven, eight, a [BAR 42] "ONE". Change. Walk, walk. Point. Point. Point. Flick. Step. Kick.

(HE stops dancing)

Okay, let's do it again. From "Singular sensation". And ...

/21/ "ONE"

(COMPANY)

MIKE, AL, DON & MAGGIE

(Singing)
SINGULAR SENSATION

(ZACH continues with demonstration
dialogue -- see below as singing
continues:)

EV'RY LITTLE STEP SHE TAKES.
ONE THRILLING COMBINATION
EV'RY MOVE THAT SHE MAKES.
ONE SMILE AND SUDDENLY NOBODY ELSE WILL DO.
YOU KNOW YOU'LL NEVER BE LONELY WITH YOU KNOW WHO.

ONE MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE REST.
FOR THE GIRL IS SECOND BEST TO NONE, SON.
OOOH! SIGH!
GIVE HER YOUR ATTENTION.
DO I
REALLY HAVE TO MENTION
SHE'S THE ONE?

ZACH

(Continue dialogue over singing
above to vamp BAR 98)

Point and point and point. Flick, step, kick, step change.
Continuing ... Walk, walk, up, down, up, down, down, point,
down, point, step, brush, step, brush, step, brush, back,
back, back, flick, step and step and step, lunge, lunge.
Slow, three four five six, hat, kick, step, brush, with
the arm, step, brush back, back, arm down, lift, lift, lift,
change. Step and step, on the angle, step and step, body
square.

(Beat)

Back, down, step, point, make it sharp, body square, on the
angle. Back, cross, back, back, cross, step, step, ball
change. Hat to the head, step touch, step, up, step up,
plié, kick, plié, tip the hat, plié, tip the hat, plié ...
right, ball change, kick.

(Beat)

Hat, no hat, hat, no hat, hat, hat, hat, hat.

(Walking Down Center)

Now, let's do the whole combination, facing away from
the mirror.

MIKE

Excuse me, but after we do the grapevine step, the hat comes
down on two?

ZACH

Yeah. Hats on two.

JUDY

But when do you bring the hat up?

LARRY

(Demonstrating)

It's on five. One, two, three, four, FIVE, six, seven, eight, one, TWO ...

ZACH

Listen, now listen.

(THEY group around ZACH)

ZACH (Continued)

... now Larry has the exact style I'm looking for, very thirties. Everyone keep your eye on him. Let's do it again.

(Vamp [BAR 98])

ZACH (Continued)

A-five, six, seven, eight, a

(ZACH goes into pantomime. The lights change)

[BAR 102]

GREG

One

MARK

Two ...

KRISTINE

Shoulder up ...

MIKE

SINGULAR SENSATION ...

KRISTINE

Stay pulled up ...

BEBE

Point ...

And ... PAUL

Point ... BEBE

Flick ... PAUL

Step, kick ... BEBE

Hat to the head ... VAL

Three, four ... BOBBY

Lead with the hip -- follow through ... JUDY

Up, down ... SHEILA

Fill the phrase ... DIANA

Elbow right ... VAL

Down, point ... MAGGIE

Step, brush ... DON

Three, four ... MARK

SUDDENLY NOBODY RICHIE

Step, flick ... BEBE

Step, up, step, and step ... SHEILA

Lunge ... PAUL
 Lunge ... CONNIE
 Slow ... JUDY
 Three, four, five, six ... MARK
 Hat ... KRISTINE
 Kick ... MIKE
 Step, brush ... DON
 Palm up ... JUDY
 Five, six ... MARK
 Back, back ... GREG

(Suddenly the individual VOICES blend
 into a collage of four groups. As ONE
 GROUP counts, ANOTHER sings the refrain,
 while TWO OTHER GROUPS are speaking the
 following simultaneously [BAR 118 through
 133])

GROUP (I) GIRLS:
 JUDY, DIANA, KRISTINE & VAL
 (Spoken)
 Lift, elbow straight, pose,
 angle to the left and
 change to the right, palm
 up, hat-head and
 hat-right, hat-chest
 hat-right, hat-chest,
 body right, eyes front,
 body straight, hat-up,

GROUP (II) GIRLS:
 MAGGIE, SHEILA, BEBE & CONNIE
 (Spoken)
 Lift, lift, lift, change,
 step and step ...
 Step and step, up,
 cross, back, front, step,
 down, point, down, point,
 down, point, down, point,
 back, cross, back, back,
 cross, back step, ball change,

(MORE)

GROUP (I) GIRLS: (con't)
JUDY, DIANA, KRISTINE & VAL
(Spoken)

Down to the head, other side,
stay pulled up, shoulder up,
tip the hat, tip the hat,
tip the hat, tip the hat,
hat up, hat hold,
(beat) up, (beat) hold,
(beat) up, (beat) up,
(beat) up, (beat) up.

GROUP (III) BOYS:
MIKE, GREG, DON & AL
(Sing)

ONE
MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE
REST.
FOR THE GIRL IS SECOND
BEST TO
NONE,
SON.

OOOH! SIGH!
GIVE HER YOUR ATTENTION.
DO I
REALLY HAVE TO MENTION
SHE'S
THE
ONE?
.....

(THEY finish the combination. The
lights come back up)

ZACH

Right. Let's do it in groups of four. First group ready?
Group one.

(Again the lights change)

A five, six, seven, eight. Group two. Group three. Group
four.

