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A Chorus Line - Libretto vocal

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A CHORUS LINE

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Cast of Characters

Zach *Director/Choreographer*
 Lisa *Zach's assistant*

AUDITIONERS

Cassie (<i>no number</i>)	Mike (81)
Sheila (152)	Richie (44)
Val (179)	Don (5)
Diana (2)	Paul (45)
Judy (23)	Mark (63)
Kristine (10)	Greg (67)
Maggie (9)	Bobby (84)
Bebe (37)	AI (17)
Connie (149)	

OTHERS*

Vicki (60)	Frank (59) [<i>headband boy, non-speaking</i>]
Tricia (131)	Butch (14) [<i>non-speaking</i>]
Lois (53) [<i>Ballerina, non-speaking</i>]	Roy (36) [<i>wrong-arm boy</i>]
	Tom (40) [<i>counts with his mouth, non-speaking</i>]

**Singer/Dancers used in large ensemble numbers, as Offstage Singers and as Understudies.*

*Note: Because the on-stage performers are singing and dancing at the same time, the offstage 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 on page 4 for Dance Bag positioning.
 All bags should be a dark tone so they never pull your eye or catch the light.*

A CHORUS LINE

An Audition

The time: 1975

The place: A Broadway Theatre

A CHORUS LINE is performed without intermission.

The stage is completely bare, surrounded in black. There is a white line painted on the floor downstage parallel to the footlights. The house lights go to half — then to black. A rehearsal piano is heard. As the stage lights come up, we see THREE LINES OF DANCERS in rehearsal clothes, facing dance mirrors upstage.¹

In front of them ZACH is teaching a dance routine. Final audition is in progress. LARRY is assisting ZACH. For the opening number, music is continuous under vocal, dialogue and dance to the end of PAUL'S solo ending, "I Need This Show."

No. 1 Opening: "I Hope I Get It"

(Company)

ZACH. *(spoken in rhythm)*

Again,
Step, kick, kick, leap, kick, touch ... Again!
Step, kick, kick, leap, kick, touch ... Again!
Step, kick, kick, leap, kick, touch ... Again!
Step, kick, kick, leap, kick, touch ... Right!

That connects with
Turn, turn, out, in, jump, step,
Step, kick, kick, leap, kick, touch.

Got it? ... Going on, and
Turn, turn, touch, down, back, step, *(Beat)*
Five, six, seven, eight!
Turn, turn, touch, down, back, step, *(Beat)*
Five, six, seven, eight!
Turn, turn, touch, down, back, step,
Pivot, step, walk, walk, walk.

The last part is ...
Pivot, step, walk, walk, walk.

Reviewing from the last turn
Five, six, seven, eight!
Turn, turn, touch, down, back, step,
Pivot, step, walk, walk, walk. Right!

¹ *The upstage wall is made of three-sided revolving panels.*

One side black, one side mirror and one side the special ribbon deco design used in No. 26 "Bows" only.

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(spoken over music) Let's do the whole combination facing away from the mirror.
From the top,

A-five, six, seven, eight!

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, ZACH crosses downstage right, near his stool and speaks.

ZACH. (continued, over music) Okay, let's do the ballet combination one more time.
Boys and girls together. Don't kill yourselves. Mark!

(spoken in rhythm)

A-one, two, three, four, five six!

LISA demonstrates the combination downstage center. The DANCERS mark the combination in various degrees. At one point, SHEILA stops dancing and crosses stage right as she exchanges a look with ZACH.

SHEILA reaches her dance bag, gets out a brush and brushes her hair. THE OTHER DANCERS finish the ballet combination stage right. LISA crosses to the stool where he gets audition cards and hands them to ZACH four (4) at a time during the following.

ZACH. (continued, over music) 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.

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

JUDY backs up.

ZACH. (continued) Okay, girls first. Number Two, downstage.

(ZACH 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 (except CASSIE) sing.

ALL EXCEPT CASSIE.

God, I hope I get it.
I hope I get it.
How many people does he need?

BOYS. How many people does he need?

GIRLS. God, I hope I get it.

ALL EXCEPT CASSIE.

I hope I get it.
How many boys, how many girls?

GIRLS. How many boys, how many ...?

ALL EXCEPT CASSIE.

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.*

LISA (*over music*) 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.
Let's do the ballet combination. First group of girls, second group follow.

(*spoken in rhythm*)

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

*ZACH crosses down to the bottom of the aisle stage right with LARRY
as the FIRST GROUP OF GIRLS begins the ballet combination.*

ZACH. (*continued, over music*) Diana, you're dancing with your tongue again.

DIANA. Sorry ... (*she falls out of a turn*) Shit.

FIRST GROUP OF GIRLS finishes the combination.

ZACH. Next group ... and ...

*SECOND GROUP OF GIRLS begins the combination.
ZACH moves stage right and addresses VICKI.*

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ZACH. (*continued, over music*) You! Any ballet?

VICKI. No.

ZACH. Don't dance ... Don't dance!

VICKI falls out of GROUP and crosses right,
the OTHER THREE finish the combination.

ZACH. (*continued*) Next group, and ...

The THIRD GROUP OF GIRLS does 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 OF BOYS begins the combination. ZACH comes onto the stage.

ZACH. (*continued*) Hold it. Hold it. Stop! (FIRST GROUP OF BOYS stops. Music continues.)
(to ROY) How many years ballet?

ROY. One.

ZACH. Any Broadway shows?

ROY. (*shakes his head*) No.

LISA (to ROY, *demonstrating*) The arms are second, down, fourth. I wanna see it. ZACH Again.

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

FIRST GROUP OF BOYS completes the combination.
ROY continues to make the same mistakes. ZACH goes back down to the aisle.

ZACH. Next group. And ...

SECOND GROUP OF BOYS begins the combination.

ZACH. (to FRANK, *over music*) 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 OF BOYS finishes the combination.

ZACH. (*continued*) And ...

THIRD GROUP OF BOYS begins the combination.

ZACH. (*continued, in rhythm*)

Up! Up! Up!

THIRD GROUP OF BOYS finishes the combination.
The lights change, LISA 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 OF GIRLS takes position. LISA demonstrates.

ALL EXCEPT CASSIE. (*yelled, not sung*)
 God, I really blew it!
 (*sung*) I really blew it.
 How could I do a thing like that?

BOYS. How could I do a thing like ...

ALL EXCEPT CASSIE.
 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 the aisle.
 The FIRST GROUP OF GIRLS dances the jazz combination.
 When they are finished ...*

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

SECOND GROUP OF GIRLS is 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. Lisa...

LISA takes a position down right of the GROUP.

ZACH. (*continued*)

Five, six, seven, eight.

The GROUP dances with LARRY. When finished, LARRY goes back to the aisle.

ZACH. (*continued*) Next group.

(*in rhythm*) A-five, six, seven, eight ...

*THIRD GROUP OF GIRLS starts the combination.
 VAL is dancing behind SHEILA and not in her spot.*

(*to VAL*) Dance out ... Dance out!

ZACH goes up on stage and addresses the GROUP.

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, in rhythm*)

A-five, six, seven, eight!

ZACH goes back to the aisle as the THIRD GROUP finishes the combination.
 At one point, SHEILA misses the turns and tries to get back into the combination.
 SHEILA 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.

(in rhythm) A-five, six, seven, eight.

FIRST GROUP OF BOYS starts the combination.
 AL and BUTCH both make different mistakes.

ZACH. *(continued)* Hold it, hold it, stop!

ZACH goes back up to the stage and demonstrates.

ZACH. *(continued, 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 LISA talks to BUTCH.

LISA It's step, step, up, cross, turn from there. — Okay, got it?

(in rhythm) Again.

Five, six, seven, eight.

The FIRST GROUP OF BOYS completes the combination.
 AL corrects his mistake — BUTCH does not. LISA goes to stage left and watches.

ZACH. *(continued)* Next group.

(in rhythm) A-five, six, seven, eight.

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

ZACH. *(continued — to RICHIE)* Listen, that's really great, but stay in the formation
 and tone it down. Okay? Boy in the headband, keep your head up.

(in rhythm) A-five, six, seven, eight ...

ZACH goes back to the aisle. The SECOND GROUP completes the combination.

ZACH. *(continued)* Next group.

(in rhythm) A-five, six, seven, eight.

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

ALL EXCEPT CASSIE.

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 splitting you up. 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 and SHEILA step out and form
a line with DIANA. VAL goes to SHEILA, then decides to cross to the end of
the line next to DIANA. CASSIE steps out and stands next to SHEILA.*

ZACH. (continued) Other girls, go to Studio B with Lisa.

The GIRLS who were eliminated exit up right.

ZACH. (continued) Boys. [*bar 338*]
Number Seventeen.

AL steps out and starts a line behind the GIRLS.

ZACH. (continued) Number Five,
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, Studio B.

The OTHER BOYS exit upstage right.

ZACH. (continued) Lisa will join you in a minute.

*Music continues. [*bar 344*] LARRY crosses to ZACH as the lights change and ...*

ALL (plus all OFFSTAGE VOICES).

God, I think I've got it.
I think I've got it.
I knew he liked me all the time.

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ZACH. I want your pictures and résumés, please.

ZACH goes up the aisle to his desk in the back of the theatre.

The GROUP breaks up and they all 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!

I hope I get it.

The GROUP gathers center stage around LISA who indicates that they should form a single line upstage.

ALL. *(continued)*

I've come so far, but even so,
It could be yes, it could be no,
How many people does he ...?
I really need this job.

MIKE, DIANA, JUDY, RICHIE, AL & some O/S VOICES.

My unemployment is gone.

THE REST. Please God, I need this job.

BOBBY, CONNIE, AL, VAL, VICKI, LOIS & other O/S VOICES.

I knew I had it from the start.

THE REST. I've got to get this show.

While holding the last chord on "show," all BOYS AND GIRLS OF THE LINE walk downstage as the lights dim to black. Mirror panels then rotate to black. The lights bump up on the first chord, [vamp, bar 370] revealing THE LINE with their photos in front of their faces. 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. LISA is downstage left, not part of THE LINE.

ZACH. *(after applause peaks)* LISA. [last chord of vamp, bar 370]

collect the pictures and résumés, please. [bar 371; orchestra continues "Semplice."]

LISA 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 résumé?

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 how old you are.

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 DON turns in the direction of ZACH.*

DON. Ah ... twenty-eight.

ZACH. Start with your name and step forward.

DON. *(stepping forward)* My real name is Don Kerr. Ah ...
Kansas City, Kansas. *(DON backs into line.)*

ZACH. Next.

MAGGIE. *(stepping out)* Maggie Winslow.

ZACH. Louder.

MAGGIE. Maggie Winslow ... sometimes know 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 p.m., August 17, and I'm 25. *(She backs into line.)*

MIKE. I'm Mike Costa — it used to be Costafalone. I was born in Trenton, New Jersey
on the 4th of July. I'm twenty-four. *(He backs into line.)*

ZACH. Next.

CONNIE.² Connie Wong. It's always been Connie Wong.
I was born in Chinatown — Lower East Side. *(She 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. *(She returns to the line.)*

ZACH. Next.

² See appendix A for alternate/substitute scene.

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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. I'm 32.

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 the steps to the 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 the line.

SHEILA. (*stepping forward*) I'm Sheila Bryant. Really Sara Rosemary Bryant,
which I really hate. I was born in Colorado Springs, Colorado.
And I'm going to be thirty real soon. And I'm real glad. (*She 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've blocked it out.
I was born 25 years ago. (*Back to line.*)

BEBE. (*forward*) My name is Bebe Benzenheimer and I know, I gotta change it.
I'm twenty-two. 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. I'm 26 years old.

JUDY backs up, RICHIE starts out, JUDY stops him and goes on.

JUDY. (*continued*) Oh, I was born in El Paso ... El Paso, Texas.

ZACH. Good. Next.

RICHIE. (*steps out of line*) My name is Richie Walters. I'm twenty-seven.
I was born on a full moon in Herculaneum, Missouri. And I'm black.

AL. I'm Alan Deluca. I'm thirty and I come from the Bronx. [*pumps the air—not in PB*]

KRISTINE. I'm Kristine Urich, Kristine Evelyn Urich,
and I'll be 23 on September 1. (*She backs into line.*)

AL. (*to KRISTINE*) Tell him where you're from.

KRISTINE. (*takes a step forward*) Oh — I'm from St. Louis, Missouri.
(*She goes back to the line; AL prompts her.*)

KRISTINE. *(continued)* Oh, and my married name is Deluca.

AL and KRISTINE 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.

MARK. *(stepping forward again)* And if I get this show, I'll work real hard. *(Backs up.)*

SHEILA. *(under her breath)* Oh, brother.

VAL. *(to MARK)* Don't let 'em bug you, honey.

PAUL. Paul San Marco. It's my stage name. My real name is Ephrain³ Ramirez. I was born in Spanish Harlem — and I'm twenty-seven.

DIANA. My name is Diana Morales. And I didn't change it 'cause I figured ethnic was in. Twenty-seven. You got that? And I was born on a Hollywood bed in the Bronx. *[pumps to mock AL — not in PB]* *(She backs into line.)*

ZACH. Go on, Diana.

DIANA. *(stepping out again)* Go on — what?

No. 2 Morales — Underscore

(Orchestra)

DIANA. *(continued, over music)* Oh, oh, you wanna know how tall I am?
The color of my eyes? Or how many shows I've done?
I just gave you my picture and résumé, everything you wanna know
is right there.

³ pronounced Efryen, Spanish.

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ZACH. I know. Now tell me what's not on it.

DIANA. Like what?

ZACH. Talk about yourself.

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 waiting 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 returns to the line. During the following speech the lights dim, a spotlight moves from stage left to stage right and lights the faces of THE LINE one at a time, in tempo, every four counts, with the music.

ZACH. Before we do any more dancing —

No. 3 After Opening — The Line

(Orchestra)

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 résumés, 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 come up on THE 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.

A spotlight 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.

No. 4 Introduction: "I Can Do That"

(Orchestra)

MIKE slowly steps forward.

MIKE. (continued) 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. (He 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. That's what my sister told me ... Oh ... That was the sister ...

Music continues, attacca.

No. 5**"I Can Do That"**

(Mike)

MIKE. (*continued, over music*) ... 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. (*over music*) Who old were you?

MIKE. (*over music*) Four. And I'd sit there all perky and ...

Lights dim on THE LINE as MIKE continues in a solo spot.

MIKE. (*sung*) I'm watchin' Sis go pitter-pat.
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.
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 THE LINE.

MIKE. (*continued*) And then everybody started calling me "Twinkle-Toes."

Music continues under dialogue.

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. (MIKE *obeys.*) Bobby, you're on.

BOBBY. (*stepping forward*) Well, actually, I don't

Music in under dialogue.

No. 6 Introduction: "... And ..."

(Orchestra)

BOBBY. (*continued, over music*) 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.

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 musicale 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 in under dialogue.

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No. 7**"... And ..."**

(Richie, Val, Judy & Company)

BOBBY. (*continued over music*) He lived 'cause luckily I didn't
paint the soles of his feet and ...

*Lights dim on THE LINE leaving BOBBY in a dimmed spot,
continuing his story in pantomime.*

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?

Lights come back up on THE LINE. Music continues under.

BOBBY. (*over music*) 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 rearrange
their furniture. And ...

Lights on THE LINE dim again, except for specials on the SINGERS.

VAL. And ...
Orphan at three.
Orphan at three.
Mother and Dad both gone.
Raised by a sweet ex-con.
Tied up and beat 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 come up on THE LINE. Music continues under dialogue.

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. And ...

Lights dim again, leaving SINGERS in specials.

JUDY.⁴ 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?
 Who were the boys?
 What were my toys?
 How will I begin?
 And why am I so thin?!!!
 What should I say?

GROUP III: VAL, RICHIE, MAGGIE, CONNIE, JUDY, DIANA & MIKE.
 What can I tell him?

JUDY. And ...

CONNIE & MAGGIE.
 And ...

RICHIE. And ...

VAL & DIANA.
 And ...

Lights come back up on THE 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 cadence and out.

ZACH. Okay, Bobby. Back in line.

BOBBY steps back in line.

ZACH. (continued) Sheila.

⁴ See Appendix B for alternate lyrics.

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SHEILA. (*remaining in line*) Yeeees? You want me?

ZACH. Yes.

SHEILA. (*to the GROUP, but more to BOBBY*) He wants me.

ZACH. To talk.

Music in. SHEILA steps forward.

No. 8 Introduction: "At The Ballet"

(Orchestra)

SHEILA. (*over music*) 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. (*Grimaces 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.⁵ 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.
(*SHEILA 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 OF THE 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,

Music fades out.

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.

Music in as dialogue continues.

⁵ See Appendix C for scene change/variation.

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No. 9**"At The Ballet"**

(Sheila, Bebe & Maggie)

SHEILA. (*over music*) Well ... Let's face it ... My family scene was — ah ... not good!

Lights go out on THE LINE.

ALL EXCEPT SHEILA *back up, turn, walk to back wall, facing upstage.*

SHEILA. (*sung*) 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.

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 ev'rything was beautiful at the ballet.
Graceful men lift lovely girls in white.
Yes, ev'rything was beautiful at the ballet.
Hey!
I was happy at the ballet.

SHEILA. (*spoken over music*) That's when I started class ...

BEBE *turns and walks downstage, where she is picked up in a spotlight.*

SHEILA. (*sung*) Up a steep and very narrow stairway

SHEILA & 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 & BEBE. It wasn't paradise.

SHEILA. But it was home.

BEBE comes further downstage as SHEILA turns to face upstage.

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 turns and walks downstage, where she is picked up in a spotlight.

MAGGIE & BEBE. Ev'ryone 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 & BEBE. *(As they sing, a GROUP upstage 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 & BEBE.

But it was home.

*The spots dim on SHEILA and BEBE, leaving MAGGIE in the brightest spot.
The GROUP goes back to THE LINE. Music continues under dialogue.*

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MAGGIE. I don't know what they were for or against really, 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."

When possible, the OTHER TWO GIRLS sing back-up vocals behind solo lines till MAGGIE'S solo refrain.

MAGGIE.

Do-do-do-do.

Do-do-do-do.

Do-do-do.

That I was born to
help their marriage
and when ...

Do.

Do-do-do-do.

I used to dance
around the
living room ...

Do.

Do-do-do-do.

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!!!

BEBE.

But it was clear ...

Do-do-do.

Do-do-do-do.

Do-do-do-do.

Do-do.

That's what she said ...

Do.

Do-do-do-do.

Do-do-do-do.

Not to her ...

Do-do.

Do.

SHEILA.

Do-do-do-do.

Do-do.

When he proposed ...

Do-do.

Do-do.

That's what he said ...

Do-do-do.

Do-do.

Do-do.

He wasn't warm ...

Do.

Do-do-do-do.

Do.

Dance section. Black panels turn to mirror panels.

MAGGIE, BEBE & 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 & SHEILA.

At ... the ... ballet.

The GROUP is back on THE 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. *(music in)*

No. 10 Introduction: "Sing"

(Orchestra)

KRISTINE. *(spoken over music)* 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 ... I'm sorry. It's just — I'm terribly nervous.

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

AL. *(coming to KRISTINE's 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,

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I never wanted to be Ann Miller ... I wanted to be — Doris Day.
(Music out.) Except I had this little ah ...

AL. Problem.

No. 11

“Sing!”

(Kristine, Al & Company)

KRISTINE. *(spoken in rhythm, or sung without any sense of pitch)*

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 ...

AL. *(sung)*

sing!

note.

throat.

thing.

See, I really couldn't hear

which note was lower or was ...

Which is why I disappear

if someone says, “Let's start a ...

higher.

choir.”

Hey, when I begin to ...

It's a cross between a ...

And a quiver or a ...

It's a little like a ...

Or the record player ...

What it doesn't have is ...

shriek,

squeak

moan.

croak,

broke.

tone.

Oh, I know you're thinking, what a crazy ...

But I really couldn't ...

I could never really ...

What I couldn't do was ...

ding-a-ling,

sing.

sing.

sing!

AL. *(sung)* Three blind mice.

KRISTINE. *(off-key)*

Three blind mice ...

(spoken in rhythm) It isn't intentional ...

AL. *(spoken in rhythm)*

She's doing her best.

(sung) Jingle bells, jingle bells ...

KRISTINE. *(off-key)*

Jingle bells, jingle bells ...

(spoken in rhythm) It really blows my mind.

AL. *(spoken in rhythm)* She gets depressed.

KRISTINE. (*spoken in rhythm*) AL. (*sung*)
 But what I lack in pitch I sure make up in... power!
 And all my friends say I am perfect
 for the (*sung, off-key, as before*) shower.

(*spoken in rhythm*)
 Still, I'm terrific at a ... dance.
 Guys are coming in their ... pants.
 I'm a birdie on the ... wing.
 But when I begin to ... chirp,
 They say, "Who's the little ... twerp,
 Goin' 'Pong' instead of ... 'Ping'?"

And when Christmas comes THE LINE. (*sung*)
 and all my friends go ... caroling,

AL. (*sung*)
 It is so dishearten- ... -ning,
 It is so disquiet- ... -ting,
 It is so discourag- ... -ging.
 Darling, please stop answer- ... -ring!

See, I really couldn't ... sing.
 I could never really ... sing.
 What I couldn't do was ...

THE LINE. (*sung in classical fashion, with AL conducting THE LINE*)
 Do, re, mi, fa, sol, la, ti, do.

GIRLS. Do, ti, la, sol, fa, mi re, do.

THE LINE. La,
 La,

KRISTINE. (*off-key*)

La,
 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.

THE LINE. Sing!

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

AL and KRISTINE go back into line.

ZACH. (*continued*) Mark ... (*Music in.*)

No. 12 Montage, Part 1: "Hello Twelve"

(Mark, Connie & Company)

MARK. (*comes downstage and speaks over music*) 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. [*Music, bar P.*]

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 THE LINE, leaving each SINGER of the following 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. (*spoken in rhythm*)
It's a mess.

PAUL & JUDY. (*sung*)
Time to grow.

MAGGIE & AL.
Time to go.

CONNIE, BOBBY & RICHIE.
Adolesce.

THE REST. Adolesce.

ALL. 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 the GROUP who is back on line.

MARK. *(spoken, out of pantomime)* And from the book I diagnosed my own appendicitis.

(sung) 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.

(spoken over music) And when I was thirteen, I had my first ... wet dream.
I went right back to the book ... Milky discharge ...
milky discharge, milky discharge ...

(sung) Gonorrhea!

(spoken over music) I was in shock, I mean ...

(sung) Gonorrhea!

(spoken over music) Before I'd even started. I was terrified.
I couldn't even tell my mother I had ...

(sung) Gonorrhea!

(spoken over music) 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.

(sung) So all I could do was drink the water,
And I drank like twenty glasses a day.

(spoken over music) 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.

(sung) "Who have you been with, my son?"

(spoken) Nobody. Nobody.

(sung) "Then how can you have ... gonorrhea?"

(spoken over music) 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 ...

MARK goes back into line as CONNIE steps forward.

CONNIE. Four foot ten,
Four foot ten.
That's the story of my life.
I remember when ev'rybody was my size.

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(spoken) Boy, was that great. But then everybody started moving up and
— there I was, stuck at ...

(sung) Four foot ten!
Four foot ten.

(spoken) But I kept hoping and praying.

(sung) I used to hang from a parallel bar by the hour,
Hoping I'd stretch just an inch more.

(spoken) '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-like yell*) cheerleader!
And they told me: "No dice, you'll get lost on the football field.
The pom-poms 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 a spotlight.

VAL. Tits! When am I gonna grow tits?

PAUL. Secret, my whole life was a secret.

MIKE. (*spoken over music*) One little fart! ... And they called me
"Stinky" for three years. (*He screams in frustration till start of vocal*) Aahhh!

ALL EXCEPT CONNIE.

Goodbye Twelve,
Goodbye Thirteen,
Hello Love ...

BEBE. Robert Goulet, Robert Goulet,
My God, Robert Goulet!

Oh!
Down below,
Up above ...

DON. Playing doctor with Evelyn.

La-la-la,
La-la,
La-la.

RICHIE. I'll show you mine,
You show me yours.

KRISTINE. (*spoken in rhythm*)
Seeing Daddy naked!

Time to grow,
Time to go ...

SHEILA. (*shouted in rhythm*)
Surprise!

La-la-la.

(*spoken*)
Mom and Dad were doing it.

BOBBY. I'm gonna be a movie star.

The rest of the AUDITIONERS is now back on THE LINE and lights come up.

CONNIE. (*out of pantomime, spoken over music*) But you see,
the only thing about me that grew was my desire.

(sung) I was never gonna be Maria Tallchief, I was just ...

(spoken) ... 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.⁶ Ah-hah, the Year of the Chicken, thirty-two?

RICHIE. (imitating a chicken) Pluck-pluck-pluck-pluck, girl!

CONNIE. So I got caught! (over music [bar 148]) But I don't look it.
And I shouldn't knock it 'cause I've always been able to work ...

(sung) From the time I was five in "King And I."⁷
"King And I."
Up till now I've never stopped,
'Cause whatever I am,
I am ...

*Music continues, Attacca, as CONNIE backs to her
position in THE LINE and DIANA runs to center.*

No. 13 Montage, Part 2: "Nothing"

(Diana)

DIANA. (over music) ... 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 AUDITIONERS IN THE LINE back up and run off, stage left.

(sung) 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.

(spoken over music) And everybody is going, "Whoosh, whoosh ... 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?"

⁶ See Appendix D for variation to this scene.

⁷ See Appendix E for variation to these lyrics.

DIANA (*sung*)

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!

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

(*sung*) Second week, more advanced and we had to
Be a table, be a sports car ...
Ice-cream cone.

Mr. Karp, he would say, "Very good,
Except 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!

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

(*sung*) Went to church, praying, "Santa Maria,
send me guidance, send me guidance,"
On my knees.

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'ly 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 out.

DIANA. (*continued, spoken*) I mean, I didn't want him to die or anything, but ...

Music in.

No. 14 **Montage, Part 3: "Mother"**

(Company except Larry & Zach)

DON. (*spoken over music*) The summer I turned fifteen,
 I lied about my age so I could join AGVA — you know ...

(*sung*) 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.

(*spoken over music*) Her name was Lola Latores (*Brass growl*)
 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 ...

(*sung*) 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.

(*spoken over music*) 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 AUDITIONERS enter stage left.
 Each SOLOIST is picked up in a head spot as they sing their lines.*

ALL AUDITIONERS EXCEPT DON.

Goodbye Twelve,
 Goodbye Thirteen,
 Hello Love.

MAGGIE. Why do I pay for all those lessons?
 Dance for Gran'ma!
 Dance for Gran'ma!

OTHER AUDITIONERS EXCEPT DON *sing backup syllables under solo lines.*

OTHER AUDITIONERS.

BEBE.	My God, that Steve McQueen's real sexy. Bob Goulet out, Steve McQueen in!	Ba, ba-da-dah, ba-da-dah.
CASSIE.	"You cannot go to the movies Until you finish your homework."	Ba, ba-da-dah, ba-da-dah. Ba-da-dah.
AL.	"Wash the car."	Ba-da-da-dah,
MIKE.	"Stop pickin' your nose."	Ba-da.
MAGGIE.	"Oh, darling, you're not Old enough to wear a bra. You've got nothing to hold it up."	Ba-da-dah, Ba-da-dah, ba-da-dah.
MARK.	Locked in the bathroom with Peyton Place.	Ba-da-dah, Ba-da-dah, ba-da.
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 OTHER AUDITIONERS are now upstage right.
BOBBY joins them. They face upstage.*

DON. *(out of pantomime, spoken over music)* 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 the AUDITIONERS.
JUDY moves forward from upstage left.*

JUDY. *(sung)* 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
No matter how much I begged her and she'd say,

(spoken) "What are you, ashamed of your own mother?"

(sung) 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 and stays where she is until she sings again.
The AUDITIONERS who sing "Mother" have moved into formation
with MAGGIE center. Lyrics are sung in counterpoint to the end of the number.*

MAGGIE. Please take this message
to mother from me. AL.
Carry it with you Dad would take Mom to Roseland.
across the blue sea. She'd come home with her shoes in her hand.
DIANA.
"Mother, oh, Mother, Mama fat, always in the
wherever I go kitchen cooking all the time.
SHEILA.
Your Maggie is "Darling, I can tell you now,
missing you so." Your father went through life with an open fly."
VAL.
"Mother, oh, Mother, Tits! Where are my tits?
CASSIE.
wherever "Listen to your mother.
I go Those stage and movie people got there
because they're special."
GREG.
Your Maggie is "You take after your father's side of the family,
missing you the ugly side."
PAUL.
so." "Wait until your father gets home."
DON.
Swear to God and hope to die.

*Lights fade on the GROUP, they join the OTHER AUDITIONERS
to reform THE LINE, facing upstage.*

JUDY. And it was the [...]
Music attacca.

No. 15 Montage, Part 4

(Judy, Greg, Richie & 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 till after they'd gone
And I nearly killed myself,

THE 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.

AUDITIONERS are now on THE LINE and lights come up.

JUDY. *(continued, spoken over music)* Anyway, I remember practicing kissing with Leslie.
She was my best girlfriend. Did any of you ever practice kissing with another girl ...

(sung) So that when the time came you'd now how to? (she listens)

(spoken) No? ... Oh my God.

KRISTINE. (after a moment) Judy? (music stops.)

JUDY. Did you, girl?

KRISTINE. Yeah ... But just a **couple** of times.

SHEILA. Oh, count me in. (music continues.)

JUDY. Thank God! (backing into line) Anyway, I do remember ...

GREG. (stepping forward, spoken over music) The worst thing in school was every time the teacher called on me ...

(sung) I'd be hard, I'd be hard.

(spoken over music) Really, I'd have to lean up against the desk like this.

(He demonstrates.) And the teacher would say,

(sung) "Stand up straight."

(spoken in rhythm)

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

(sung) "Stand up straight."

(spoken over music) Or walking down the hall, you'd have to walk like this,

(sung) With all your books stacked up in front of you.

MIKE. (spoken over music) I thought it was me. I thought I was a sex maniac.

CONNIE & MAGGIE. (sung)
You are!

BOBBY. (spoken over music) I did too. I mean, it didn't go down for three years.

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

(sung) Bingo!

(spoken over music) 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, "Oooohhhh! ..."

(sung) Don't you want to feel anything else?"

(spoken in rhythm)

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

ZACH. (spoken over music) Did that come as a surprise to you?

GREG. (spoken over music) 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 an outcast all the rest of my life, a bum, and I said,

(sung) "Gee, I'll never get to wear nice clothes ..."

(spoken over music) And I was really into clothes, I had this pair of powder blue and pink gabardine pants ...

GREG goes into pantomime as the GROUP breaks upstage from THE LINE.

CHORUS.

Goodbye Twelve, **CASSIE.**
 Goodbye Thirteen, A diaphragm, **AL.**
 Hello Love. A diaphragm, Early to bed,
 I thought a diaphragm early to rise.
 was up here, Your broad goes out **DON.**
 where you breathe. with other guys. I bought a car.
 Changes, oh, **KRISTINE.** I bought my first car! **MIKE.**
 Down below, The ugliest boy asked **CONNIE.** Padiddle.
 Up a— me to the prom. You're not leaving **MAGGIE.** **MARK.**
VAL. I stayed home. the house till you're Life is an
 Shit. Made it through twenty-one. ashtray. Ev'ry girl I know has
 high school lockjaw of the legs.
 without growing tits.

CHORUS. **RICHIE.** **AL.** **BEBE.** **MIKE.**
 —doubt, to break out, My trouble is wine, I got Nancy's picture, Steve McQueen out, Your brother's going to
 It's a mess women and song. Annabel's locket, Nureyev in! medical school and
 I can't get Cynthia's ring and **SHEILA.** You're dropping out to be
 any of them. Lucy's pants. All you run around a chorus boy. Nothing!
 Time to grow, Let's dance. Head-on collision! with are bums. **DIANA.**
 Time to go, Let's dance. Eddie got killed. **MAGGIE.** You gotta know some-
 Ado— Let's dance. Graduation. body to be somebody.
PAUL.
 What am I
 gonna say
 when he calls on me?

JUDY(& **VICKI o/s**).

My only adolescence, **BEBE, DIANA,**
 (& **LOIS o/s**).
 My only adolescence, Where did it go? **BOBBY, GREG**
 It was so ... & **MIKE.**
 My only adolescence, Where did it go? Freshman, soph'more,
 It was so ... junior, senior. **MAGGIE**
+KRISTINE. **+VAL.** **SHEILA & DON.** (& **TRICIA o/s**).
 My only adolescence, Where did it go? Freshman, soph'more, Thirteen, fourteen, Thirteen, fourteen,
 It was so ... junior, senior. fifteen, sixteen, fifteen, sixteen,
+CASSIE, MARK,
CONNIE, AL, PAUL,
RICHIE & LARRY.
 My only adolescence, Where did it go? Freshman, soph'more, Thirteen, fourteen, Suddenly I'm seventeen and
 It was so ... fifteen, sixteen,

Upstage black panels have changed to mirrors.

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ALL EXCEPT ZACH. (OFFSTAGE SINGERS *fill in all voices.*)

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 ONSTAGE AND OFFSTAGE (*except ZACH*)

form into four groups for "scat" counterpoint section and dance break.

GIRLS. (*1st group*)

Doo dit dit doo,

GIRLS. (*2nd group*)

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 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 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 dit,

BOYS. (*3rd group*)

Wah,

wah wah wah,

BOYS. (*4th group*)

Doo doo doo doo doo,

doo doo doo-ah,

Dance break.

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.

TWO GROUPS & OFFSTAGE SINGERS.

So he went.

RICHIE. Yes, I went.

TWO GROUPS & OFFSTAGE SINGERS.

Yes, he went.

RICHIE. So I'm gonna be a kindergarten teacher ...
(spoken in rhythm) Imagine me — this kindergarten teacher?
 And I thought ...
 Shit.

TWO GROUPS & O/S.

(sung) Shit, Richie.

RICHIE. *(spoken in rhythm)*

Shit.

TWO GROUPS & O/S.

Shit, Richie.

RICHIE. *(sung)*

What are you gonna be?
 When you get shoved outta here,
 Honey, ain't nobody gonna be
 standin' there with no
 Scholarship to life.
 And I was scared.
 Scared.
 Scared!!
 Scared!!!

TWO GROUPS & O/S.

Shit, Richie. Shit, Richie.
 Shit, Richie. Shit, Richie.
 Shit, Richie.
 Shit, Richie.
 Shit, Richie.
 Shit, Richie.
 Shit, Richie.
 Shit, Richie.

GIRLS (& O/S GIRLS through end of number).

My braces gone.

My childhood gone, goodbye.

ALL.

Goodbye Twelve.
 Goodbye Thirteen.
 Goodbye Fourteen.
 Goodbye Fifteen.
 Goodbye Sixteen.
 Goodbye Seventeen.
 Hello Love.

BOYS (& O/S BOYS though end of number).

My pimples gone.
 My childhood gone, goodbye.

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(ALL.) Go to it.
Go to it.

BOYS.	And now life really begins.	GIRLS.	Go to it.
	And now life really begins.		Go to it.
	And now life really begins.		Go to it.
	And now life really begins.		Go to it.

ALL. Go to it.

When the music finishes, mirrors have changed to black.

The AUDITIONERS are back on THE LINE.

LARRY is seated on ZACH'S stool, downstage 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.

END ACT 1 INTERMISSION

ACT 2 **No. 16** **"Dance: Ten; Looks: Three"**

(Val)

VAL. (*aside, to the other AUDITIONERS, after downbeat*) June Allison, right? (*continuing as before*) '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 shit 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 LISA 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 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,

“Screw 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 the other 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.*)
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 ...

(*sung*) 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 derrière.
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.
(*spoken in rhythm*)
Didn’t hurt my sex life, either.

(*sung*) Flat and sassy,
I would get the strays and losers.
Beggars really can’t be choosers.

(*spoken in rhythm*)
That ain’t it, kid. That ain’t it, kid.

(*sung*) Fixed the chassis.
(*spoken in rhythm*)

“How do you do!”
(*sung*) Life turned into an
Endless medley of
“Gee, it had to be you.” (*spoken in rhythm*) Why?

(*sung*) 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 you life.
 They sure changed mine!

Short dance cross, then VAL starts dialogue in the tenth measure [Bar 133].

(spoken over music) 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.⁸ I wouldn't mind having just one of yours.

VAL. Well, go out and buy 'em.

(sung) 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 whatcha see.
 Keep the best of you,
 Do the rest of you.

 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!

As applause fades, VAL goes back to her place in THE LINE.

ZACH. Paul ... *(Music in.)*

⁸ If Connie isn't flat chested, give the line to a girl who is.

No. 18 **“The Music And The Mirror”**

(Cassie)

CASSIE. *(over music)* 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.

The lights go out, leaving Cassie in a head spot and a special.

CASSIE. *(continued, sung)*

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.

Lights come back up.

ZACH. *(over music)* 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 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 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, . I need a job.

The lights go out as before, leaving CASSIE in a head spot and a special.

CASSIE. *(continued, sung)*

To have something that I can believe in.
To have something to be.
Use me.
Choose me.