(Again the lights change. As ZACH
starts each GROUP, THEY speak the
following. The underlined phrases are
spoken more loudly than the others as
in a 'round.' [Music: BAR 138 through
171])

GROUP (II) GIRLS: (con't)
MAGGIE, SHEILA, BEBE & CONNIE
(Spoken)

step, touch, step, touch,
step, up, step, up,
plié, kick, plié, kick,
plié, kick, plié, kick,
ball change, kick, step, kick,
step, kick, step, kick,
step, kick, step, kick,
step, kick, step, kick.

GROUP (IV) BOYS:
BOBBY, MARK, RICHIE & PAUL
(Spoken)

One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.

One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.

GROUP (III) BOYS:

MIKE, GREG, DON & AL
(Sing)

ONE
SINGULAR SENSATION
EV'RY LITTLE STEP SHE
TAKES.
ONE
THRILLING COMBINATION
EV'RY MOVE THAT SHE
MAKES.

ONE SMILE AND
SUDDENLY NOBODY
ELSE WILL

DO.
YOU KNOW YOU'LL
NEVER BE LONELY WITH
YOU KNOW
WHO.

ONE
MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE
REST.
FOR THE GIRL IS SECOND
BEST TO
NONE,
SON.

OOOH! SIGH!
GIVE HER YOUR ATTENTION.
DO I
REALLY HAVE TO MENTION
SHE'S
THE
ONE?

.....

GROUP (I) GIRLS:

JUDY, DIANA, KRISTINE & VAL
(Spoken)

.....

.....

.....
One, hat, shoulder up,
walk, (beat) walk, (beat)

GROUP (IV) BOYS:

BOBBY, MARK, RICHIE & PAUL
(Spoken)

.....

.....

One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.

One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.

One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.

One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.
One, two, three, four,
five, six, seven, eight.

GROUP (II) GIRLS:

MAGGIE, SHEILA, BEBE & CASSIE
(Spoken)

.....

.....

One, change,
step, (beat) step, (beat)
point, (beat) point, (beat)
point, flick, step, kick,

GROUP (I) GIRLS (con't)
JUDY, DIANA, KRISTINE & VAL

stay pulled up, eyes front,
hat to the chest, angle right,
hat to the head,

lead with the hip, follow thru;
palm up, fill the phrase,
elbow right, hat down,
hat to the chest, elbow up,
Change the body,
leave the head, shoulder left,
head, lead to the right, hat
up knee in, elbow

down, hat to the head, kick,
lift the arm, palm up,
fill the phrase, arm down,
lift, elbow straight, pose,
angle to the left and
change to the right, pull
up, hat-head, and
hat-right, hat-chest,

hat-right, hat-chest,
body right, eyes front,
body straight, hat up,
down to the head, other side,
stay pulled up, shoulder up,
tip the hat, tip the hat,
tip the hat, tip the hat,
hat-up, hat-hold.

(Lights back to reality)

[Music BAR 172]

ZACH

Right -- Let me see the girls in a line. The tallest
girls in the center, shorter girls on the ends. A five,
six ...

(Music: "FALSE START" then into vamp)

(GIRLS are in line with BOYS holding
Upstage of them)

CASSIE

I don't have a hat.

GROUP (II) GIRLS: (con't)
MAGGIE, SHEILA, BEBE & CASSIE

touch, change,
walk, (beat) walk, (beat)
up, down, up, down,

down, point, down, point,
step, brush, step, brush,
step, brush, back, back,
step, flick, step, up,
step and step, lunge ...
lunge, slow ...
hat, kick,
step, brush, step, brush,

step, brush, back, back,
lift, lift, lift, change,
step and step, (beat)
step and step, up
cross, back, front, step,
down, point, down, point,
down, point, down, point,
back, cross, back, back,

cross, back, step, ball change,
step, touch, step, touch,
step, up, step, up,
plié, kick, plié, kick,
plié, kick, plié, kick,
ball change, kick, step, kick,
step, kick, step, kick,
step, kick, step, kick.

ZACH

Hold it. Larry, a hat.

BOBBY

(Handing a hat to CASSIE)

Here, Cassie.

CASSIE

Oh, thanks.

ZACH

A five, six, seven, eight, a one, change.

GIRLS

(Plus Off-stage GIRLS; sing)

ONE ...

ZACH

(To CASSIE)

You're late.

GIRLS

(Sing)

SINGULAR SENSATION

EV'RY LITTLE STEP SHE TAKES,

ZACH

(To SHEILA)

Straighten the supporting leg, Sheila.

GIRLS

(Sing)

ONE ...

ZACH

Don't pop the head, Cassie.

GIRLS

(Sing)

THRILLING COMBINATION,

ZACH

Maggie, make it sharper.

GIRLS

(Sing)

EV'RY MOVE THAT SHE MAKES,

ZACH

Too high with the leg, Cassie.

GIRLS

(Sing)

ONE SMILE AND SUDDENLY NOBODY ELSE WILL DO ...

ZACH

Too much plié, Cassie.

GIRLS

(Sing)

YOU KNOW YOU'LL NEVER BE LONELY WITH YOU KNOW WHO ...

ZACH

Eyes front, Val.

GIRLS

(Sing)

ONE MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE REST ...

ZACH

You're late on the turn, Cassie.

GIRLS

(Sing)

FOR THE GIRL IS SECOND BEST
TO NONE, SON ...
OOH! SIGH! GIVE HER YOUR ATTENTION.

ZACH

Don't pop the hip, Cassie.