Lights come back up.

ZACH. *(spoken, over music)* 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 ...

As CASSIE sings, lights dim out, leaving her in a spot.

CASSIE. *(continued, sung)*

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.

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 ...

Dance section. The panels are now turned to mirrors.

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 ...

*Dance Section. Flying mirrors in a semicircle are used for part of this section.
 At the end of the number [bar 332], the upstage mirrors are turned back to black.
 As the applause dies down, music begins.*

No. 19 After "Music And Mirror"

(Orchestra)

ZACH. *(over music)* 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.

LISA *(entering from upstage 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 ...

LISA *starts to leave.*

ZACH. *(continued)* Oh, and send Paul in ...

LISA *goes off.*

ZACH. *(to Cassie)* All right, go with LISA and learn the lyric.

CASSIE. Thank you ... [*Bar 22 as CASSIE turns.*]

After CASSIE exits upstage right, PAUL enters, tentatively, and stands upstage.

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 fades out.

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

PAUL. That might be easy for you to say, but ...

ZACH. Look, wait a minute — what made you start dancing, your parents?

PAUL. *(beginning to move towards downstage center)*

No, what do Puerto Ricans know about theatre? Now they have
Channel Forty-seven — but then they didn't have anything.
But my father loved movies. And he'd take us all the time.

He worked nights and he'd come home and he'd take us to Forty-Second Street. And we'd come out of one movie and go to another and another movie — I don't know why — but I loved musicals.

ZACH. How old were you?

PAUL. Seven or eight.

ZACH. On Forty-Second Street?

PAUL. Yeah — it was a trip.

ZACH. Go on ...

PAUL. I'd have to move down front — 'cause I couldn't see — I wear contact lenses now ... I'd move down front and these strange men would come and sit beside me and "play" with me. I never told anyone because — well, I guess it didn't matter ...

ZACH. Why didn't it matter?

PAUL. Why? Ah ... Well ...

ZACH. Look, Paul, if this is too rough for you, I have your picture and résumé ...

PAUL is now downstage center on THE LINE.

PAUL. 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 anymore. 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 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. 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 all 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 at 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.
 After the show I went back to my dressing room and after I'd
 finished dressing and taking my makeup off, I went back downstairs.
 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. Music in after 3 slow beats.

No. 20 End Of Paul's Scene

(Orchestra)

*During the 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 so quietly we don't hear.*

LISA *(entering from stage right. [Bar 8])* Zach, you ready for them yet?

*ZACH signals "no" with his hands and continues talking to PAUL.
 Then ZACH drops his hand. Music segues.*

No. 21 "One"

(Company)

ZACH. *(over music)* All right, bring 'em in.

*Zach crosses to his stool, downstage right.
 Paul crosses to first wing right and drops his dance bag.*

LISA Okay, kids, here we go. Everybody in.

*The rest of the AUDITIONERS enter from upstage right
 as the upstage black panels revolve to mirrors.*

ZACH. *(over music)* LISA , get the hats.

*LISA and PAUL pull a box of hats on stage,
 and ZACH gets his own hat from under his stool.*

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

ZACH. *(to LISA)* All right, let's review this.

*All the AUDITIONERS grab hats and begin warming up, going over lyrics,
 commenting on hats, etc., while LISA and ZACH are reviewing the
 combination facing the mirrors. When PAUL and RICHIE move the hat box off,
 ZACH crosses down center and the AUDITIONERS gather in a group around him.*

ZACH. *(continued, to the AUDITIONERS)* All right. 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, LISA ' & AUDITIONERS *face the upstage mirrors.*

ZACH. *(continued, over music)* Starting position is turned in third. Hips and shoulders on the diagonal. Elbows up, chest up, chin up, eyes front. Ready?

(spoken in rhythm)

A-five, six, seven, eight,
[bar 42] "One" change.
Walk. Walk.
Point. Point.
Point, flick, step, kick. *(ZACH stops dancing.)*

(spoken over music) Okay, let's do it again. From "Singular sensation." *(in rhythm)* And,

MIKE, AL, DON & MAGGIE.

(sung) ... singular sensation

ZACH *continues with demonstration dialogue as singing continues.*

MIKE, AL, DON & MAGGIE. *(continued)*

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?

Lights back to reality. [Bar 172.]

ZACH. Right — Let me see everyone back in line.

(spoken in rhythm)

A-five, six ...

CASSIE interrupts, causing a false start, then music goes into vamp.

GIRLS form a line with BOYS holding still upstage of them.

ZACH is downstage left.

CASSIE. *(interrupting)* I don't have a hat. *(Music out.)*

ZACH. Hold it. LISA, a hat.

LISA . *(handing a hat to CASSIE)* Here, Cassie.

CASSIE. Oh, thanks. *(Music in, bar 176.)*

ZACH. *(spoken in rhythm)*

A-five, six, seven, eight, a-one,

GIRLS. (*plus* OFFSTAGE GIRLS)

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?

BOYS form a line with GIRLS holding still upstage of them.

BOYS. (*plus* OFFSTAGE 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.

ZACH. (*spoken in rhythm*)

One, (*spoken, to CASSIE*) You're late.
(*to SHEILA*)
Straighten the supporting leg, Sheila.
(*to CASSIE*) Don't pop the head, Cassie.

(*to MAGGIE*) Maggie, make it sharper.
(*to CASSIE*) Too high with
the leg, Cassie.
(*to CASSIE*) Too much leg, Cassie.
(*to VAL*) Eyes front, Val.

(*to CASSIE*)
You're late on the turn, Cassie.

(*to CASSIE, sternly*) Don't pop
the hip, Cassie!

(*to SHEILA*)
That's good placement, Sheila.

(*to BOYS*) All right — Boys!

ZACH.

(*to CASSIE*) Do it again, Cassie.
(*softly*) — six, seven, eight ...
(*to CASSIE*) Don't pop the head, Cassie!

(*to CASSIE, shouting*)
You're distorting the combination,
Cassie! Pull in. Cool it. Dance like

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BOYS. (*plus* OFFSTAGE BOYS)

Oooh! Sigh!
 Give her your attention.
 Do I
 really have to mention,
 She's
 the
 one?

ZACH. (*continued*)

everyone else.

All right, now everyone in line and
smile and sing!

BOYS and GIRLS form a single line, alternating boy-girl, with CASSIE at center.

ALL. (*including* OFFSTAGE SINGERS)

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?

*ZACH rushes to pull CASSIE from THE LINE
 and brings her downstage left.*

CASSIE.

What's wrong? What are you doing?

~~THE LINE. (*whispered under dialogue*)~~

~~One
 singular
 sensation,
 Ev'ry little step
 she takes.
 One
 thrilling~~

~~ZACH. My job.~~~~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 now?~~

~~CASSIE. My sanity.~~

(THE LINE) combination,
 Ev'ry move that she
 makes.
 One smile
 and
 suddenly
 nobody
 else
 will do.
 (shouted) You know
 (whispered) you'll never be
 lonely with you know who.
 you know
 who.

THE LINE of dancers is
 silent for 16 counts.

THE LINE. (shouted in rhythm)
 Left.

THE LINE. (marking softly, in rhythm, 8 counts.)

Right, (beat) left, (beat)

Right, (beat) left, (beat)

Right, (beat) left, (beat)

Right, (beat) left, (beat)

ZACH. (shouting) Cassie!! —
 (calmer) 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.

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?

CASSIE starts to run off, stage right,
 but ZACH stops her.

ZACH. (over music) Why did you leave?

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.

CASSIE. You'd already left me weeks before.

ZACH. Left? I thought we were
 living together.

CASSIE. No, sharing the same
 apartment, maybe.

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.

ZACH is at center, CASSIE 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 —

ZACH has now crossed to CASSIE.

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. *(interrupting)* That's not a decision, that's a disease. God — good, better, best! — I hate it! How can you stand it?

THE LINE. <i>(chanting in rhythm)</i>	LARRY.	CASSIE. <i>(continued)</i>
One, two, three, four,	<i>(on "eight")</i>	Are you gonna go from one show to the next
five, six, seven, eight.	... Again.	to the next, rehearsing them all twenty-four
One, two, three, four,		hours a day for the rest of your life? You know,
five, six, seven, eight.	... Again.	you're not even doing it for yourself. You're
One, two, three, four,		trying to prove something. Like I was —
five, six, seven, eight.	... Again.	because I was doing it for you, to please you,
One, two, three, four,		to keep you — to get you back. But I don't
five, six, seven, eight.		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?

THE LINE. *(sung)*

One
singular sensation,
(mouthed)
Ev'ry little step she takes.
(sung)
One

CASSIE. *(spoken, as she*

realizes she has been too blunt)

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

thrilling combination,
(mouthed)
 Ev'ry move that she makes.
(sung)
 One smile and suddenly
 nobody else will do.
(mouthed)
 You know you'll
 never be lonely with
 you know
 who.

Music builds.

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

*ZACH crosses to stage left and
 turns his back to CASSIE.*

ZACH. I am.

CASSIE. Good. Then don't feel you owe me
 any favors. *(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?

ZACH and CASSIE look upstage at THE LINE as it slowly comes to life.

THE LINE. *(sung, with OFFSTAGE SINGERS)*

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?

(shouted) One!
 One!
 One!
 One!

*THE LINE begins backing up, counting eight counts of eight softly
 under dialogue. The mirrors turn to black and THE LINE faces
 upstage, passing the hats off upstage right. The last count of eight is
 done silently as THE LINE gets into place for the tap combination.*

THE LINE. *(whispered in rhythm under dialogue)* CASSIE. *(spoken)*

One. Yes ... I'd be proud to be one of them.
 One. They're wonderful.
 One.
 One. ZACH. But you're special.

(THE LINE) *(whispered in rhythm)*
 One, two, three, four,
 five, six, seven, eight,
 Two, two three, four,
 five, six, seven, eight,
 Three, two, three, four,
 five, six, seven, eight,
 Four, two, three, four,
 five, six, seven, eight,
 Five, two, three, four,
 five, six, seven, eight,
 Six, two, three, four,
 five, six, seven, eight,
 Seven, two, three, four,
 five, six, seven, eight,
(mouthed) Eight, two, three, four,
 five, six, seven, eight.

CASSIE. *(spoken)*
 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.

*CASSIE runs upstage right and
 joins the AUDITIONERS.*

LISA , who has been downstage right, crosses to ZACH at center.

LISA . All right, who are we going to hire?

ZACH. I don't know.

LISA Well, what do you want to do now?

ZACH. *(crossing to his stool and throwing his hat off downstage right)*
 Start matching them up. Do the tap combination.

LISA *(to THE AUDITIONERS)* Okay, the tap combination. A-five, six,

No. 22

Tap Dance

(Company)

LISA *(continued, spoken over pickup chords)*
 ... seven, eight ...

*ZACH sits on his stool. THE AUDITIONERS review the tap combination,
 with LISA dancing downstage center, in front of them.*

*During the routine, several people sing the inner thoughts which follow.
 Each is picked up in a head spot.*

SHEILA. *(sung)*

God, when it's over do I need a drink!

MIKE. He's gotta know what he wants by now.

BEBE. Oh, Jesus, have I got a headache!

MAGGIE. I'm not sure I can smile much longer.

JUDY. I should'a been a singer ...

(bad, soprano-like, high note) "Aaaahh!"

(exasperated) Well ...

BOBBY. If George Hamilton can be a movie star,
Then I could be a movie star.

AL. What am I doing in show business?

LISA *(spoken over music)* Okay, everybody stage right, please.

THE AUDITIONERS *go to stage right and
continue to follow LARRY'S instructions.*

LISA *(continued, over music)* I'm going to put you into couples now.
Let me see, I'll start with ... Ah ... Don, Sheila, Bobby and Bebe.
Oh no, girls, work on the other side of the boys. Diana and Val, stand by.
Boys, work upstage a bit. *(in rhythm)* A-five, six, seven, eight ...

The FIRST GROUP of four begins the combination. [Bar 61]

LISA *(continued, over music and dance)* Don, try working a little closer to Sheila ...
Stay on the beat ... Let me see some smiles ... Not that phony "sell smile,"
I want to see that "I-love-to-dance smile."

SHEILA *overdoes the smile.*

The FIRST GROUP completes the combination.

LISA *(continued, over music)* Okay, all right, stage left, now, let me see ...
Diana here with Greg ... Valerie ... Mark, dance with Val.

VAL. Smile, honey.

LISA *(spoken in rhythm)*

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

The SECOND GROUP of four begins the combination. [Bar 81]

LISA *(continued, over music and dance)* Diana, I'm not hearing any taps.

DIANA. It's my sneakers ...

DIANA pounds the floor, trying to make tap sounds with her sneakers.

LISA Stay on the beat ...

The SECOND GROUP completes the combination.

LISA *(continued, over music)* Okay, kids, stage left ...
Ah, Maggie and ... *(to MIKE)* Mark ...

MIKE. Mike ...

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

CONNIE. *(running into position)* Tapping is not my strongest point ...

LISA And give me ... Paul. Other three, hang on ...
(in rhythm) A-five, six, seven, eight ...

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The THIRD GROUP of four begins the combination. [Bar 101]

LISA *(continued, over music and dance)* Boys, hold upstage of the girls ...
Connie, relax, loosen up, enjoy it.

CONNIE dances like noodle. The THIRD GROUP continues to dance until PAUL falls while doing a turn. Music fades out fast when PAUL falls.

MAGGIE. Connie!

MAGGIE stops CONNIE dancing.

MIKE. *(going to PAUL)* Paul! Get up, Paul ...

BOBBY crosses to PAUL and supports his shoulders.

BOBBY. *(to MIKE)* Hey, what are you doing?

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

OTHERS are crowding around in a GROUP.

PAUL. Oh, Jesus!

BOBBY. Are you okay?

PAUL. Yeah, yeah ... *(PAUL moans.)*

ZACH. Paul, you okay? Did you hurt yourself? *(ZACH crosses to PAUL 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 ...

The GROUP moves back.

CASSIE. *(crossing to the GROUP)* Call a doctor.

PAUL. No, really ...

CASSIE. *(to ZACH)* You should call a doctor.

ZACH. Who's your doctor?

PAUL. I don't want a doctor.

ZACH. Paul, who's your doctor?

CASSIE. Call Sidney Rhodes. 595-7639.

ZACH. LISA ; 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?

SHEILA. I do.

SHEILA crosses left to her dance bag.

ZACH. Somebody get me some water.

MARK. I will!

MARK runs off right.

ZACH. You're gonna be okay, Paul.

PAUL. Yeah, but out of work, huh?

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

MAGGIE. Look, I don't think you should give him that. You don't know what's wrong.

SHEILA. Please, I've had three already today.

LISA (returning from offstage right) 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. Right. (looking around.) Ah ...

CASSIE. I'll go.

ZACH. No.

DON. (to PAUL) I'll help you.

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ZACH. Fine.

*DON and BOBBY cross to help PAUL up.*ZACH. *(continued)* Let's get him up. Ready, one, two, three.*DON and BOBBY lift PAUL up and start upstage right.*LISA *(following them)* Where's his dance bag?

GREG. Which one is his?

*VAL hands PAUL'S dance bag to GREG,
who puts it on LARRY'S shoulder.*ZACH. *(following them to exit)* Paul, I'll see you later. *(to LARRY)* Call me from the hospital.*DON and BOBBY exit upstage right with PAUL.
LISA follows behind. The REMAINING GROUP
stands silently as music begins.*

No. 23

Alternatives

(Orchestra)

*ZACH crosses back downstage, looks at CASSIE, who turns and
crosses downstage left. At the top of the stairs to the auditorium,
ZACH turns and addresses the REMAINING GROUP.*ZACH. *(over music)* What do you do when you can't dance anymore? *(Music pauses.)*

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 upstage left to center)* Well, I'll tell ya. *(Music continues.)*
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 RICHIE)* 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.

*The whole REMAINING GROUP reacts simultaneously with similar lines.
All lines spoken at the same time — together with the next three lines.
DON and BOBBY re-enter quietly from upstage right.*

MIKE. Tell me about it.

CONNIE. It's true.

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

ZACH goes down to the bottom of the steps and faces the stage.

BEBE. *(stopping the GROUP and crossing down to THE 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 unemployment!

*Again the GROUP reacts simultaneously — all lines
spoken on top of each other — together with the next three lines.*

CONNIE. Hit it, Richie.

BOBBY. Oh, please, give me a break.

DON. Well, look, it's ...

JUDY. *(crossing in to the center of the GROUP)* 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.

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

JUDY. (*crossing 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 the floor.

VAL. (*crossing downstage to talk to ZACH [Bar 64]*) 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 deal, right? Well, I can dream, can't I?

DON. (*crossing downstage to VAL*) Yeah, but dreams don't pay the rent.

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

MIKE. (*crossing to VAL and DON*) 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 the floor, on THE 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. [*Bar 79*]

MIKE. (*to ZACH*) We're no better off than athletes.

BOBBY. (*crossing downstage 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.

The 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?

DIANA *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. [*Music bar 103.*]

GREG *crosses back to the right portal.* RICHIE *sits down upstage left.*
DON *crosses downstage 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? [*Music bar 117*]

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

VAL. (*already auditioning*) Hello ... [*Bar 122*]

DON. Whatever, I'll just have to see.

VAL *crosses upstage and sits down on the floor.*

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*]

BOBBY *crosses to SHEILA at stage left on THE LINE.*

BOBBY. (*continued*) What would you like to be when you grow up?

SHEILA. Young!

CONNIE *crosses to center stage.* [*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. (*upstage right with AL*) That sounds good — except the fat part.
Yeah, I'd like that. Just not right away.

BOBBY. [*Bar 143*] Listen, all I want to be is just happy.

70

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. [Bar 148] You're something." And Christ, I get this feeling inside—

No. 24 "What I Did For Love"

(Diana & Company)

DIANA. (*continued, over music*)—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, damn it, I've come this far and I'm not giving up now.

SHEILA. (*crossing upstage 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 has made his way to the rear of the house.

ZACH. Right. [Bar 18]

Lights change for song, and the GROUP looks front on light cue.

ZACH. (*continued, over music*) But if today were the day you had to stop dancing. How would you feel?

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.

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.

ALL. What I did for love.

DIANA. What I did for love.

ALL. (*adding* Love is never gone.
more voices As we travel on,
each phrase) Love's what we'll remember.

ALL. (*including* OFFSTAGE VOICES)
 Kiss today goodbye,

DIANA. And point me t'ward tomorrow.

ALL (*exc.* DIANA). Point me t'ward tomorrow.

ALL. (+O/S) We did what we had to do.
 Won't forget, can't regret
 What I did for love.
 What I did for love.

DIANA. What I did for ...

ALL. (+O/S) ...love.