GIRLS

(Sing)

DO I REALLY HAVE TO MENTION
SHE'S ... THE ... ONE?

ZACH

That's good placement, Sheila. Alright, boys.

(BOYS are in line with GIRLS holding
Upstage)

BOYS

(Plus Offstage BOYS; sing)

ONE ...

ZACH

Do it again, Cassie.

BOYS

(Sing)

SINGULAR SENSATION
EV'RY LITTLE STEP SHE TAKES ...

ZACH

Six, seven, eight, one ...

BOYS

(Sing)

ONE ...

ZACH

Don't pop the head, Cassie.

BOYS

(Sing)

THRILLING COMBINATION
EV'RY MOVE THAT SHE MAKES ...
ONE SMILE AND SUDDENLY NOBODY ELSE WILL DO
YOU KNOW YOU'LL NEVER BE LONELY WITH YOU KNOW WHO.

ONE ... MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE REST.

ZACH \

(Shouting)

You're distorting the combination, Cassie. Pull in. Cool
it. Dance like everyone else.

BOYS

(Sing)

FOR THE GIRL IS SECOND BEST
TO NONE ... SON.
OOH! SIGH! GIVE HER YOUR ATTENTION.
DO I REALLY HAVE TO MENTION
SHE'S THE ONE?

(The BOYS and GIRLS form a single
line)

ZACH

Alright, now everyone in line and

SMILE AND SING!

ALL

(Including Offstage SINGERS; sing)

ONE SINGULAR SENSATION

EV'RY LITTLE STEP SHE TAKES.

ONE ... THRILLING COMBINATION

EV'RY MOVE THAT SHE MAKES.

ONE SMILE AND SUDDENLY NOBODY ELSE WILL DO,

YOU KNOW YOU'LL NEVER BE LONELY WITH YOU KNOW WHO,

ONE MOMENT IN HER PRESENCE

AND YOU CAN FORGET THE REST.

FOR THE GIRL IS SECOND BEST

TO NONE, SON.

OOH! SIGH! GIVE HER YOUR ATTENTION

DO I REALLY HAVE TO MENTION

SHE'S THE ...

(ZACH pulls CASSIE from the LINE
brings her Downstage Left)

ALL (Continued)

(Sings)

ONE?

(The GROUP begins to chant softly the
first half of the refrain [16 Bars] with
ZACH/CASSIE dialogue over. THEY have
backed up)

CASSIE

What's wrong? What are you doing?

ZACH

My job.

CHORUS (LINE)

(ONE SINGULAR SENSATION - etc.)

CASSIE

What?

ZACH

How can you do it? You got out of the chorus when you
were twenty-two -- what the hell makes you think you can
go back when you're thirty-two?

CASSIE

My sanity.

ZACH

Cassie, you can't do it.

CASSIE

But I did it. I did what you wanted. I pulled in -- I cooled it -- I danced like everybody else.

ZACH

I know you did. And to be perfectly honest -- I couldn't stand it.

CHORUS (LINE)

(YOU KNOW YOU'LL NEVER - etc.)

CASSIE

You know, that's your problem. Why? Because you took me out of the chorus in the first place? Does that make you feel like some kind of failure?

(CHORUS LINE - 16 counts silent)

(SHE starts to run Off Stage Right,
HE stops her when HE speaks)

ZACH

Why did you leave me?

CASSIE

Oh, so we are gonna get into that?

ZACH

Why did you leave me? I came home one night and you were gone.

CASSIE

Why, Zach -- you noticed.

ZACH

Very funny.

CHORUS (LINE)

(LEFT.)

(CHORUS LINE - seven counts silent)

CASSIE

You'd already left me weeks before.

ZACH

Left? I thought we were living together.

CASSIE

No, sharing the same apartment, maybe.

(The CHORUS LINE marks right, left,
for eight counts then silent)

CASSIE (Continued)

No, I mean, in the real sense of the word -- left. You left. Well, you were madly in love again and ...

ZACH

(Crossing in)

I wasn't, you know I wasn't. I was directing my first play.

CASSIE

And you were in love with it and off in the only world that means anything to you.

ZACH

Cassie, you know how important that was to me. Christ, if I could direct a straight play and pull it off, it meant I wasn't going to be stuck just making up dance steps the rest of my life.

(HE is at Center, SHE is still Stage Right)

CASSIE

Oh, you were never gonna be stuck. You were gonna make sure you did it all -- direct, choreograph -- musicals, plays, movies ... I knew you loved work -- but you really get off on it, don't you?

ZACH

Yeah ... I guess I do. You didn't seem to mind it when we were working together. It was only when we weren't that --
(HE has now crossed to her)

CASSIE

Oh, Zach, I didn't mind not being part of your work. I loved you, I could have handled that. It was not being a part of your life that got to me. And not being able to keep up with you. Because that's what you expected. I know you did. You were moving up and you wanted me to be right up there with you. Well, I was a good dancer, but you wanted me to be a star.

ZACH

What's wrong with that? Why shouldn't you be? Why shouldn't you be the best you can be? When I got out of the chorus I decided I was going to ...

CASSIE

That's not a decision, that's a disease. God, good, better, best! -- I hate it! How can you stand it?

(CHORUS LINE and LARRY chant 4 counts of 8 then silent)

CASSIE (Continued)

Are you gonna go from one show to the next to the next rehearsing them all twenty-four hours a day for the rest of your life? You know, you're not even doing it for yourself. You're trying to prove something. Like I was -- because I was doing it for you, to please you, to keep you -- to get you back. But I don't want to prove anything anymore. I want to do what I love as much as I can and as long as I can. But at least, now -- I'm doing it for me. Who are you doing it for?