As applause crests, music begins.

No. 25 After "What I Did For Love"

(Piano Solo)

*Slowly, in time to the vamp, each AUDITIONER moves,
 facing front, back to THE LINE; first one, then two, then more, etc.
 When the entire GROUP is back in line, leaving PAUL'S position empty,
 ZACH speaks, over music.*

ZACH. Ok when I call out your number, please take your place on the line: 5, 17, 44, 45, 63, 67, 72, 81, 84, 2, 9, 10, 23, 37, 149, 152, 179, and Cassie. Everyone else, thank you very much.

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 THE OTHERS) ... Kristine ... Bebe ... Sheila ... Connie ... Maggie. Front line, thank you very much, thank you, I'm sorry.

The FRONT LINE exits, leaving the eight chosen:

CASSIE, VAL, DIANA, JUDY, MIKE, RICHIE, MARK AND BOBBY.

After the ELIMINATED have left the stage, ZACH speaks again.

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.

Piano Solo fades out as lights fade.

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

No. 26

Bows

(Company)

As the music starts, a solo spot comes up on the white line, center stage, and moves slowly to stage right, where it catches PAUL, who is the first to appear. One by one, all BOYS appear, each wearing the signature gold costume and top hat. At the second verse, the GIRLS appear one by one, also in costume.

BOYS. (plus OFFSTAGE BOYS, and including PAUL, ZACH & LARRY)

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.
 Oooh! Sigh!

Give him your attention.
Do I
really have to mention,
He's the one?

She walks into a room
and you know

GIRLS. (*plus* OFFSTAGE GIRLS)

She's uncommonly rare, very unique,
Peripatetic, poetic and chic.

ALL. (*including* OFFSTAGE SINGERS)

She walks into a room
and you know from her
Maddening poise, effortless whirl,
She's the special girl.
Strolling
Can't help all of her qualities extolling.
Loaded with charisma, -isma,
Jauntily 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 whatcha 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.

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.

GIRLS. She walks into a room
and you know
She's uncommonly rare, very unique,
She walks into a room
and you know from her
Maddening poise, effortless whirl,
She's a special girl.
Strolling
Can't help all of her qualities extolling.
Loaded with charisma, -isma,
Jauntily 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.

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?

This is whatcha 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.

Black panels turn to reveal mirrors.

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 uncommonly rare, very unique,
 She walks into a room
 and you know from her
 Maddening poise, effortless whirl,
 She's a special girl.
 Strolling
 Can't help all of her qualities extolling.
 Loaded with charisma, -isma,
 Jauntily 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 whatcha 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.

Panels turn again to reveal Ribbon Deco design.

ALL. (*plus* OFFSTAGE SINGERS)
 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.

Panels turn again to reveal mirrors.

ALL. *(continued)*

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 the "Rockettes" kick line.

*After SINGERS cut off, they exit as the music continues its vamp,
very loud, until cutoff cue from the STAGE MANAGER.*

The mirror panels turn to black and the house lights slowly come up.

*NOTE: There are no additional bows after this, leaving the
audience with an image of a kick line that goes on forever.*

THE END.

08/10/2025

Appendix A

Alternate dialogue for page 13:

If the actor playing CONNIE is not Asian, her name speech should be:

CONNIE. 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 Groundhog Day, and I'm twenty-one.

See also APPENDICES D and E.

Appendix B

Alternate lyrics for NO. 7, "... AND ..." on page 21:

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

(JUDY.) 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?
 Gone beyond recall!
 And why am I so tall?!!!

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

(JUDY.) 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. (*She does so.*)

Appendix C

*Alternate dialogue during NO. 8, INTRODUCTION: "AT THE BALLET"
on page 23:*

If SHEILA has short hair, CUT the following lines:

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.

*The corresponding section of the musical underscoring
has to be cut as well: Pick-up to bar 49 through bar 52.*

ZACH's speech would instead read:

ZACH. Yes ... Go on.

Appendix D

*Alternate dialogue during NO. 12, MONTAGE, PART 1:
"HELLO TWELVE" on page 33:*

If the actor playing CONNIE is not Asian, CUT the following lines:

ZACH. Ah-hah, the Year of the Chicken, thirty-two?

RICHIE. *(imitating a chicken)* Pluck-pluck-pluck-pluck, girl!

ZACH's line would instead read:

ZACH. Ah-hah, I thought you said you were twenty-one.

Appendix E

*Alternate lyrics during NO. 12, MONTAGE, PART 1:
"HELLO TWELVE" on page 33:*

If the actor playing CONNIE is not Asian, CUT the following lines:

(CONNIE.) From the time I was five in "King And I."
"King And I."

Connie's lyrics would instead read:

(CONNIE.) From the time I was five in summer stock.
Summer stock.

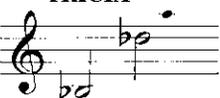
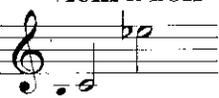
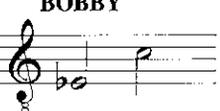
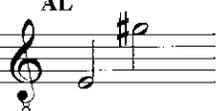
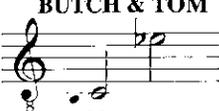
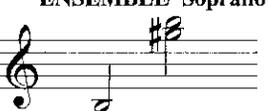
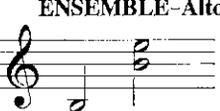
Chorus & Vocal Parts

A CHORUS LINE

Book by
JAMES KIRKWOOD and
NICHOLAS DANTE

Music by
MARVIN HAMLISCH

Lyrics by
EDWARD KLEBAN

CASSIE 	SHEILA 	VAL 	DIANA 
JUDY 	KRISTINE  <i>spoken sung</i>	MAGGIE 	BEBE 
CONNIE 	TRICIA 	VICKI & LOIS  <i>ensemble-no solo</i>	MIKE 
RICHIE 	DON 	PAUL 	MARK 
GREG 	BOBBY 	AL 	FRANK, ROY, BUTCH & TOM  <i>ensemble-no solo</i>
ENSEMBLE-Soprano 	ENSEMBLE-Alto 	ENSEMBLE-Tenor 	ENSEMBLE-Bass 

ZACH — Director/Choreographer — *non-singing role, speaks cues for dance sections setting tempo and rhythm.*

LARRY — Zach's assistant — *sings and dances with the ensemble, speaks some cues for dance sections.*

Singer/Dancers dismissed during the audition process join any additional Offstage singers and Understudies. Because the on-stage performers are singing and dancing at the same time, the offstage singers are used for vocal support. However, the audience should never be aware that it is not hearing just the performers on stage.

The ENSEMBLE—the cast on and offstage—is also the CHORUS.



A CHORUS LINE

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2

No. 1 Opening: "I Hope I Get It"

(Company)

Cue: (House Lights go down to dark.
Music in on cue from Stage Manager.)

(As the Stage Lights come up, we see THREE LINES of DANCERS in rehearsal clothes, facing dance mirrors upstage. From in front of them, ZACH is teaching a dance combination.)

Moderato (not too fast) **ZACH**

Piano

A - gain, Step, kick, kick, leap,

Zach

kick, touch. A-gain! Step, kick, kick, leap, kick, touch. A-gain!

Zach

Step, kick, kick, leap, kick, touch. A-gain! Step, kick, kick, leap,

Zach

kick, touch. Right! That con - nects with

Zach

Turn, turn, out, in, jump, step, Step, kick, kick, leap, kick, touch,

Zach

Got it? Go-ing on, and Turn, turn, touch, down, back, step,

Zach

Five, six, sev-en, eight! Turn, turn, touch, down, back, step,

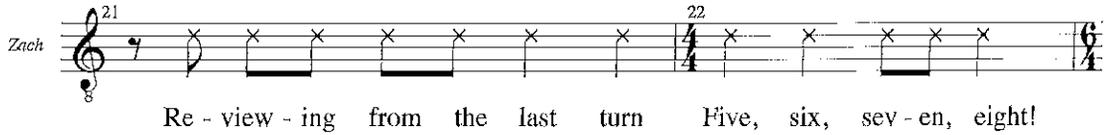
Zach

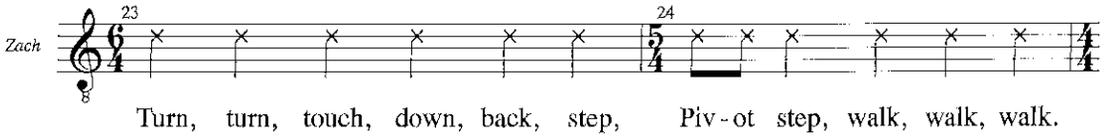
Five, six, sev-en, eight! Turn, turn, touch, down, back, step,

Zach

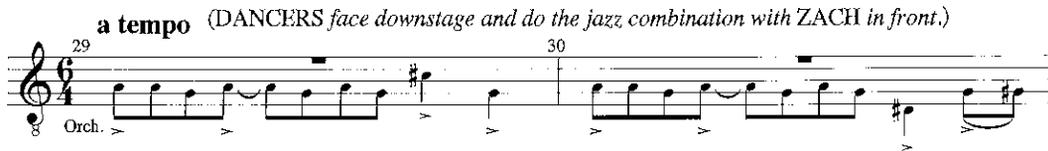
(3+2)

Piv-ot step, walk, walk, walk. The last part is Piv-ot step, walk, walk, walk.

Zach 

Zach 

Zach 

Orch. 

Orch. 

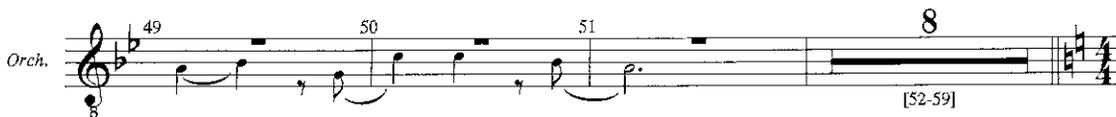
(When the combination is over, ZACH crosses downstage right, near his stool and speaks.)

Orch. 

ZACH: Okay, let's do the ballet combination one more time.

Orch. 

Orch. 

Orch. 

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. (Dialogue continues.)

Orch. 

4

- 3 - Opening: "I Hope I Get It"

Cue for vamp: ZACH:
Number 37, downstage.

Cue to cont: ZACH: Number 60, upstage.

77 *vamp* 80 81 **GIRLS (ALL except CASSIE.)**
 Orch. **BOYS**
 God, I hope I get it.
 God, I hope I get it.

(In pantomime, ZACH continues to form GROUPS as the OTHERS sing.)

82 83
 Girls I hope I get it. How man - y peo - ple does he
 Boys I hope I get it. How man - y peo - ple does he

84 85
 Girls need? God, I hope I get it.
 Boys need? How man - y peo - ple does he need?

86 87
 Girls I hope I get it. How man - y boys, how man - y
 Boys I hope I get it. How man - y boys, how man - y

88 89
 Girls girls? How man - y boys, how man - y...? Look at all the peo - ple!
 Boys girls? Look at all the peo - ple!

90 91
 Girls At all the peo - ple. How man - y peo - ple does
 Boys At all the peo - ple. How man - y peo - ple does he

- 4 - Opening: "I Hope I Get It"

5

Girls
need How man-y boys, how man-y girls? How man-y peo - ple does he

Boys
need How man-y boys, how man-y girls? How man - y peo - ple does he...?

TRICIA
94 I real-ly need this job. 95 Please God, I need this job. 96 97

TRICIA
98 I've got to get this job. 99 100

ZACH: (*out of pantomime*) Third group of boys. Number 63, downstage. Number 67, upstage. Number 81, downstage. And number 84, upstage. Okay, boys, stage left. Let's do the ballet combinations. First group of girls, second group follow.

Brightly 101 102 103 104 ZACH 105 (*voice count last 2 times*) **vamp**
Orch. One, two, three, four, five, six. [to 107]

(ZACH crosses down to the bottom of the aisle stage right with LARRY as the FIRST GROUP of GIRLS begins the ballet combination.)

107 108 109 110
Orch.

ZACH: Diana, you're dancing with your tongue again. DIANA: Sorry ... (she falls out of a turn) Shit!

111 112 113 114
Orch.

6 ZACH: Next group ... and ...
121 122
Orch. [115-120]

(SECOND GROUP of GIRLS begins the combination.) ZACH: (to VICKI) You! Any ballet?

123 124 125 126
Orch.

VICKI: No. ZACH: Don't dance ... Don't dance!
127 128 129 130
Orch.

ZACH: Next group, and ...

Orch. **6** [131-136] 137 138

(THIRD GROUP of GIRLS does the ballet combination.)

Orch. 139 140 141 142

ZACH: Boys! And ...

Orch. **4** [143-146] **6** [147-152] 153 154

(FIRST GROUP of BOYS starts the combination. ZACH comes onto the stage.)

Orch. 155 156 **ZACH** 157 158

Up! Up! Up!

ZACH: Hold it. Hold it. Stop! (BOYS stop dancing.) ZACH: (to ROY) How many years ballet?

Orch. 159 160 161 162

ROY: Onc. ZACH: Any Broadway shows? ROY: No.

Orch. 163 164 165 166

ZACH: (demonstrating to ROY) The arms are second, down, fourth. I wanna see it. Again. ZACH vamp (voice count last 2 times)

Orch. 167 168 169 170

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

(FIRST GROUP of BOYS completes the combination.)

Orch. 171 172 **6** [173-178] 179 180

Orch. 181 182 183 184

ZACH: Next group. And ... (SECOND GROUP of BOYS begins the combination.)

Orch. 185 186 187 188 **2** [189-190]

ZACH: (to FRANK) Boy in the headband, keep your head up. Headband, head up!

Orch. 191 192 193 194 **4** [195-198]

- 6 - Opening: "I Hope I Get It"

7

(SECOND GROUP of BOYS finishes the combination.) ZACH: And ...

Orch. 199 200 201 202 [to 202-A]

(THIRD GROUP of BOYS begins the combination.)

Orch. 202-A 202-B ZACH 202-C 202-D

Up! Up! Up!

Orch. 4 202-I 202-J 202-K

[202-B-202-I]

(THIRD GROUP of BOYS finishes the combination.)

Orch. 202-L 202-M 202-N 202-O 202-P [to 203]

Tempo I (ZACH goes onto the stage and into pantomime as the OTHERS sing.)

GIRLS (ALL except CASSIH.)

203 yelled, not sung 204 sung 205

God, I real-ly blew it! I real-ly blew it. How could I do a thing like

BOYS yelled, not sung sung

God, I real-ly blew it! I real-ly blew it. How could I do a thing like

Girls 206 207

that? Now I'll nev-er make it.

Boys that? How could I do a thing like... Now I'll nev-er make it.

Girls 208 209

I'll nev-er make it. He does-n't like the way I

Boys I'll nev-er make it. He does-n't like the way I

Girls 210 211

look. He does-n't like the way I dance. He does-n't like the way I...

Boys look. He does-n't like the way I dance. He does-n't like the way I...

- 7 - Opening: "I Hope I Get It"

Tempo di funk

(FIRST GROUP of GIRLS dances the jazz combination.)

ZACH goes back down to the aisle.)

Orch. 

ZACH: (to KRISTINE): Girl in brown, much better (SECOND GROUP of GIRLS is in position.)
but still too much tension face, neck and shoulders. Relax.

Piano 

Five, six, sev-en, eight.

ZACH: (as VICKI waves frantically) Hold it! Hold it! VICKI: I think I know the steps but could you have someone do it in front, please? ZACH; Larry ...

Orch. 

ZACH (SECOND GROUP of GIRLS dances with LARRY at downstage right.)

Orch. 

Five, six, sev-en, eight.

Orch. 

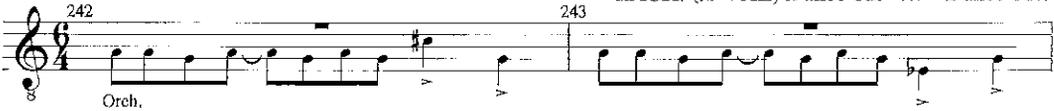
ZACH: Next group.

ZACH

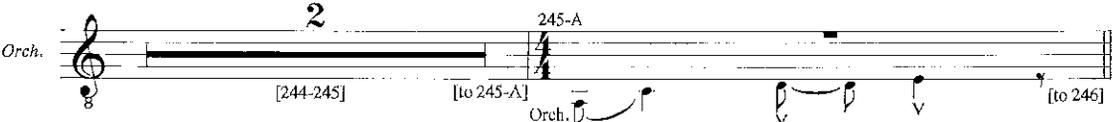
A - five, six, sev-en, eight.

(THIRD GROUP of GIRLS starts the combination.)

ZACH: (to VAL) Dance out ... Dance out!

Orch. 

(ZACH goes up on stage and addresses the GROUP.) Hold it. Hold it. Stop!

Orch. 

ZACH: (to SHEILA) Sheila, do me a favor,
you dance upstage. (to VAL) You, downstage.

ZACH

Piano 

A - five, six, sev-en, eight!

(THIRD GROUP of GIRLS finishes the combination as ZACH goes back to the aisle.)

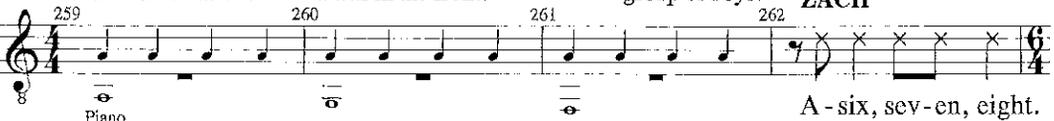
Orch. 

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

Orch. 

ZACH: Sheila, do you know the combination? SHEILA: I knew it when I was in the front. ZACH: Okay, first group of boys.

ZACH

Piano 

A - six, sev-en, eight.

- 8 - Opening: "I Hope I Get It"

9

(FIRST GROUP of BOYS starts the combination.)

263
Orch.

ZACH: Hold it, hold it, stop!

265
Orch.

ZACH: (to AL) The step is, down step, pivot step.

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

267
Piano

ZACH: (to BUTCH)

You! It's step, step, up, cross, turn from there.—Okay, got it?

ZACH

271
Piano

A - gain. Five, six, sev-en, eight!

(FIRST GROUP of BOYS completes the combination.)

275
Orch.

7
[277-283]

ZACH: Next group.

ZACH

284
Piano

7 [to 288]

A - five, six, sev-en, eight!

(SECOND GROUP of BOYS begins the combination.)

(ZACH catches RICHIE in midair.)

289
Orch.

ZACH: (to RICHIE) Listen, that's really great, but stay in the formation and tone it down. Okay? Boy in the headband, keep your head up.

ZACH

292
Piano

A - five, six, sev-en, eight.

(SECOND GROUP of BOYS continues the combination.)