CHORUS

(Sings)

(ONE SINGULAR SENSATION)~

CHORUS

(Mouths)

(EV'RY LITTLE STEP SHE TAKES)

CASSIE

I'm sorry. I have no right to judge.

CHORUS

(Sings)

(ONE THRILLING COMBINATION)

CHORUS

(Mouths)

(EV'RY MOVE THAT SHE MAKES)

CASSIE

Why are we doing this? I mean, we must be over this by now, aren't we?

(HE crosses to Stage Left, turns back to her)

CHORUS

(Sings)

(ONE SMILE AND SUDDENLY NOBODY
ELSE WILL DO)

ZACH

I am.

CHORUS

(Mouths)

(YOU KNOW YOU'LL NEVER BE LONELY WITH YOU KNOW WHO)

CASSIE

Good. Then don't feel you owe me any favors.

(SHE crosses to Center)

... Just treat me like everybody else.

ZACH

Is that what you really want from me?

(Pointing to the LINE)

Is this really what you want to do?

(THEY both look Upstage at the LINE as
it slowly comes to life. The music builds)

CHORUS (LINE)

(With Offstage SINGERS)

ONE MOMENT IN HER PRESENCE

AND YOU CAN FORGET THE REST.

FOR THE GIRL IS SECOND BEST

TO NONE, SON.

OOH! SIGH! GIVE HER YOUR ATTENTION.

DO I REALLY HAVE TO MENTION

SHE'S ...

THE ...

ONE?

(Loud)

ONE ... ONE ... ONE ... ONE ...

(Soft)

ONE ... ONE ... ONE ... ONE ...

(LINE begins backing up and begins
counting eight counts of eight softly
under dialogue below. The mirrors turn
to black and the LINE faces Upstage and
pass hats off Up Right. The last count
of eight is done silently as THEY get into
place for the tap combination)

CASSIE

Yes ... I'd be proud to be one of them. They're wonderful.

ZACH

But you're special.

CASSIE

No, we're all special. He's special -- she's special. And Sheila -- and Richie, and Connie. They're all special. I'd be happy to be dancing in that line. Yes, I would ... and I'll take chorus ... if you'll take me.

(SHE runs Up Right)

LARRY

(Who has been Down Right, crosses to ZACH Center)

Alright, who are we going to hire?

ZACH

I don't know.

LARRY

Well, what do you want to do now?

ZACH

(Crossing to his stool and throws hat off Down Right)

Start matching them up. Do the tap combination.

LARRY

(To the GROUP)

Okay, the tap combination. A five, six,

/22/

TAP DANCE
(Company)

LARRY (Continued)

seven, eight ...

(Zach sits on stool. The GROUP reviews the tap combination. During the routine, SEVERAL PEOPLE sing the inner thoughts which follow. EACH is picked up in a head spot)

SHEILA

(Sings)

GOD, WHEN IT'S OVER DO I NEED A DRINK!

MIKE

(Sings)

HE'S GOTTA KNOW WHAT HE WANTS BY NOW.

BEBE

(Sings)
OH JESUS, HAVE I GOT A HEADACHE!

MAGGIE

(Sings)
I'M NOT SURE I CAN SMILE MUCH LONGER.

JUDY

(Sings)
I SHOULD'A BEEN A SINGER ...
(Bad soprano-like high note)
"AAAAHH!"
(Exasperated)
WELL ...

BOBBY

(Sings)
IF GEORGE HAMILTON CAN BE A MOVIE STAR,
THEN I COULD BE A MOVIE STAR.

AL

(Sings)
WHAT AM I DOING IN SHOW BUSINESS?

LARRY

Okay, everybody stage right, please.

(THEY go to Stage Right and continue
to follow LARRY's instructions)

LARRY (Continued)

I'm going to put you into couples now. Let me see, I'll start with ... Ah ... Don, Judy, Bobby and Kristine. Oh, no, girls work on the other side of the boys. Sheila and Bebe, stand by. Boys work upstage a bit. A five, six, seven, eight ...

(Music cue for Dance section) [BAR 41]
(The FIRST GROUP begins the combination)

LARRY (Continued)

Don, try working a little closer to Judy ... Stay on the beat ...

(THEY continue dancing until LARRY stops them)

LARRY (Continued)

Okay, hold it ... Judy and Kristine stage left, boys stay ...
Let me see Sheila with Don and Bebe dance with Bobby ...
A five, six, seven, eight ...

(Music cue for Dance section) [BAR 61]

(THEY begin the combination)

LARRY (Continued)

Let me see some smiles ... Not that phony "Sell-smile",
I want to see that "I-love-to-dance smile".

(SHEILA overdoes it - THEY complete
the combination)

LARRY (Continued)

Okay, alright, stage left, now, let me see ... Diana here
with Greg ... Valerie ... Mark, dance with Val.

VAL

Smile, honey.

LARRY

A five, six, seven, eight ... -

(Music cue for Dance section) [BAR 81]

(THEY dance)

LARRY (Continued)

Diana, I'm not hearing any taps.

DIANA

It's my sneakers ...

(SHE pounds the floor, trying to
make tap sounds with her sneakers)

LARRY

Stay on the beat ...