296
Orch.

5
[298-302]

(SECOND GROUP of BOYS finishes the combination.)

303
Orch.

ZACH: Next group.

ZACH

305
Piano

7 [to 312-E]

A - five, six, sev-en, eight.

(THIRD GROUP of BOYS dances the combination perfectly.)

(THIRD GROUP of BOYS go stage right with the OTHERS. ZACH and LARRY come upon stage during the following.)

GIRLS (ALL except CASSIE.)

ZACH: (to VICKI): Any Broadway shows? VICKI: No. ZACH: (to TRICIA): Broadway shows? TRICIA: Touring company.

ZACH: Okay, I'm eliminating down. When I call out your number, please form a line. Girls first.

ZACH: Number Two—(LARRY indicates the position for DIANA)
—Number Nine, Number Ten, Number 23, Judy Turner. Right.

Number 37, 149, 152, 179, (cue for music cutoff): ... Cassie.

molto rall.

Other girls, thank you very much for coming. I'm sorry. — Boys. (The GIRLS who were eliminated exit.)

ZACH: Number Five. (DON starts a line behind the GIRLS.) number Seventeen, number 44, 45, 63, 67, 81— (cue for music cutoff): and 84.

Other boys, thank you. (OTHER BOYS exit.)

- 10 - Opening: "I Hope I Get It"

Cue to continue: ZACH: Larry ...

(LARRY crosses to ZACH.)

Tempo I

344 **GIRLS** 345 *with all Offstage Voices* 346 *almost whispered*

Orch. **BOYS** *with all Offstage Voices* *almost whispered*

God, I think I've got it.

God, I think I've got it.

347 *GIRLS* 348

I think I've got it. I knew he liked me all the

BOYS I think I've got it. I knew he liked me all the

ZACH: I want your pictures and résumés, please.

349 350 351 **MAGGIE** 352

What's com - ing next?

GIRLS time. Still it is-n't o-ver. It is-n't o-ver.

BOYS time. Still it is-n't o-ver. It is-n't o-ver.

(ZACH goes up the aisle to his desk in the back of the theatre.

The GROUP breaks up and go to their dance bags to get pictures as they sing.)

353 **MIKE** 354

What hap - pens now?

GIRLS I can't i - mag - ine what he wants. I can't i - mag - ine what he...

BOYS I can't i - mag - ine what he wants.

(The GROUP gathers center stage around LARRY

who indicates that they should form a single line upstage.)

355 356 357

GIRLS God, I hope I get it! I hope I get it. I've come so far, but e-ven

BOYS God, I hope I get it! I hope I get it. I've come so far, but e-ven

358 359

Girls
so, It could be yes, it could be no, How man-y peo-ple does

Boys
so, It could be yes, it could be no, How man-y peo-ple does he...?

**DIANA, JUDY
& SOME O/S VOICES**

360 361 362

MIKE, AL
& SOME O/S VOICES

My un-em-ploy-ment is gone.

My un-em-ploy-ment is gone.

Girls
I real-ly need this job. Please God, I

Boys
I real-ly need this job. Please God, I

**CONNIE, VAL, VICKI, LOIS
& OTHER O/S VOICES**

363 364 365 *rall.*

I knew I had it from the start.

BOBBY, AL
& OTHER O/S VOICES

I knew I had it from the start.

Girls
need this job. I've got to get this

Boys
need this job. I've got to get this

(ALL BOYS and GIRLS of the LINE walk downstage as the lights dim to black.)

a tempo

366 367 368 369

Girls
show, Orch.

Boys
show.

(Lights bump up on first chord of vamp revealing THE LINE with their photos in front of their faces.)

ZACH: (after applause peaks)
Larry, (last chord of vamp)

Cue to continue: ZACH:
... collect the pictures and résumés, please.

Semplice

Orch. *vamp*

(LARRY collects the pictures as the lights on THE LINE dim, leaving PAUL in a head spot.)

PAUL

373 Who am I an - y - way? 374 Am I my ré - su - mé? 375 376

Paul

377 That is a pic - ture of a per - son I don't know. 378 379 380

Paul

381 What does he want from me? 382 What should I try to be? 383 384

Paul

385 So man - y fac - es all a - round and here we go. I 386 387 388

Paul

389 need this job, oh God, I need this show. *poco rit.* 390 391 392 393 394

No. 2 Morales — Underscore (Orchestra)

No. 3 After Opening — The Line (Orchestra)

No. 4 Introduction: "I Can Do That" (Orchestra)

14

No. 5 "I Can Do That"

(Mike)

Cue: (Attacca from No. 4 Introduction: "I Can Do That")

MIKE: (continues over music): ... Rosalie. — She was the one who started taking dance lessons.
My mother would ... (etc.)

Cue for vamp: MIKE: Four. And I'd sit there all perky and ...

Slow **Faster, in tempo**
vamp (voice last time)

Orch. MIKE

13 14 15 [to 17] I'm watch-in' Sis—

17 18 19 20 — go pit-ter-pat... Said, "I can do that,—

21 22 23 24 I can do that."— Knew ev-'ry step—

25 26 27 28 — right off the bat.— Said, "I can do that,—

29 30 31 32 I can do that."— One morn-ing Sis—

33 34 35 36 — won't go to dance class... I grab her shoes...

37 38 39 40 — and tights and all... But my foot's too small. So, I stuff her shoes.

41 42 43 — with ex-tra socks,— Run sev-en blocks—

44 45 46 47 — In noth-in' flat.— Hell, I can do that,—

Mike

I can do that!

[52-57]

MIKE

I got to class and had it made. And so I stayed.

Mike

The rest of my life. All thanks to Sis.

Mike

(Now married and fat), I can do this..

(Dance break)

[73-75] Orch.

MIKE

That I can do! I can do that!

MIKE (at cutoff): And then everybody started calling me "Twinkle-Toes."

ZACH: Did that bother you?

MIKE: Naw, I figured, let them say what they want.

Orch.

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.

Slow

rall.

+ Harp arpegg.

Segue

No. 6 Introduction: "... And ..."

(Orchestra)

No. 7

“... And ...”

(Richie, Val, Judy & Company)

Cue: (Music in as dialogue continues) BOBBY: He lived 'cause luckily
I didn't paint the soles of his feet and ...

Moderato **rit.** **RICHIE**

Orch. And... [to 5]

a tempo

Richie 5 6
 What if I'm next? What if I'm next? What am I gon-na do?__

Richie 7 8
 I have - n't got a clue... I got - ta think __ of some - thing.

Richie 9 10
 What does he want? What does he want? Sto - ries from __ the

Richie 11 12 13
 past?__ I bet - ter find __ one fast!__

Richie 14 15 16 17
 What should I say?__ What can I tell him?__

Girls **GROUP I: MAGGIE, BEBE & VAL**
 What should I say?__ What can I tell him?__

Boys **GROUP I: GREG & PAUL**
 What should I say?__ What can I tell him?__ [to 17-A]

BOBBY: And 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 ... (etc.)

a tempo

BOBBY (cont.): ... just rearrange their furniture. And...

VAL

a tempo

GROUP II: CONNIE, SHEILA & DIANA

GROUP II: DON & RICHIE

BOBBY (*cont.*): 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.
 And wouldn't... (*etc.*)

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.

a tempo

God, I'm a wreck. God, I'm a wreck. I don't know where to start...
 *Try to be calm. Try to be calm. You're get - ting o - ver-wrought.

I'm gon-na fall a-part... Where are my child-hood mem-'ries?
 Fol-low a train of thought. That way you won't be ner - vous.

Who were the boys? Who were the boys? How will I be - gin? And
 Try to re-lax. Try to re-lax. On - ly lasts a while. I'll
 **Gone be-yond. re - call! And

why am I so thin?!!! What should I say?
 close my eyes and smile. BOBBY: (*at cutoff*): And my mother kept saying:
 why am I so tall?!!! "If you don't..." (*etc.*) Cue to continue: ... is redundant.

What can I tell him? And...
GROUP III: CONNIE & VAL & DIANA
 VAL, MAGGIE, CONNIE & DIANA MAGGIE

What can I tell him?... And... And...
GROUP III: RICHIE & MIKE RICHIE

What can I tell him?— And... *Segue*

No. 8 Introduction: "At The Ballet" (Orchestra)

No. 9

"At The Ballet"

(Sheila, Bebe and Maggie)

Cue: ZACH: Sure, you're strong enough. (Music in.)

SHEILA: (over vamp) Well... Let's face it... My family scene was — ah... not good!

Strong rock tempo*vamp (voice last time)*

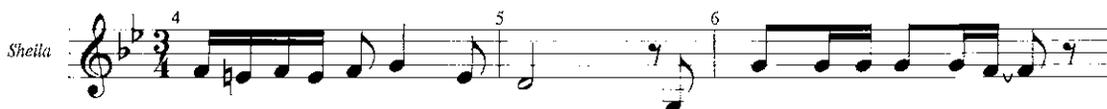
SHEILA (Orch. vamp—for pitch—decresc. before vocal.)



Dad - dy al - ways thought that he mar - ried be - neath_ him.



That's what he said, that's what he said. When he pro-posed he in-formed my moth-er He was



prob-a-bly her ver-y last chance. And though she was twen-ty-two, _



Though she was twen-ty-two, . . . Though she was twen-ty-two, _ She mar-ried him.



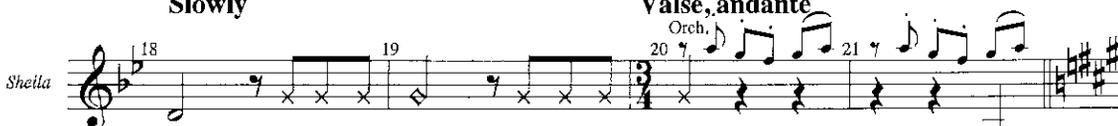
Life with my dad was-n't ev-er a pic-nic. More like a "Come as you are." _



When I was five I re-mem-ber my moth-er Dug ear-rings out of the car. _



I knew that they were-n't hers, but it was-n't Some-thing you'd want to dis-cuss. He was-n't

Slowly**Valse, andante**

warm. Well, not to her. Well, not to us... But



ev-'ry-thing_ was beau-ti-ful_ at the bal-let. _

Maggie
bal - let. Hey! _____

Bebe
bal - let. I was pret - ty... _____

SHEILA [to 84-A]
At the bal - let. _____ [to 85]

Maggie
Up a steep and ver-y nar-row stair-way To the voice like a met-ro - nome... _____

Bebe
Up a steep and ver-y nar-row stair-way To the voice like a met-ro - nome... _____

Sheila
Up a steep and ver-y nar-row stair-way To the voice like a met-ro - nome... _____

Maggie
Up a steep and ver-y nar-row stair-way. It was - n't par - a - dise... _____

Bebe
Up a steep and ver-y nar-row stair-way. It _____

Sheila
Up a steep and ver-y nar-row stair-way. _____

Maggie
But it was home. _____ Orch.

Bebe
was - n't par - a - dise. But it was home. _____

Sheila
It was - n't par - a - dise... But it was home. _____ [to 94-A] [to 95]

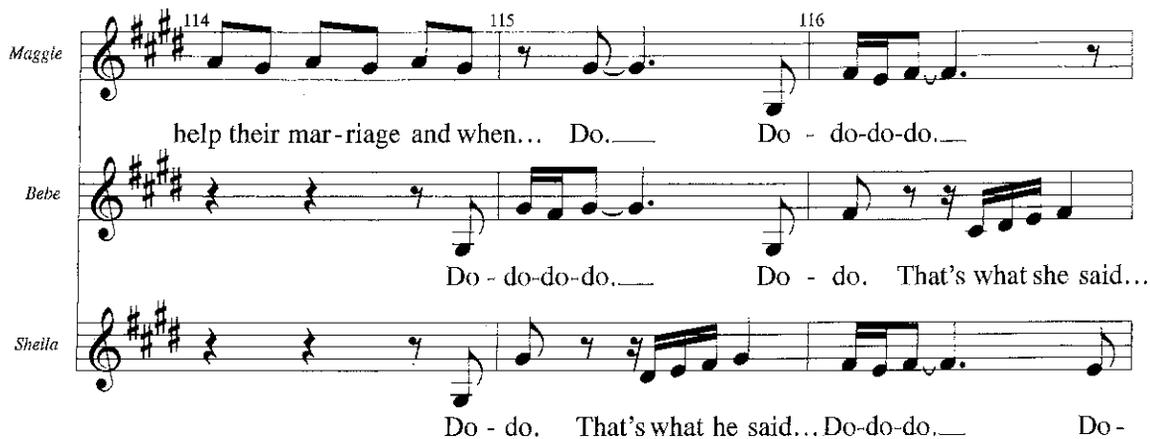
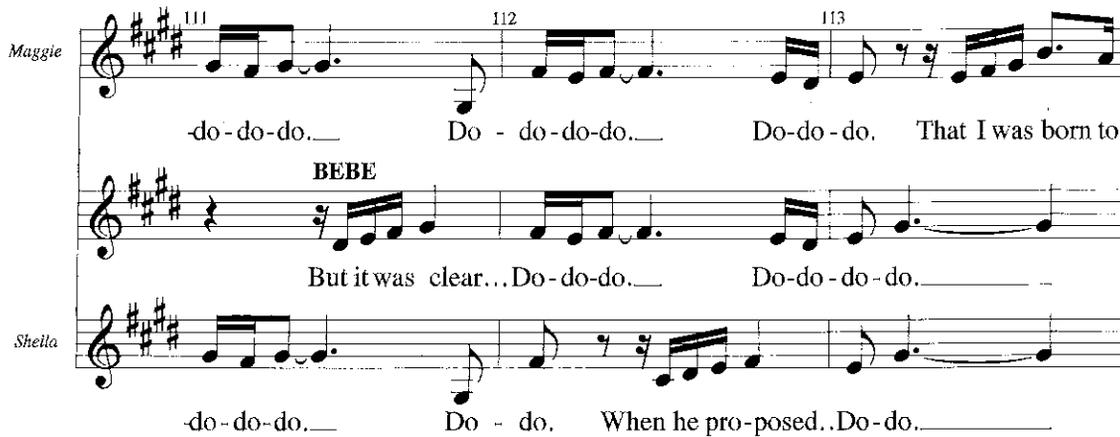
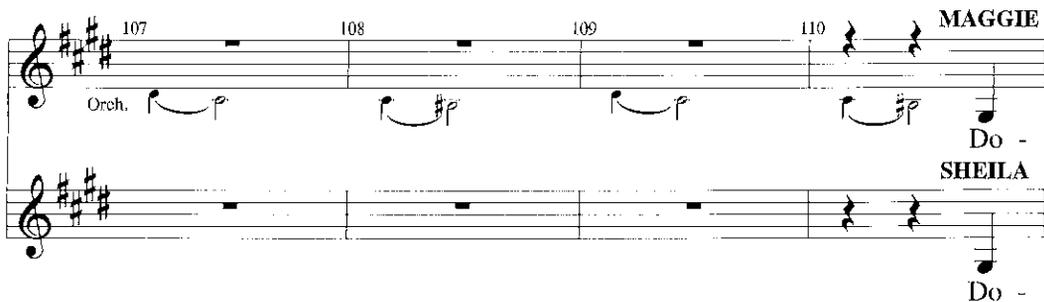
MAGGIE: I don't know what they were for or against really, except each other. I mean, I was born to save their marriage but when my father came to pick my mother up at the hospital he said, "Well, I thought this was going to help. But I guess it's not..." Anyway, I did have a fantastic fantasy life.



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,



"Maggie, do you wanna dance?" And I'd say, "Daddy, I would love to dance."



Maggie

117 118 119

I used to dance a-round the liv-ing room... Do... Do-

Bebe

Do... Do - do - do - do... Do-

Sheila

-do... Do - do, He was-n't warm...

Maggie

120 121 122

- do - do - do... It was an In-dian chief and he'd say,

Bebe

- do - do - do. Not to her... Do - do. Do.

Sheila

Do... Do - do - do - do. Do.

Maggie

123 124 125 126

"Mag-gie, do you wan-na dance?" And I'd say, "Dad-dy, I would love... to..."

Maggie

127 128 129 130

Ev-'ry-thing... was beau-ti-ful... at the bal - let...

Maggie

131 132 133 134

Raise your arms... and some-one's al - ways there... Yes,

Maggie

135 136 137 138

ev-'ry-thing... was beau-ti-ful... at the bal - let... At the

Maggie bal - let, At the bal - let!!!
Orch.

Maggie **Dance [tutta forza]**

Maggie **[relaxing]**

Maggie **[in tempo]** Yes, ev-'ry-thing was beau-ti-ful at the bal - let.

Bebe Yes, ev-'ry-thing was beau-ti-ful at the bal - let.

Sheila Yes, ev-'ry-thing was beau-ti-ful at the bal - let.

Maggie **rall.** Hey! "I would love to..."

Bebe I was pret - ty...
I was hap-py...

Maggie **tempo** At the bal - let. **poco rit.**

Bebe At the bal - let.

Sheila At the bal - let.

No. 10 Introduction: "Sing"

(Orchestra)

Cue: AL: Tell him how you started. (*Music in—dialogue continues.*)

Musical notation for the introduction of "Sing". It consists of three measures of music in 4/4 time, marked with a double bar line and repeat sign. The first measure is labeled with a large "12" and "[1-12]". The second measure is labeled with a large "8" and "[13-20]". The third measure is labeled with a large "4" and "[21-24]".

ZACH: That's all right. (*Dialogue continues.*)

Slowly, in two

Musical notation for the orchestral part of the introduction, labeled "Orch.". It shows measures 25 through 32. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notes are: 25 (F#), 26 (C#), 27 (G#), 28 (F#), 29 (C#), 30 (G#), 31 (F#), 32 (C#).

Cue: KRISTINE: ... I wanted to be — Doris Day. (*Music out.*)

Except I had this little ah ... AL: Problem.

Musical notation for Kristine's vocal part, labeled "KRISTINE (new tempo)". It shows measures 33 through 36. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notes are: 33 (F#), 34 (C#), 35 (G#), 36 (F#).

See, I real-ly could-n't *Attacca*

No. 11 "Sing"

(Kristine, Al & Company)

Cue: (*Attacca from No.10 Introduction: "Sing"*)

Moderately

KRISTINE (*without any sense of pitch*)

Musical notation for Kristine's vocal part, labeled "KRISTINE (without any sense of pitch)". It shows measures 12 through 13. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notes are: 12 (F#), 13 (C#).

12 sing. I could nev - er real-ly sing. What I could - n't do was...

13

Orch.

Musical notation for Kristine and Al's vocal parts. It shows measures 14 through 16. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notes are: 14 (F#), 15 (C#), 16 (G#).

Kristine 14 I have trou-ble with a... It goes all a-round my...