(THEY complete the combination)

LARRY (Continued)

Okay, kids, stage left ... Ah, Maggie and ...

(To MIKE)

Mark ...

MIKE

Mike ...

LARRY

And Connie, are you hiding back there? Come out here.

CONNIE

(Running into position)

Tapping is not my strongest point ...

LARRY

And give me ... Paul. Other three hang on ... A five, six, seven, eight ...

(Music cue for Dance section) [BAR 101]

(THEY begin the combination)

LARRY (Continued)

Boys, hold upstage of the girls ... Connie, relax, loosen up, enjoy it.

(CONNIE dances like a noodle.

THEY continue to dance until PAUL falls while doing a turn.

Music - fast fade out when PAUL falls)

MAGGIE

Connie!

(Stops CONNIE dancing)

MIKE

(Going to PAUL)

Paul! Get up, Paul ...

BOBBY

(Crosses to PAUL, supports his shoulders.
To MIKE)

Hey, what are you doing?

MIKE

What do you mean, I'm just trying ...

(OTHERS are crowding around)

PAUL

Oh, Jesus!

Are you okay?

Yeah, yeah ...
(HE moans)

ZACH
Paul, you okay? Did you hurt yourself?
(Crosses to him and kneels)

PAUL
No, no, I -- it's just, ah ...

ZACH
Did you pull a muscle? Is it your ankle?

DIANA
It's not your knee, is it?

PAUL
Ah ...

ZACH
(To DIANA)
An old injury?

DIANA
Yeah, he just had it operated on last year. It's his cartilage.

SHEILA
Oh, shit ...

ZACH
Stand back ... Give him some air ...

(THEY move back)

CASSIE
(Crossing to them)
Call a doctor.

PAUL
No, really ...

CASSIE
(To ZACH)
You should call a doctor.

ZACH
Paul, who's your doctor?

PAUL
I don't want a doctor.

ZACH
Paul, who's your doctor?

CASSIE
Call Sidney Rhodes. 595-7639.

ZACH
Larry, call him.

(LARRY starts off Upstage Right)

CASSIE
(Following LARRY to the exit)
Doctor Sidney Rhodes, 595-7639.

ZACH
(Sotto voce)
Paul, just try to breathe in slowly and relax.

CASSIE
You know, maybe you should prop something under his knee ...

ZACH
Give me a dance bag.

(MAGGIE crosses Right and gets a bag)

PAUL
No, it's okay. I think I just twisted it.

(MAGGIE returns and hands the bag to ZACH)

ZACH
Easy, ready ... up.
(ZACH slides the bag under PAUL's knee)

PAUL
Oh, shit ...

ZACH
Is that better?

CASSIE
Does anybody have a Darvon or a Valium?

5

to her father's bed.

(MARK runs off Right)

PAUL.

(SHEILA crosses to ZACH with pills and MARK comes back with a cup of water)

GGIE
ld give him that You d

EILA
adv today

Zach, the doctor said it'd be quicker if we got him into a cab and over to St. Joseph's Hospital than if he came here -- he'll be waiting for him at the emergency entrance.

ZACH

(Looking around)

CASSIE

Does anybody have a Name or a Value?

Fine.

(DON and BOBBY cross to help PAUL up)

ZACH (Continued)

Let's get him up. Ready, one, two, three.

(THEY lift him up and start Up Right)

LARRY

(Following them)

Where's his dance bag?

GREG

Which is his?

(VAL hands him bag which he puts on
LARRY's shoulder)

ZACH

(Following them to exit)

Paul, I'll see you later.

(To LARRY)

Call me from the hospital.

(THEY exit Up Right. The
GROUP stands silently, ZACH
crosses back Downstage, looks
at CASSIE who turns and crosses
Down Left. At top of steps
HE turns and then, ...)

[CUE FROM
STAGE MANAGER TO
START UNDER-
SCORE]

/23/

ALTERNATIVES

(Orchestra Underscore)

ZACH

What do you do when you can't dance anymore?

BEBE

Kill yourself.

ZACH

No, really.

DIANA

Oh, shit, what kind of a question is that?

GREG

Real heavy.

MARK

Yeah.

ZACH

I know, but what do you do?

RICHIE

(After a long beat, crosses from Up Left to Center)

Well, I'll tell ya. Because I'm getting scared. I love being in this business. But, one day it hits you, "Okay, Richie, you been havin' fun for almost eight years now ... but where's it gettin' you?"

AL

(Crossing to him)

A lot of people are feeling that way. And they're getting out of the business fast.

RICHIE

Well, there's no security in dancing.

JUDY

But wait a second ...

RICHIE

There's no promotion and no advancement.

DIANA

Listen, if you're looking for that kind of security ... forget it.

RICHIE

No, it's not just that.

DIANA

Well, what then?

RICHIE

I could do without that, but -- shit -- there's no work anymore.

(Whole GROUP reacts simultaneously with similar lines. All lines spoken at the same time - together with next three lines)

MIKE

Tell me about it.

CONNIE

It's true.

GREG

Sure it is ... but isn't that happening to every ...

(ZACH goes down to bottom of steps,
faces stage)

BEBE

(Stopping GROUP and crossing Down to
LINE)

Oh, please -- I don't wanna hear about how Broadway's dying.
'Cause I just got here.

BOBBY

Don't worry, honey -- it's not.

CONNIE

They're not doing big musicals like they used to.

MIKE

But even if they did -- even if you get this show ...
it's gonna close one day -- nothin' runs forever, right?