15

AL 16 sing! note.

Musical notation for Kristine and Al's vocal parts. It shows measures 17 through 19. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notes are: 17 (F#), 18 (C#), 19 (G#).

Kristine 17 It's a ter-ri - fy - ing... See, I real-ly could-n't

18

Al 19 throat. thing.

Kristine 20 21 22 23
 hear which note was low-er or was... Which is why I dis-ap-
 Al
 high - er.

Kristine 24 25 26 27
 -pear if some-one says, "Let's start a... Hey, when I be-gin to...
 Al
 choi - (e)r."

Kristine 28 29 30
 It's a cross be-tween a... And a qui-ver or a...
 Al
 shriek, squeak moan.

Kristine 31 32
 It's a lit - tle like a... Or the re - cord play - er...
 Al
 croak,

Kristine 33 34 35
 What it does-n't have is... Oh, I
 Al
 broke. tone.

Kristine 36 *rit.* 37 38 39

know you're think-ing, what a cra-zy...

Al 8

ding-a-ling,

Kristine **A tempo** 40 41

But I real-ly could-n't... I could nev-er real-ly...

Al 8

sing.

Kristine 42 43 44

What I could-n't do was...

Al 8

sing. sing! [to 53]

Kristine 53 54 (off key) 55

Three blind mice... It is-n't in-ten-tion-al...

Al 8

Three blind mice.

Al 56 (spoken) 57 (sung)

She's do-ing her best. Jin-gle bells, jin-gle bells...

Kristine 58 (off key) 59

Jin-gle bells, jin-gle bells... It real-ly blows my mind.

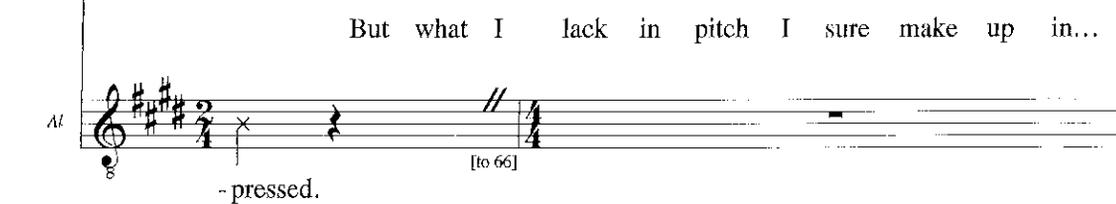
Al 8

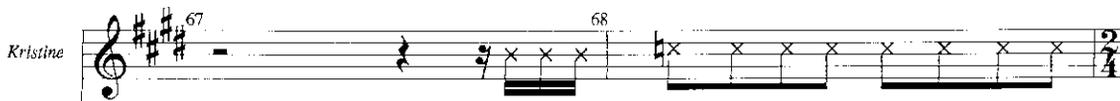
(spoken)

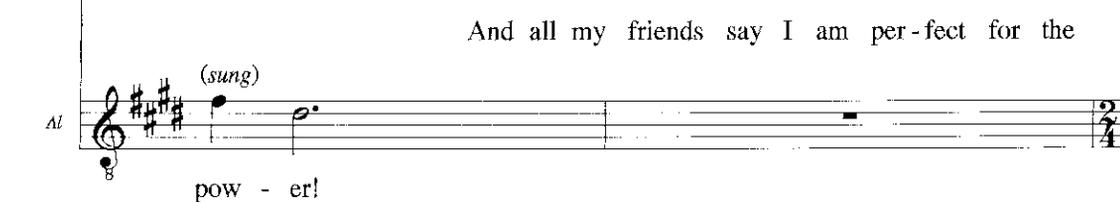
She gets de-

Slower

Kristine  60 // 66
 But what I lack in pitch I sure make up in...

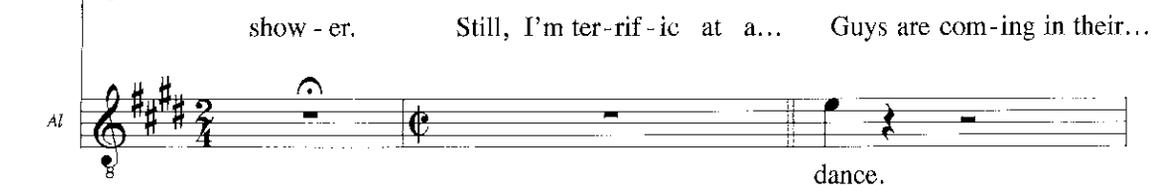
Al  [to 66]
 -pressed.

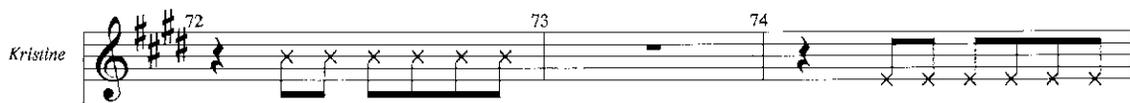
Kristine  67 // 68
 And all my friends say I am per-fect for the

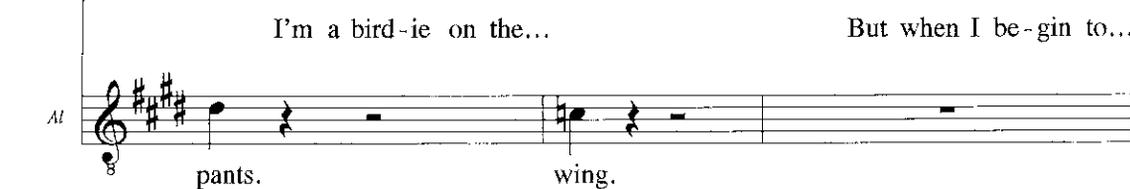
Al  (sung)
 pow - er!

A tempo

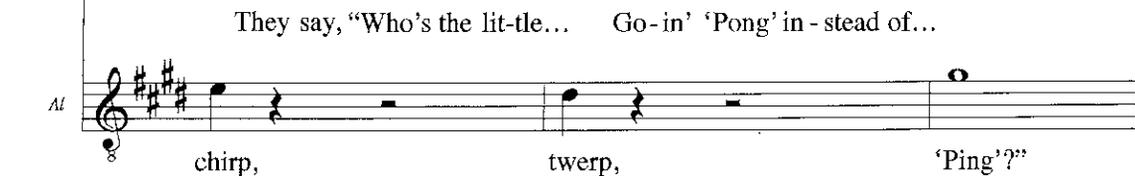
Kristine  69 70 71
 show - er. Still, I'm ter-rif-ic at a... Guys are com-ing in their...

Al 
 dance.

Kristine  72 73 74
 I'm a bird-ie on the... But when I be-gin to...

Al 
 pants. wing.

Kristine  75 76 77
 They say, "Who's the lit-tle... Go-in' 'Pong' in - stead of..."

Al 
 chirp, twerp, 'Ping'?"

Kristine 78 79 80 81 82

And when Christ-mas comes and all my friends go...

Al Orch.

Girls **THE LINE** Car - ol - ing,

Boys Car - ol - ing,

Kristine 83 84

It is so dis - heart - en-... It is so dis - qui - et-...

Al

-ning,

Kristine 85 86 87

It is so dis-cour-ag-... Dar-ling, please stop an - swer-...

Al

-ting, -ging. -ring!

Kristine 88 89

See, I real - ly could - n't... I could nev - er real - ly...

Al

sing.

Kristine 90 91 **più mosso**

What I could - n't do was...

Al Orch.

sing.

Girls ⁹² Do, re, mi, fa, sol, la, ti, do. ⁹³ Do, ti, la, sol, fa, mi, re, do.

Boys Do, re, mi, fa, sol, la, ti, do. [to 96]

Double time

Kristine ⁹⁶ La, ⁹⁷ La, ⁹⁸ ⁹⁹

Girls La, La, Sing, sing, sing-a, sing-a, sing, sing,

Boys La, La,

Kristine ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴ (off key) Sing.

Girls Sing, Sing, Sing, Sing,

Boys Nev-er sing a note, please nev-er, Nev-er sing a note, don't ev-er...

Girls ¹⁰⁵ ¹⁰⁶ ^{106-A} ¹⁰⁷ ¹⁰⁸ Sing!

Boys Sing! [to 106-A] [to 107]

Almost segue

No. 12 Montage, Part 1: "Hello Twelve"

(Mark, Connie & Company)

Cue: ZACH: Okay, Al and Kristine, back in line ... Mark ...

MARK: (*coming downstage*) 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 (*etc.*)

Orch. A B C D E F

MARK (*continued*): I found this medical textbook. It had pictures of the male and female anatomy. Well, I thought it was pretty interesting. I used to read that book a lot.

Orch. G H I J K L

Cue to continue: ZACH: Were you interested in medicine? Or were you just into the pictures?

Orch. M N O P Q R

MARK: No, I... (*He goes into pantomime.*)

Orch. **rall. Lazy tempo**
S VAL 1 2 MAGGIE 3
Hel-lo Twelve, Hel-lo Love.
RICHE
[to 1] Hel-lo Thir-teen,

Maggie 4 5 BEBE 6 DIANA 7 VAL 8
Down be - low. Up a - bove. Time to
AL
Chang-es, oh!

Val **Rock tempo** 9 10 11 MAGGIE 12 JUDY
doubt. It's a mess. Time to grow...
MIKE RICHE PAUL
To breakout. It's a mess. Time to grow.

a tempo

Judy **MAGGIE** **CONNIE** 13 14 15 16
 Time to go. Ad - o - lesce.

Paul **AL** **BOBBY & RICHIE**
 Time to go. Ad - o - lesce.

THE LINE **GIRLS** **BOYS**
 Ad - o - lesce.
 Ad - o - lesce.

GIRLS 17 18 19
 Too young . to take o - ver, Too old to ig - nore.
BOYS
 Too young to take o - ver, Too old to ig - nore.

20 21 **AL** 22
 Gee, I'm al - most rea - dy,
GIRLS
BOYS

GIRLS 23 24 25 26
 But what for? There's a lot I am not Cer - tain
BOYS
 But what for? There's a lot I am not Cer - tain

Girls
of. Hel-lo Twel e, Hel-lo Thir - teen, Hel-lo

Boys
of. Hel-lo Twelve, [to 32-A] Hel-lo Thir - teen, Hel-lo [to 33]

MARK: And from the book I diagnosed my own appendicitis.

MARK

33 Next day I went to our doc - tor down the block.

Girls
Love.

Boys
Love. [to 36]

38 Sure e-nough— a - cute ap - pen - di - ci - tis! They rushed me right to the

41 hos - pi - tal. Well, I fig - ured this book would

MARK: And when I was thirteen, I had my first (etc.)

44 cov - er ev - 'ry - thing the rest . of my life.

Cue to continue: MARK:

Milky discharge... milky discgarge, milky discharge... I was in shock, I mean...

Before I'd even started, I was terrified. I couldn't

48 *vamp* Gon - or - rhe - a! 49 50 Gon - or - rhe - a!

tell my mother I had...

So, the book said, drink a lot of water... ZACH: Is that all the book said?

51 *vamp* Gon - or - rhe - a! 52 53 54

- 4 - Montage, Part 1: "Hello 'Twelve"

35

MARK: No, it said take penicillin, but I couldn't do anything about
strepto-something-or-other, that unless I told somebody. *vamp* (voice last time)

Mark

55 55-A 56

[to 55-A] [to 56]

So all I could do was

MARK: For three weeks,
I almost drowned.

Mark

57 59 60

[to 59]

drink the wa-ter, And I drank like twen-ty glass - es a day.

(cont.) Finally I went to confession and told the priest that I had gonorrhoea! Well, he was in shock, too.

Mark

61 62 63 64

Orch.

*rall.**Slowly*

Mark

65 66 67 68

Orch.

"Who have you been with, my

Nobody. Nobody.

Mark

69 70 71 72

son?"

"Then how can you have... gon-or - rhe - a?"

a tempo

MARK: I told him about the book's diagnosis for milky discharge and he set me straight.

Mark

73 74 75

Orch.

(cont.): It's the only time the Church ever helped me out.

Well, I was ... (MARK goes back into line as CONNIE steps forward.)

*Jazz tempo***CONNIE**

Girl

76 77 78 79

Four foot ten, —

Four foot ten. —

Connie

80 81 82

That's the sto-ry of my life. —

I re - mem - ber when

CONNIE: Boy, was that great.

But then everybody

Connie

83 84 85 86

Orch.

ev-'ry - bod-y was my size. —

(cont.): started moving up and — there I was, stuck at...

Connie

87 88 89 90

Four foot ten! —

Four foot ten. —

36 CONNIE: - 5 - Montage, Part 1: "Hello Twelve"

But I kept hoping and praying.
vamp
(voice last time)

Connie

I used to hang from a par - al - lel bar_____ by the

hour,.. Hop - ing I'd stretch just an inch more. 'Cause I was

Connie

rall. *(spoken)*

CONNIE: *(continuing)* 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

Slower

Connie

Orch.

(yelled)

cheer - lead - er!

And they told me: *(cont.)* you'll get lost on the football field. The pom-poms are bigger than you."
"No dice, I spent my whole childhood waiting to grow... *(into pantomime.)*

March tempo

Connie

Orch.

Dictated *Dictated*

VAL

Tits! When am I gon - na grow tits?

MIKE: One little fart! ...And they called me "Stinky" for three years. Aahhh!

Slowly *Bright tempo*

PAUL

Orch.

Se - cret, my whole life was a se - cret.

GIRLS (except CONNIE)

Orch.

Good - bye Twelve, Good - bye Thir - teen, Hel - lo

BOYS

Orch.

Good - bye Twelve, Good - bye Thir - teen, Hel - lo

- 6 - Montage, Part 1: "Hello Twelve"

BEBE



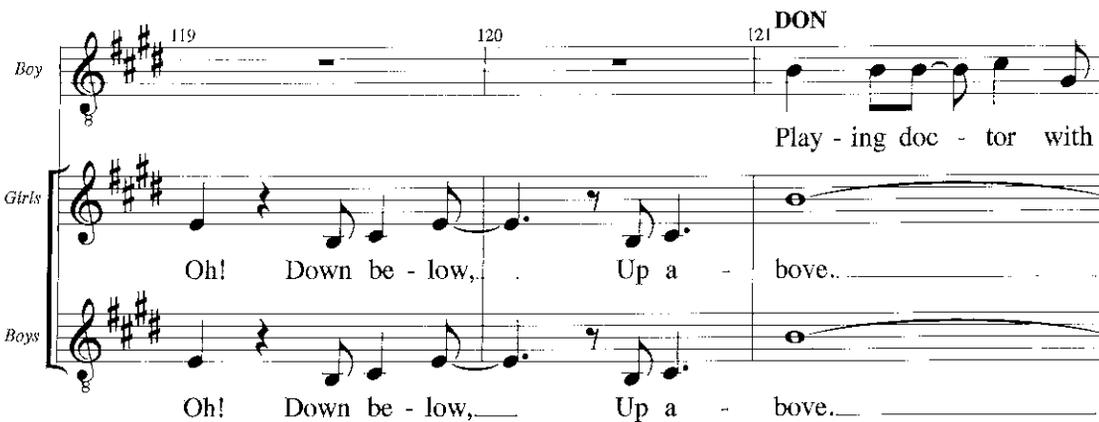
117 3 118 3

Rob-ert Gou-let, Rob-ert Gou-let, My God, Rob-ert Gou-let!

Girls
Love.....

Boys
Love.....

DON



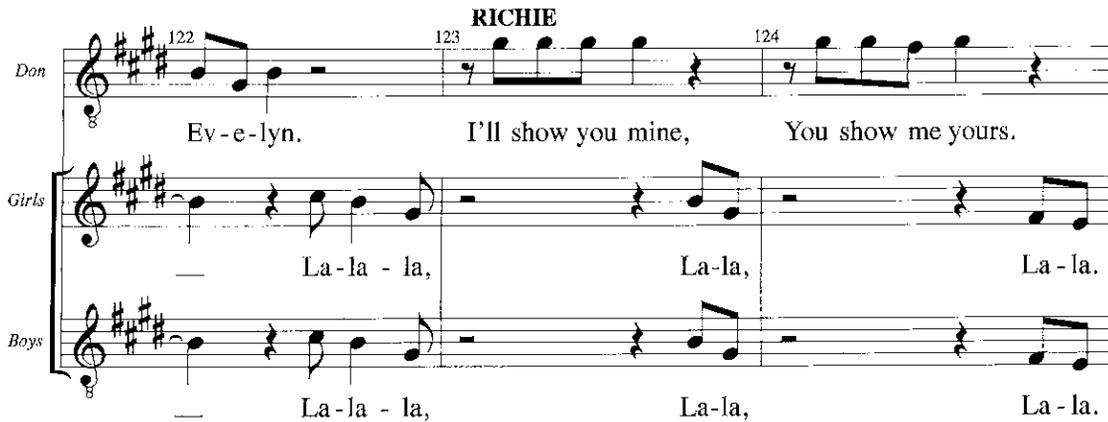
119 120 121

Play - ing doc - tor with

Girls
Oh! Down be - low, Up a - bove.....

Boys
Oh! Down be - low, Up a - bove.....

RICHIE



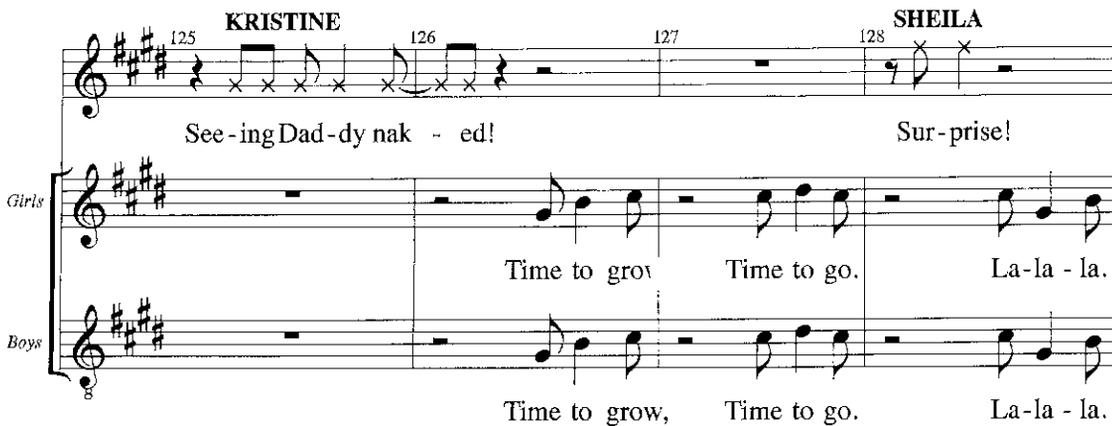
122 123 124

Ev - e - lyn. I'll show you mine, You show me yours.

Girls
La - la - la, La - la, La - la.

Boys
La - la - la, La - la, La - la.

KRISTINE **SHEILA**



125 126 127 128

See - ing Dad - dy nak - ed! Sur - prise!

Girls
Time to gro Time to go. La - la - la.

Boys
Time to grow, Time to go. La - la - la.

SHEILA (*cont.*): Mom and Dad
were doing it.

Moderately

Orch. **BOBBY** 129 130 131

I'm gon - na be a mov - ie star...

CONNIE: But you see, the only
thing about me that grew was my desire.

Easy waltz

CONNIE 132 133 134 135

I was nev - er gon - na be Ma - ri - a

Bobby

CONNIE: (*continued*):

Quickly

...this peanut on pointe!

Connie 136 137 138 139

Tall - chief, I was just...

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...

Connie 140 141 142 143

ZACH: Ah-hah,

ZACH (*cont.*):

the Year of the Chicken, thirty-two?

RICHIE (*imitating a chicken*):

Pluck-pluck-pluck-pluck, girl!

Cue to continue: CONNIE: So I got caught!

Connie 144 147

[to 147]

(*over music*) But I don't look it. And I shouldn't knock it 'cause I've always been able to work...

Connie 148 149 150

[to 150-A]

vamp

(*voice last time*)

Connie 150-A 151 152 153

[to 151]

From the time I was five in "King And I." — "King And I." —

(CONNIE *backs to her position in THE LINE and DIANA runs to center.*)

Connie 154 155 156

Up till now I've nev - er stopped, 'Cause what - ev - er I am, I am...

Attacca

No. 13 Montage, Part 2: "Nothing"

(Diana)

Cue: (attacca from No. 12 Montage, Part 1: "Hello 'Twelve")

DIANA (over music): ...so excited because I'm gonna go to the High School of Performing Arts!

I mean, I was dying to be a serious actress.

Easy rock feel

Orch.

Anyway, it's the first day of acting class—and we're in the auditorum and the teacher, Mr. Karp... Oh, Mr. Karp...

Orch.

Anyway, he puts us up on the stage with our legs around each other, one in the back of the other and he says,

Orch.

"Okay...we're going to do improvisations. Now, you're on a bobsled. It's snowing out. And it's cold... Okay...

Orch.

a tempo

(The AUDITIONERS in THE LINE back up and run off, stage left.)

Orch.

21 DIANA 22 23 24 Orch.

Ev'-ry day for a week we would try to Feel the mo - tion,

Diana 25 26 27 28

feel the mo - tion Down the hill.

Diana 29 30 31 32

Ev'-ry day for a week we would try to Hear the wind rush,

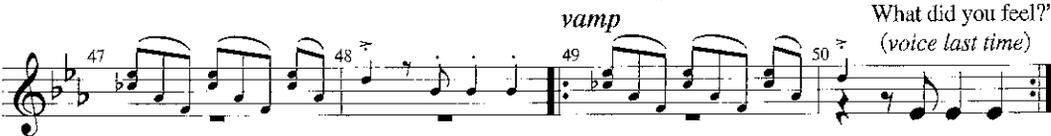
Diana  33 34 35 36
hear the wind rush, Feel the chill. And I

Diana  37 38 39
dug right down to the bot-tom of my soul To see what I had in

Diana  40 41 42
-side. Yes, I dug right down to the bot-tom of my soul And I

Diana  43 44 45 46
tried, I tried.

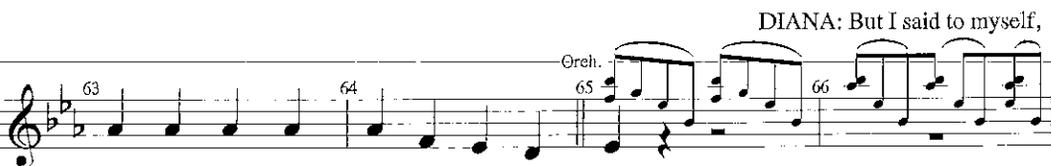
DIANA: And everybody is going, "Whoosh, whoosh... I feel the snow... I feel the cold... I feel the air." And Mr. Karp turns to me and he says, "Okay, Morales.

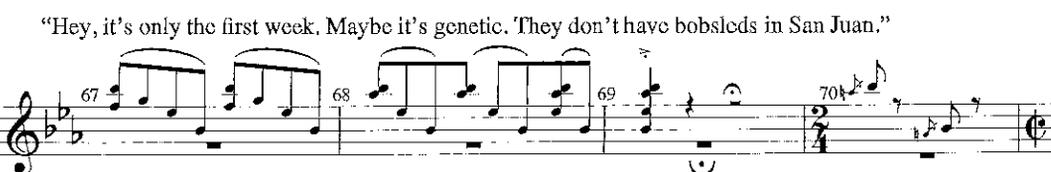
Diana  47 48 49 50
vamp What did you feel?"
(voice last time)
And I said,

Diana  51 52 53 54
"Noth - ing, I'm feel - ing noth - ing." And he says,

Diana  55 56 57 58
"Noth - ing — Could get a girl trans - ferred!" They all felt

Diana  59 60 61 62
some - thing, — But I felt noth - ing — Ex - cept the

Diana  63 64 65 66
feel - ing that this bull - shit was ab - surd!
DIANA: But I said to myself,

Diana  67 68 69 70
"Hey, it's only the first week. Maybe it's genetic. They don't have bobsleds in San Juan."

Diana 71 72 73 74
 Sec-ond week, more ad-vanced and we had to Be a ta-ble,

Diana 75 76 77 78
 be a sports car... Ice-cream cone.

Diana 79 80 81 82
 Mis-ter Karp, he would say, "Ver-y good, Ex-cept Mor-al-es. —

Diana 83 84 85 86
 Try, Mor-al-es, — All a-lone." So I

Diana 87 88 89
 dug right down to the bot-tom of my soul To see — how an ice-cream

Diana 90 91 92
 felt. — Yes, I dug right down to the bot-tom of my soul And I

Diana 93 94 95 96
 tried — to melt. The kids yelled,

Diana 97 98 99 100
 "Noth-ing!" — They called me "Noth-ing!" — And Karp al-

Diana 101 102 103 104
 -lowed it, Which real-ly makes me burn. They were so

Diana  help - ful. They called me hope - less. Un - til I

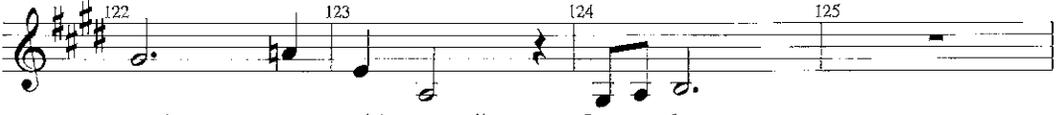
Diana  real - ly did - n't know where else to turn!

DIANA: And Karp kept saying, "Morales, I think

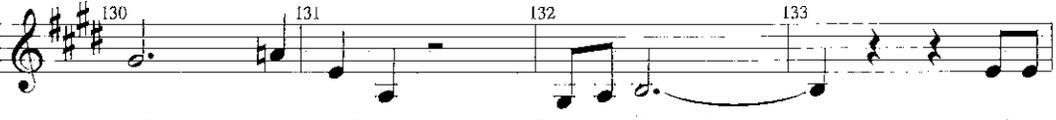
Diana  you should transfer to Girls' High. You'll never be an actress. Never!" Jesus Christ!

[to 117]

Diana  Went to church, pray - ing, "San - ta Ma - ri - a, send me guid - ance,

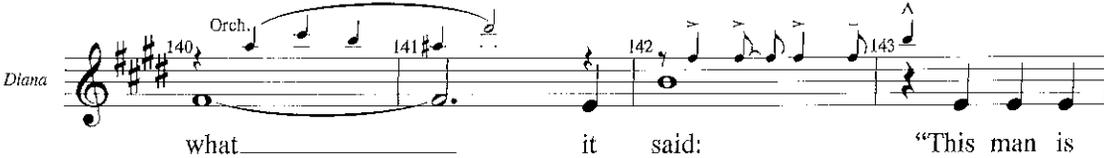
Diana  send me guid - ance," On my knees.

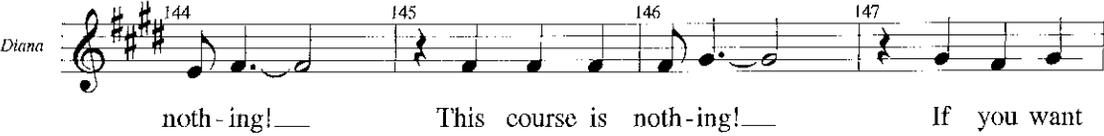
Diana  Went to church, pray - ing, "San - ta Ma - ri - a, Help me feel it,

Diana  help me feel it, Pret - ty please!" And a

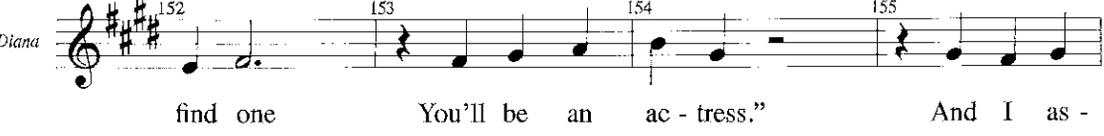
Diana  voice from down at the bot - tom of my soul Came up... to the top of my

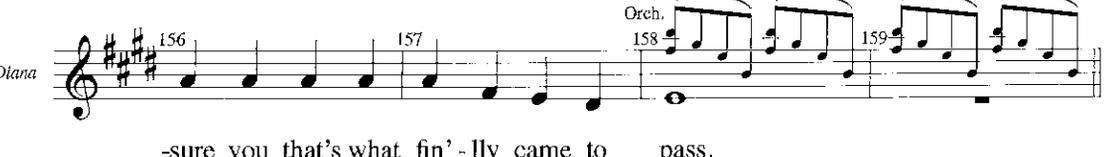
Diana  head. And the voice from down at the bot - tom of my soul, Here is

Diana  what _____ it said: "This man is

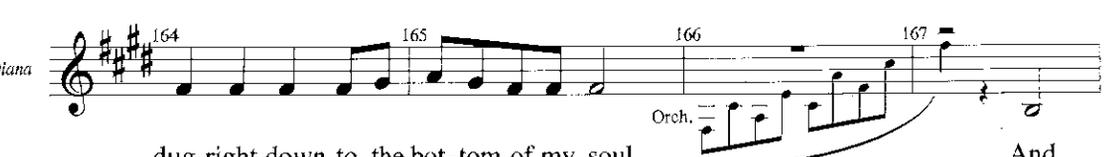
Diana  noth-ing! _____ This course is noth-ing! _____ If you want

Diana  some-thing, Go find a bet-ter class. And when you

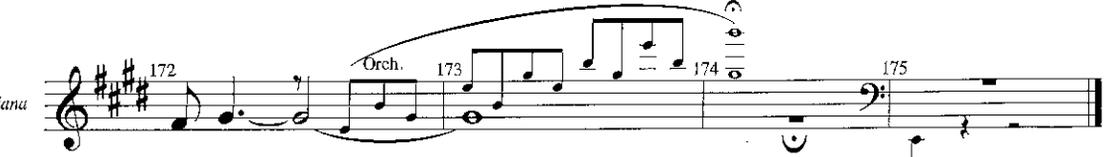
Diana  find one You'll be an ac-tress." And I as -

Diana  -sure you that's what fin'-lly came to pass.

Diana **ad lib.**  Six months lat-er I heard that Karp had died. _____ And I

Diana  dug right down to the bot-tom of my soul... _____ And

Diana  cried... _____ 'Cause I felt...

Diana  noth - ing. _____

Segue

No. 14 Montage, Part 3: "Mother"

(Company except Larry & Zach)

Cue: DIANA: I mean, I didn't want him to die or anything, but...

DON: (*spoken over music*): The summer I turned fifteen,
I lied about my age so I could join AGVA—you know ...

Easy four **DON**

Hi-Hat, Bs. Dr. Orch. The night club

Don un - ion. 'Cause I could make six - ty dol-lars a week

Don Work-ing these strip joints Out-side of Kan-sas Cit-y. I worked this

Don one club for a-bout eight weeks straight, And I

Don real - ly be - came friend - ly with this strip - per. Orch.

DON: Her name was Lola Latores and her dynamic, twin forty-fours.

Don Well, she really took to me. I mean, we did share the only dressing room, and she did a lot of dressing...

Boy 1

Don An-y-way, she used to come and pick me up And drive me to work nights.

Don Well, the neigh - bors would all be hang - ing out-side of their

Don

win - dows, And... she'd drive up in her big pink

Don

Ca - dil - lac con - vert - i - ble And...

DON: 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 AUDITIONERS enter.)

Slightly faster

Don

Orch.

smile.

GIRLS

COMPANY
(all AUDITIONERS except DON)

Orch.

Good - bye Twel - ve, Good - bye Thir -

BOYS

Good - bye Twelve, Good - bye Thir -

(Each SOLOIST is picked up in a head spot as they sing their lines.)

MAGGIE

Girl

Why do I pay for all those les - sons?

Girls

- teen, Hel - lo, Love.

Boys

- teen, Hel - lo, Love.

BEBE

Maggie

Dance for Gran'-ma! Dance for Gran'-ma! My God, that Steve Mc -

(AUDITIONERS except DON sing backup syllables under solo lines.)

Girls

Ba, ba - da - dah,

Boys

Ba, ba - da - dah,

42 43 44

Bebe - Queen's real sex - y. Bob Gou-let out, Steve Mc-Queen in!

Girls ba - da - dah.

Boys ba - da - dah.

45 CASSIE 46 47

"You can - not go to the mov - ies Un - til you fin - ish your

Girls Ba, ba - da - dah, ba - da - dah.

Boys Ba, ba - da - dah, ba - da - dah.

48 49 50

Cassie home-work."

Boy 1 AL MIKE

"Wash the car." "Stop pick-in' your nose."

Girls Ba-da-dah. Ba-da-da - dah, Ba-da.

Boys Ba-da-dah. Ba-da-da - dah, Ba-da.

51 MAGGIE 52 53

"Oh, dar - ling, you're not Oid e - nough to wear a

Girls

Boys

Maggie
bra. You've got noth - ing to hold it up."

Girls
Ba - da - dah, Ba - da - dah, ba - da -

Boys
Ba - da - dah, Ba - da - dah, ba - da -

MARK
Locked in the bath - room with Pey - ton

Girls
- dah, Ba - da - dah, Ba - da - dah,

Boys
- dah, Ba - da - dah, Ba - da - dah,

60 VAL
Tits! When am I gon - na grow tits?

Mark
Place.

Girls
ba - da.

Boys
ba - da.

Moderato
BOBBY

63 Orch. If Troy Don - a - hue could be a mov - ie star, —

65
66
67
Then I could be a mov - ie star. —

(BOBBY joins OTHERS 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...

Faster

Orch.

(DON steps upstage with OTHERS, JUDY moves forward.)

JUDY **Fast**

Lit-tle brat! That's what my sis-ter was, A lit-tle brat. And that's

Marcato

Judy

why I shaved her head. I'm glad I shaved her head. But then my

Judy

fa-ther lost his job so we had to leave El Pas-o And we

Judy

wound up in Saint Lou-ie, Mis-sou-ri. Well, it was the

Judy

fur-thest thing from my mind to be a danc-er, But my

Judy

moth-er would em-bar-rass me So when she'd come to pick me up at

Judy

school With all those great, big, yel-low roll-ers in her hair No mat-ter

Judy

how much I begged her and she'd say,

But the

Easy waltz tempo

Judy

thing that made my dad-dy laugh so much Was when I

Judy

used to jump and dance a-round the liv-ing room...

- 6 - Montage, Part 3: "Mother"

49

(JUDY goes into pantomime where she stands.

AUDITIONERS who sing "Mother" have moved into formation with MAGGIE center.)

92 **MAGGIE** 93 94 95

Please take this mes - sage to moth - er from me.

96 97

Maggie

Car - ry it with you a -

AL

Dad would take Mom to Rose - land.

98 99

Maggie

- cross the blue sea.

Al

She'd come home with her shoes in her hand.

100 101

Maggie

"Moth - er, oh, Moth - er, wher - - -

DIANA

Ma - ma fat, al - ways in the

Al

rall.

102 103 104

Maggie

- ev - er I go Your

Diana

kitch - en cook - ing all the time.

Rubato

105 106

Maggie

Mag - gie is miss - ing you

SHEILA

"Dar - ling, I can tell you now,

Maggie 107 108 109
so." "Moth - er, oh,

Sheila
Your fa-ther went through life with an o - pen fly."

Maggie 110 111
Moth - er, wher - ev - - - er I
VAL 3 CASSIE
Tits! Where are my tits? "Lis - ten to your moth - er. Those
rall.
112 113
go Your
Cassie
stage and mov-ie peo-ple got there be-cause they're spe - cial."

Maggie Slowly 114
Mag - - - - - gie is
GREG
"You take af-ter your fa-ther's side of the fam-i-ly, the
(Lights fade, ALL except JUDY reform THE LINE upstage.)
115 116
miss - ing you so."
JUDY (in new tempo)
And it was the
Greg
ug-ly side." -
PAUL
"Wait un-til your fa-ther gets home." -
DON
Swear to God and hope to die. -

No. 15

Montage, Part 4

(Judy, Greg, Richie & Company)

Cue: (Attacca from No. 14 Montage, Part 3: "Mother")

Brisk

JUDY (continued)

119 120

...first time I'd ev - er seen a dead bod - y.

Judy

121

But then when I was fif - teen the most

Dictated, slow three

Judy

122

ter - ri - ble thing hap - pened. The Ted Mack

Fast

Judy

123 124

A - ma - teur Ho - ur held au - di - tions in Saint

In four

Judy

124 A 125

Lou - ie And I did - n't hear a - bout it till af - ter they'd gone And I

Judy

127 128

near - ly killed my - self, Near - ly killed my - self. I

Judy

129 130

tried to walk in front of a speed - ing street - car, And I re -

Judy

131 132

Anyway, I remember

- mem - ber no - tic - ing boys for the first time.

JUDY (continued): Did you ever practice kissing with another girl... (sings vamp, then listens as vamp continues)

Brighter two

JUDY: No? ... Oh my God.

KRISTINE (after a moment): Judy? (vamp stops.)

Judy

134

So that when the time came you'd know how to?

JUDY: Did you, girl?

KRISTINE: Yeah ... but just a couple of times.

SHEILA: Oh, count me in. *(music continues)*

JUDY: Thank God! Anyway, I do remember...