DIANA

Yeah, sure -- but that's ... just the way it is ...

AL

(Overlapping end of DIANA's line above)

He's right.

RICHIE

And then you have to start all over again -- 'cause the only
chorus line you can depend on in this business is the one at
un-em-employment!

(GROUP reacts simultaneously - all lines spoken
on top of each other - together with next three lines)

CONNIE

Hit it, Richie.

BOBBY

Oh, please, give me a break.

DON

Well, look, it's ...

JUDY

(Crossing in to group Center)

But don't you want to do more than just dance in the
chorus?

MARK

Gee, I just want to get in one.

JUDY

Well, I want to be something besides the tall, skinny, redhead second from the end. Not that I want to be a star or anything.

VAL

Hell, I do.

SHEILA

Oh, who doesn't. Everybody in the whole goddamn country wants to be a star.

JUDY

(Crosses Downstage to talk to ZACH)

Okay -- I admit it. I wanna be the next Gwen Verdon.

ZACH

But she dances.

JUDY

I know -- Don't you just love her?

ZACH

But I want to know what you're going to do when you can't dance anymore.

(JUDY crosses Upstage and sits on floor)

VAL

(Crossing Down to talk to ZACH)

Who cares? I don't care if I never dance another step as long as I live. I'd be happy just going to Hollywood and replacing Jill St. John. Big fucking deal, right? Well, I can dream, can't I?

DON

(Crossing Down to her)

Yeah, but dreams don't pay the rent.

VAL

So ... I'll find somebody who can.

MIKE

(Crossing to them)

That's the thing that gets me -- a girl can always get married.

SHEILA

She didn't say anything about marriage.

MIKE

(To SHEILA)

Another thing is ...

BEBE

(Seated on floor on line Left Center)

Oh, please, I don't know if I can take it.

MIKE

These bodies don't last forever ...

BEBE

I can't take it.

MIKE

(To ZACH)

We're no better off than athletes.

BOBBY

(Crossing Down to VAL's right)

Well, I'm sorry -- I can't worry about any of that now.

'Cause I plan to go on kicking these legs as long as I can and when I can't ... Well, I'll just do something else.

VAL

Right. So you get into acting.

(GROUP reacts - positively and negatively)

VAL (Continued)

No, you'll love it. I mean, it's fabulous to find out you can talk too. That's what I'm into ... not very good ... but I'm getting better. And I'll tell ya somethin', honey, it beats busting your ass dancing any day. And at least, when you're an actor you stand a chance.

AL

Aw, come on, there are more actors outta work than dancers.

DIANA

Oh shit -- that's theatre! Listen, nobody got into this business to play it safe. And we're all here because we wanted to be here and you're all acting like it's just another job -- and it's not. So, what are you all talking about?

(Crosses Upstage Center)

GREG

LIFE! Darlings. It's tough all over. That's why I have no plans, no alternatives -- just get me through the day ... one day at a time is enough for me to deal with. [BAR 103]

(GREG crosses back to right portal,
 RICHIE sits Upstage Left. DON crosses
 Down to talk to ZACH)

DON

Listen, we all feel the same way or we wouldn't be here. But I have a wife and two kids and as much as I love dancin' and theatre -- it's all about paying the bills now, and getting the kids through school. I mean, I have to go where the money is.

ZACH

What are you going to do?

DON

Well, I'd like to stay in the business ... maybe stage managing ... someday directing ...

VAL

Hello ...

DON

Whatever, I'll just have to see.

(VAL crosses Upstage and sits)

MAGGIE

Oh, I can't think of anything else I'd do.

BOBBY

Well, if we all had to pick another career ... [BAR 129]
 Go on, pick a career. [BAR 130]

(Crossing to SHEILA Stage Left on
 LINE)

What would you like to be when you grow up?

SHEILA

Young!

(CONNIE crosses Center) [START BAR 131]

CONNIE

I know what I'm gonna do. Because I know -- one night whatever show I'm in is gonna close and I'm finally gonna be able to get off my diet. Then I'm gonna get in the car with my husband, go up to our fifty acres in Vermont, have a bunch of kids, dance around my kitchen cooking and enjoy getting fat.

KRISTINE

(Up Right with AL)

That sounds good -- except the fat part. Yeah, I'd like that. Just not right away.

BOBBY

Listen, all I want to be is just happy.

DIANA

Aw, come on, aren't you happy? Look, I sit around and get depressed and worry about all these things too. But then I meet somebody and they say to me: "Wow, you dance on Broadway! How fabulous! You got somewhere. You're something." And Christ, I get this feeling -

(Music: segue to next number opening underscoring)

DIANA (Continued)

inside because I remember when I used to stand outside of that stage door and watch all these girls come out of there with their eyelashes and their make-up and I'd think: "God, I'll never be that old. I'll never be that old. I'll never be old enough to come out of that stage door." But deep down inside I knew I would and, goddamn it, I've come this far and I'm not giving up now.

SHEILA

(Crossing Up Left Center)

That's what I used to say ... I won't give up. I've got to be a ballerina by the time I'm eighteen ... Then I found out I should be in musical comedy and I said: "Okay, I'll be a chorus girl -- but I gotta be playing parts by the time I'm twenty-one."

DIANA

Oh no, did you do that too? Give yourself a time limit?

MAGGIE

I still do it.

SHEILA

Right. Then you're twenty-five and you say just a couple of years more -- well, hell, I'm thirty. I mean how many years do I have left to be a chorus-cutie? Three? Four? If I have my eyes done ... Well, I don't want to deal on that level any longer. So, just lately, I've been thinking about opening a dance studio. I don't know ... Am I copping out? Am I growing up? I don't know ...

DIANA

Who does? Listen, who knows anything? It's just something you're gonna have to wait and see.

ZACH

(HE has made his way to the rear of the house)

Right.

(Lights change for song, GROUP looks front on light cue)

ZACH (Continued)

But if today were the day you had to stop dancing. How would you feel?

/24/ "WHAT I DID FOR LOVE"
(DIANA & COMPANY)

DIANA

KISS TODAY GOODBYE,
THE SWEETNESS AND THE SORROW.
WISH ME LUCK, THE SAME TO YOU,
BUT I CAN'T REGRET
WHAT I DID FOR LOVE, WHAT I DID FOR LOVE.

LOOK, MY EYES ARE DRY.
THE GIFT WAS OURS TO BORROW.
IT'S AS IF WE ALWAYS KNEW,
AND I WON'T FORGET WHAT I DID FOR LOVE,
WHAT I DID FOR LOVE.

GONE,
LOVE IS NEVER GONE.
AS WE TRAVEL ON,
LOVE'S WHAT WE'LL REMEMBER.

(MORE)

DIANA (Continued)

KISS TODAY GOODBYE,
 AND POINT ME T'WARD TOMORROW.
 WE DID WHAT WE HAD TO DO.
 WON'T FORGET, CAN'T REGRET
 WHAT I DID FOR LOVE.

GROUP:
 LOVE.

ALL
 WHAT I DID FOR LOVE.

LOVE.

DIANA
 WHAT I DID FOR ...

ALL
 (Adding more VOICES each phrase)

LOVE
 LOVE IS NEVER GONE
 AS WE TRAVEL ON
 LOVE'S WHAT WE'LL REMEMBER

ALL
 (Including Offstage VOICES)
 KISS TODAY GOODBYE.

DIANA
 AND POINT ME T'WARD TOMORROW.

ALL
 POINT ME T'WARD TOMORROW.
 WE DID WHAT WE HAD TO DO.
 WON'T FORGET, CAN'T REGRET (alternate ending*)
 WHAT I DID FOR LOVE
 WHAT I DID FOR LOVE

DIANA
 WHAT I DID FOR ...

ALL
 LOVE. [APPLAUSE CREST SCOPE #25 START]

(Slowly in time to the vamp, THEY move
 facing back to LINE, first one, then
 two, then more, etc. When THEY are
 ALL back in line, leaving PAUL's
 position empty, ZACH speaks:)

/25/ AFTER - WHAT I DID FOR LOVE
 (Piano solo - underscore)

*See Appendix "F" for other ending.

ZACH

Before I start eliminating, I just want to say I think you're all terrific. You've been wonderful about going through all of this today. I sincerely wish I could hire all of you, but I can't ... Will the following people please step forward: Don ... Greg ... Al ... Diana, no, (To DIANA) I'm wrong, back in line. (To OTHERS) ... Kristine ... Bebe ... Sheila ... Connie ... Maggie. Front line, thank you very much, thank you, I'm sorry.

(FRONT LINE exits leaving the 8 chosen: CASSIE, VAL, DIANA, JUDY, MIKE, RICHIE, MARK and BOBBY. After the eliminated have left the stage:)

ZACH (Continued)

Rehearsals begin September 22nd. We'll rehearse for six weeks with a two-month out-of-town try-out. Our New York opening will be sometime mid-January. Be prepared to sign a Standard Minimum Contract with a six-month rider. You'll be contacted sometime next week as to where and when to sign your contract. And I'm very glad we're going to be working together.

(Music: Piano fades as lights fade.

Lights have dimmed to black by the end of the speech)

[SCORE #26: CUE FROM STAGE MANAGER]

26/

BOWS
(COMPANY)

BOYS

(Plus Offstage BOYS; sing)

ONE SINGULAR SENSATION
EV'RY LITTLE STEP HE TAKES.
ONE THRILLING COMBINATION
EV'RY MOVE THAT HE MAKES.
ONE SMILE AND SUDDENLY NOBODY ELSE WILL DO.
YOU KNOW YOU'LL NEVER BE LONELY WITH YOU-KNOW--WHO.

ONE MOMENT IN HIS PRESENCE
AND YOU CAN FORGET THE REST.
FOR THE GUY IS SECOND BEST
TO NONE,
SON.
OOOOH! SIGH! GIVE HIM YOUR ATTENTION.
DO ... I ... REALLY HAVE TO MENTION?
HE'S THE ONE?

BOYS

SHE WALKS INTO A ROOM
AND YOU KNOW

GIRLS

(Plus Offstage GIRLS)

SHE'S UN-
COMMONLY RARE, VERY UNIQUE,
PERIPATETIC, POETIC AND CHIC.

ALL

(Including Offstage)

SHE WALKS INTO A ROOM
AND YOU KNOW FROM HER
MADDENING POISE, EFFORTLESS WHIRL,
SHE'S THE SPECIAL GIRL.

STROLL-

ING,

CAN'T HELP

ALL OF HER QUALITIES

EXTOL-

LING.

LOADED WITH CHARISMA IS MA
JAUNTILLY SAUNTERING, AMBLING SHAMBLER.

SHE WALKS INTO A ROOM

AND YOU KNOW YOU MUST

SHUFFLE ALONG, JOIN THE PARADE.

SHE'S THE QUINTESSENCE OF MAKING THE GRADE.

THIS IS WHAT 'CHA CALL

TRAV'LING.

OH, STRUT YOUR STUFF!

CAN'T GET ENOUGH

OF

HER.

LOVE

HER.

I'M A SON OF A GUN,

SHE IS ONE OF A

KIND ...

.....

(MORE)

(Mirror panels in)

BOYS

ONE
SINGULAR SENSATION
EV'RY LITTLE STEP SHE
TAKES.

ONE
THRILLING COMBINATION
EV'RY MOVE THAT SHE
MAKES.

ONE SMILE AND
SUDDENLY NOBODY
ELSE WILL
DO.
YOU KNOW YOU'LL
NEVER BE LONELY WITH
YOU KNOW
WHO.

ONE
MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE
REST.

FOR THE GIRL IS SECOND
BEST TO
NONE,
SON.

OOOH! SIGH!
GIVE HER YOUR ATTENTION.
DO I
REALLY HAVE TO MENTION
SHE'S
THE
ONE?....
.....

GIRLS

SHE WALKS INTO A ROOM
AND YOU KNOW SHE'S UN-
COMMONLY RARE, VERY UNIQUE,
PERIPATETIC, POETIC AND CHIC.

SHE WALKS INTO A ROOM
AND YOU KNOW FROM HER
MADDENING POISE, EFFORTLESS WHIRL,
SHE'S THE SPECIAL GIRL.

STROLL-
ING,
CAN'T HELP
ALL OF HER QUALITIES
EXTOL-
LING.

LOADED WITH CHARISMA IS MA
JAUNTILY SAUNTERING, AMBLING SHAMB-
LER.

SHE WALKS INTO A ROOM
AND YOU KNOW YOU MUST
SHUFFLE ALONG, JOIN THE PARADE.
SHE'S THE QUINTESSENCE OF
MAKING THE GRADE.

THIS IS WHAT 'CHA CALL
TRAV'LING.
OH, STRUT YOUR STUFF!
CAN'T GET ENOUGH

OF
HER.
LOVE
HER.
I'M A SON OF A GUN,
SHE IS ONE OF A
KIND. ...
.....

(Ribbon-Deco panels in)

ALL

ONE SINGULAR SENSATION
EV'RY LITTLE STEP SHE TAKES.
ONE THRILLING COMBINATION
EV'RY MOVE THAT SHE MAKES.
ONE SMILE AND SUDDENLY NOBODY ELSE WILL DO.
YOU KNOW YOU'LL NEVER BE LONELY WITH YOU KNOW WHO.

(MORE)

ALL (Continued)

ONE MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE REST.
FOR THE GIRL IS SECOND BEST
TO NONE, SON.

(Mirror panels in)

OOOH! SIGH! GIVE HER YOUR ATTENTION.

DO I REALLY HAVE TO MENTION

SHE'S THE ...

SHE'S THE ...

SHE'S THE ...

ONE!

(Lights fade on "Rockette" kick line.

After the COMPANY has exited - Mirror panels
to black - the house lights slowly come up.

After singers cut off, Orchestra continues
vamp phrase, very loud, until cut off cue
from STAGE MANAGER.

Note: There are no additional "Bows" after this -
leaving the audience with an image of a kick line
that goes on forever)

THE END

APPENDIX "A"

Alternate dialogue in scene on "the line" after the opening number.

IF THE GIRL PLAYING CONNIE IS NOT ORIENTAL HER NAME SPEECH SHOULD BE:

Hi! I'm Connie MacKenzie. The whole name is Connie Edna Mae Sue MacKenzie, but please don't tell anybody. I was born in Greenville, North Carolina on Ground Hogs' Day, 1955.

THE END

APPENDIX "B"

for: #7 "...AND..."

Alternate lyrics for JUDY (measures 64-72)

If the actress playing JUDY is not especially tall, but instead is extremely thin:

GOD, I'M A WRECK.
 GOD, I'M A WRECK.
 I DON'T KNOW WHERE TO START.
 I'M GONNA FALL APART.
 WHERE ARE MY CHILDHOOD MEM'RIES?
 WHO WERE THE BOYS?
 WHAT WERE MY TOYS?
 HOW WILL I BEGIN?
 AND WHY AM I SO THIN?!!!

If the actress playing JUDY is neither especially tall nor especially thin:

TRY TO BE CALM.
 TRY TO BE CALM.
 YOU'RE GETTING OVERWROUGHT.
 FOLLOW A TRAIN OF THOUGHT.
 THAT WAY YOU WON'T BE NERVOUS.

TRY TO RELAX.
 TRY TO RELAX.
 ONLY LASTS A WHILE.
 I'LL CLOSE MY EYES AND SMILE.
 (Does so)

APPENDIX "C"

Alternate dialogue during underscore music #8
INTRODUCTION - AT THE BALLET.

IF SHEILA HAS SHORT HAIR, CUT:

ZACH'S LINE: But first your hair.

SHEILA'S LINE: What? You don't like it?

ZACH'S LINE: No ... Let it down.

SHEILA'S LINE: That's what I've been trying to do.
 Better?

ZACH'S LINE: Better.

(THE "HAIR" SECTION OF THE UNDERSCORING HAS TO BE CUT ALSO)

("pick-up" and measures 49-50-51-52)

ZACH'S SPEECH WOULD READ: Yes, go on.