(JUDY backs into line as GREG steps forward.)

On cue 135 **Slowly** 136

GREG: The worst thing in school was every time the teacher called on me,

a tempo: Moderate four

GREG

137 138 139

I'd be hard, —

140 141 142

I'd be hard. — Real - ly, —

And the teacher would say,

143 144 145

"Stand up straight." "I can't. I have a pain in my side."

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

146 147 148

"Stand up straight." — With

149 150 151

MIKE: I thought it was me. I thought I was a sex maniac.

149 150 151

all your books stacked up in front of you.

MAGGIE

CONNIE

vamp [play four times]

152 153

You are! — BOBBY: I did too. I mean it didn't go down for three years.
GREG: And the bus was the worst. I'd just look at a bus and...

GREG: And then there was the time I was making out in the back seat with Sally Ketchum... We were necking and I was

vamp [play three times]

157 158

Bin - go! —

feeling her boobs, and feeling her boobs,
and after about an hour or so she said, "Ooohhhh! ..."

158-A 159 160

Don't you want to feel an - y - thing else?"

Greg 161

And I sud - den - ly thought to my - self, "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

Greg 163

vamp [play three times]

being an outcast the rest of my life, a bum, and I said,

Orch. [to 163-A]

Greg 163-A

vamp **Slowly**

"Gee, I'll nev - er get to wear nice

[to 164]

Faster rock tempo

165 166 167 168

CASSIE

di - a - phragm, A di - a - phragm, I

Greg

GREG: (cont.) And I was really into clothes, I had this pair of powder blue and pink gabardine pants... (into pantomime.)

clothes..."

CHORUS

Orch.

GIRLS

Good - bye Twel'

BOYS

Good - bye Twelve,

Cassie 169

Ear - ly to bed, ear - ly to rise. Your

AL

GIRLS

Good - bye Thir - teen, Hel - lo Love..

BOYS

Good - bye Thir - teen, Hel - lo Love..

Cassie
171
172
173
thought a di - a - phragm was up here, where you breathe.

Al
broad goes out with oth - er guys...

DON
I bought a car. I bought my **MIKE**

Pa -

Girls

Boys

KRISTINE
174
175
The ug - li - est boy asked me to the prom.

MAGGIE
Life is an

CONNIE
You're not leav - ing the house till you're

MARK
first car! Ev' - ry girl I know has

Mike
- did - dle.

Girls
Chang - es, oh, Down be - 'ow,

Boys
Chang - es, oh, Down be - low,

VAL

176 177 3

Kristine
I stayed home. Shit. Made it through high school with -

Maggie
ash - - - tray.

Connie
twen - ty - one.

Mark
lock-jaw of the legs.

Girls
Up a...

Boys
Up a...

BEBE

178 179 3

Val
-out grow - ing tits. Steve Mc - Queen out,

AL

I got Nan - cy's pic - ture,

RICHIE

My trou - ble is wine,

MIKE

Your broth - er's go - ing to

Girls
...doubt, to break out,

Boys
...doubt, to break out,

180

Bebe Nu - rey - ev in!

Al An - na - bel's lock - et, Cyn - thi - a's ring and

Richie wom - en and song. I can't get

Mike med - ic - al school and You're drop - ping out to be a

Girls It's a mess.

Boys It's a mess.

182

Bebe You got - ta know some - bod - y to

MAGGIE

Grad - - - u - - -

SHEILA

All you run a - round with are

Al Lu - cy's pants. Head - on col - li - sion!

Richie an - y of them. Let's dance.

Mike cho - rus boy. Noth - ing!

Girls Time to grow, Time to go,

Boys Time to grow, Time to go,

184 185

Diana
be some - bod - y.

Maggie
- a - - - - tion.

Sheila
bums.

Al
Ed - die got killed. What am I

Richie
Let's dance.

Girls
Ad - o...

Boys
Ad - o...

186 187 188

Paul
gon - na say when he calls on me?

189 190

JUDY & VICKI ^{o/s}
My on - ly ad - o - les - cense, My on - y ad - o - les - cence,

BEBE, DIANA & LOIS ^{o/s}
Where did it go? It was so...

MAGGIE & TRICIA ^{o/s}

Thir-teen, four-teen, fif-teen, six-teen,

Musical staff for Maggie & Tricia, measures 191-192. The staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). Measure 191 is a whole rest. Measure 192 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

Bebe
Diana
Lois
[Val]
Judy
Vicki
[Kristine]

Where did it go? It was so... Where did it go? It was so...

Musical staff for background vocalists, measures 191-192. The staff shows a chordal accompaniment in treble clef with a key signature of three sharps. Measure 191 is a whole rest. Measure 192 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

My on - ly ad - o - les - cence, My on - ly ad - o - les - cence,

SHEILA

Musical staff for Sheila, measures 191-192. The staff shows a melodic line in treble clef with a key signature of three sharps. Measure 191 is a whole rest. Measure 192 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

Thir-teen, four-teen, fif-teen, six-teen,

BOBBY, GREG & MIKE

Musical staff for Bobby, Greg & Mike, measures 191-192. The staff shows a melodic line in treble clef with a key signature of three sharps. Measure 191 is a whole rest. Measure 192 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

Fresh-man, soph'more, jun-ior, sen-ior, Fresh-man, soph'more, jun-ior, sen-ior,

[ALL except ZACH. OFFSTAGE SINGERS fill in all voices.]

Sud-den-ly I'm sev-en-teen and Sud-den-ly I'm sev-en-teen and

Maggie
Tricia
[Cassie
Connie]

Musical staff for Maggie & Tricia, measures 193-194. The staff shows a melodic line in treble clef with a key signature of three sharps. Measure 193 contains the notes: G#4, A4, B4, C5, B4, A4, G#4. Measure 194 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

CASSIE CONNIE Sud-den-ly I'm sev-en-teen and Sud-den-ly I'm sev-en-teen and

Bebe
Diana
Lois
[Val]
Judy
Vicki
[Kristine]

+VAL Where did it go? It was so... Sud-den-ly I'm sev-en-teen and

Musical staff for background vocalists, measures 193-194. The staff shows a chordal accompaniment in treble clef with a key signature of three sharps. Measure 193 contains the notes: G#4, A4, B4, C5, B4, A4, G#4. Measure 194 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

+KRISTINE My on - ly ad - o - les - cence, Sud-den-ly I'm sev-en-teen and

Sheila

Musical staff for Sheila, measures 193-194. The staff shows a melodic line in treble clef with a key signature of three sharps. Measure 193 contains the notes: G#4, A4, B4, C5, B4, A4, G#4. Measure 194 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

Thir-teen, four-teen, fif-teen, six-teen, Sud-den-ly I'm sev-en-teen and

+AL, PAUL, RICHIE & LARRY

Al
Paul
Richie
Larry
Bobby
Greg
Mike

Musical staff for Al, Paul, Richie & Larry, measures 193-194. The staff shows a melodic line in treble clef with a key signature of three sharps. Measure 193 contains the notes: G#4, A4, B4, C5, B4, A4, G#4. Measure 194 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

Fresh-man, soph'more, jun-ior, sen-ior, Sud-den-ly I'm sev-en-teen and

MARK

Musical staff for Mark, measures 193-194. The staff shows a melodic line in treble clef with a key signature of three sharps. Measure 193 contains the notes: G#4, A4, B4, C5, B4, A4, G#4. Measure 194 contains the notes: G#4, A4, B4, C5, B4, A4, G#4.

Sud-den-ly I'm sev-en-teen and Sud-den-ly I'm sev-en-teen and

Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .

Maggie
Tricia
[Cassie
Connie]

195 196

Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .
Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .

Bebe
Diana
Lois
[Val
Judy
Vicki
Kristine]

Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .

Sheila

Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .

Al
Paul
Richie
Larry
Bobby
Greg
Mike

Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .

Mark

Sud - den - ly I'm sev - en - teen and Sud - den - ly, There's a lot .

I am not Cer - tain of .

Maggie
Tricia
[Cassie
Connie]

197 198

I am not Cer - tain of .
I am not Cer - tain of .

Bebe
Diana
Lois
[Val
Judy
Vicki
Kristine]

I am not Cer - tain of .
I am not Cer - tain of .

Sheila

I am not Cer - tain of .
I am not Cer - tain of .

Al
Paul
Richie
Larry
Bobby
Greg
Mike

I am not Cer - tain of .
I am not Cer - tain of .

Mark

I am not Cer - tain of .
I am not Cer - tain of .

199 200 201

Girls
Boys

Good-bye Twelve
Good-bye Twelve,

202 203 204

Girls
Good - bye Thir - teen, Hel - lo...

Boys
Good - bye Thir - teen, Hel - lo...

[ALL ONSTAGE and OFFSTAGE except ZACH.]

FIRST GROUP

205 206

Girls
Doo dit dit doo, Dit dit doo,

SECOND GROUP
Dee du dee du dee du, dee dee du dit,

THIRD GROUP

Boys
Wah, wah wah wah,

FOURTH GROUP
Doo doo doo doo doo, doo doo doo-ah,

207 208

Girls
Dit dit doo, Dit dit doo,

Dee du dee du dee du, dee dee du dit,

Boys
wah, wah wah wah,

Doo doo doo doo doo, doo doo doo-ah,

209 210

Girls
Dit dit doo, Dit dit doo,

Dee du dee du dee du, dee dee du dit,

Boys
Wah, wah wah wah,

Doo doo doo doo doo, doo doo doo-ah,

211 212

Girls
Dit dit doo, Dit dit doo,

Dee du dee du dee du, dee dee du dit,

Boys
wah, wah wah wah,

Doo doo doo doo doo, doo doo doo-ah,

213 214

Girls
Dit dit doo, Dit dit doo,

Dee du dee du dee du, dee dee du dit,

Boys
Wah, wah wah wah,

Doo doo doo doo doo, doo doo doo-ah,

215 216

Girls
Dit dit doo, Dit dit doo,
Dee du dee du dee du, dee dee du dit,

Boys
wah, wah wah wah,
Doo doo doo doo doo, doo doo doo - ah,

217 218

Girls
Dit dit doo, Dit dit doo,
Dee du dee du dee du, dee dee du dit,

Boys
Wah, wah wah wah,
Doo doo doo doo doo, doo doo doo - ah,

219 220

Girls
Dit dit doo, Dit
Dee du dee du dee du, dee dee du

Boys
wah,
Doo doo doo doo doo, doo doo doo - ah,

[Dance break]

4
[221-224] Orch.

[THE CAST separates into TWO GROUPS, right and left, RICHIE is left center stage.]

226 227 228

RICHIE
229 230

Gim-me the ball, Gim-me the ball, Gim-me the ball. Yeah!

Richie
231 232

Gim-me the ball, Gim-me the ball, Gim-me the ball. Yeah! I was

Richie
233 234

al-ways run-nin' a-round shout-in'

Richie
235 236

"Gim-me the ball, Gim-me the ball, Gim-me the ball. Yeah!" I was

Richie
237 238 239

so en-thu-si-as-tic. I was in

Richie
240 241 242

ev'-ry-thing. The year-book is filled with my pic-tures,

Richie
243 244 245

And I was luck-y 'cause I got A schol-ar-ship to

Richie
246 247 248

col-lege. A schol-ar-ship to col-lege! So I went.

Richie 249 250

Yes, I went. So

Girls

TWO GROUPS & O/S SINGERS

Boys

So he went. Yes, he went.

So he went. Yes, he went.

Richie 251 252

I'm gon - na be a kin - der - gar - ten teach - er...

Girls

Orch.

Boys

Richie 253 254

Im - ag - ine me— this kin - der - gar - ten teach - er?

Girls

Boys

Orch.

Richie 255 256 257

And I thought... Shit. Shit

Girls

Shit, Rich-ie. Shit, Rich-ie.

Boys

Shit, Rich-ie. Shit, Rich-ie.

Richie ²⁵⁸ What are you gon - na be? ²⁵⁹ When

Girls
Shit, Rich - ie. Shit, Rich - ie.

Boys
Shit, Rich - ie. Shit, Rich - ie.

Richie ²⁶⁰ you get shoved out - - ta here, Hon - ey, ²⁶¹

Girls
Shit, Rich - ie. Shit, Rich - ie.

Boys
Shit, Rich - ie. Shit, Rich - ie.

Richie ²⁶² ain't no - bod - y gon - na be ²⁶³ stand - in' there with no

Girls
Shit, Rich - ie. Shit, Rich - ie.

Boys
Shit, Rich - ie. Shit, Rich - ie.

Richie ²⁶⁴ Schol - ar - ship to life. ²⁶⁵ And I was ²⁶⁶ scared.

Girls
Shit, Rich - ie.

Boys
Shit, Rich - ie.

Richie

267 268 269

Scared. Scared!! Scared!!!

Girls

Boys

Shit, Rich - ie. Shit, Rich - ie. Shit, Rich - ie. My

Shit, Rich - ie. Shit, Rich - ie. Shit, Rich - ie.

270 271

brac - es gone. My

My pimp - les gone. My

272 273

child - hood gone, good - bye. Good - bye Tw' e.

child - hood gone, good - bye. Good - bye Twelve.

274 275

Good - bye Thir - teen. Good - bye Thir -

Good - bye Thir - teen. Good - bye Thir -

276 277

- teen. Good - bye Four - teen. Good - bye Six -

- teen. Good - bye Four - teen. Good - bye Six -

278 279

- teen. Good - bye sev - en - teen.

- teen. Good - bye sev - en - teen.

Girls
Boys

Hel - lo Love. Go to it.
Hel - lo Love. Go to it.

Go to it. Go to it. Go to it. Go to it.
Go to it. Go to it. Go to it. Go to it.

Go to it. And now life real - ly be - gins.
Go to it. And now life real - ly be - gins. And

Go to it. Go to it.
now life real - ly be - gins. And now life real - ly be - gins.

Go to it. Go to it. Go to it. Go to it.
Go to it.

68

No. 16 “Dance: Ten; Looks: Three”

(Val)

Cue: VAL: ... got on a Trailways bus—and headed for the Big, Bad Apple.

VAL (*aside, after Brass cutoff*): (*continuing as before*) 'Cause I wanted to be a Rockette. (*music out*)
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.”

Dictated

Orch.

I decided to be a Rockette because this girl in my home town (*music out*)—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 (*music out*) 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! (*music out*)
I was ugly, skinny, homely, unattractive and
flat as a pancake. Get the picture?

Anyway,

VAL: (*cont.*) I got off the this bus in my little white shoes, my little white tights, my little white dress, my little
Easy tempo

VAL: (*cont.*) ugly face, and my long, blonde hair—which was natural then. I looked like a fuckin' nurse! I had

VAL: (*cont.*) eighty-seven dollars in my pocket, and seven years of tap and acrobatics. I could do a hundred and

VAL: (*cont.*) eighty-degree split and come up tapping the Morse Code. Well, with that kind of talent (*etc.*)

2 - "Dance: Ten; Looks: Three"

69

Cue for abrupt stop:

VAL: ... the way I looked, not the fankicks. So I said,

(spoken in the clear):

"Fuck you, Radio City and the Rockettes!

I'm gonna dance on Broadway." (music cont.)

Dictated

Well, Broadway—same story. (Music out). Every audition. I mean, I'd dance rings around the other girls and find myself in the alley with the other rejects.

But after a while I caught on. I mean, I had eyes. I saw what they were hiring. (Music out.) 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...

Bright tempo

VAL

70

- 3 - "Dance: Ten; Looks: Three"

Val ⁵³ der - ri - ère... ⁵⁴ Did the nose with it. ⁵⁵ All that goes with it.

Val ⁵⁶ Tits and ass!... ⁵⁷ Had the bin - go - ⁵⁸

Val ⁵⁹ - bon - gos done... ⁶⁰ Sud - den - ly I'm get - ting na - tional ⁶¹

Val ⁶² tours!... ⁶³ Tits and ⁶⁴

Val ⁶⁵ ass won't get you jobs Un - ⁶⁶ ⁶⁷

Val ⁶⁸ - less ⁶⁹ they're ⁷⁰ yours! ⁷¹ [to 80]

Val ⁸⁰ Did - n't cost a for - tune, nei - ther. ⁸¹ Did - n't hurt my ⁸²

Val ⁸³ sex life, ei - ther. ⁸⁴ Flat and ⁸⁵ sass - y,

Val ⁸⁶ I would get the strays and los - ers. ⁸⁷ Beg - gars real - ly ⁸⁸

Val ⁸⁹ can't be choos - ers. ⁹⁰ That ain't it... kid. ⁹¹ That ain't it... kid.

Val ⁹² Fixed the chas - sis... ⁹³ "How do you do!" ⁹⁴ ⁹⁵

Val ⁹⁶ Life turned in - to an ⁹⁷ End - less med - ley of "Gee, it had... to be ⁹⁸

- 4 - "Dance: Ten; Looks: Three"

71

Val

99 you." Why? Tits and ass!

100

101

Val

102 Where the cup - board once was bare, Now you knock and

103

104

Val

105 some - one's there. You have got 'em, hey, Top to bot - tom, hey,

106

107

Val

108 It's a gas! Just a dash of

109

110

Val

111 sil - i - cone. Shake your new ma - ra - cas and you're

112

113

Val

114 fine! Tits and ass can change your

115

116

117

118

Val

119 life. They sure changed mine!

120

121

122 Orch.

123

(VAL dances across the stage.)

124

125

126

127

128

129

130

131

VAL: You're all looking at my tits now, aren't you? SHEILA: They aren't very big.

132

133

134

135

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

136

137

138

139

SHEILA: Well, you got what you paid for. CONNIE: (to VAL): I wouldn't mind having just one of yours.

140

141

142

143

72

- 5 - "Dance: Ten; Looks: Three"

VAL: Well, go out and buy 'em.

Slowly

VAL

144 145 171 172

[to 171] Have it all done.

173 174 175

Hon - ey, take my word. Grab a cab, e'm - on,

176 177 178

See the wiz - ard on Park and Sev - en - ty - third for

Lush, easy tempo

179 180 181

Tits and ass. Or - ches - tra and

182 183 184

bal - co - ny, What they want is what - cha see.

Tempo I°

185 186 187

Keep the best of you, Do the rest of you. Pits or

188 189 190

class. I have nev - er seen it fail.

191 192 193 194

Deb - u - tante or cho - rus girl or wife. [to 207]

207 208 209 210

Tits and ass, Yes, tits and ass Have

211 212 213 214

Orch. changed... My...

215 216 217 218

Life!

Segue

No. 17 Short "Paul" Scene (Orchestra)

ACH - Chorus & Vocal Parts

No. 18 "The Music And The Mirror"

(Cassie)

Cue: ZACH: Cassie... stay on stage, please.

Slowly

(CASSIE crosses slowly to center stage.)

Orch.

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, but 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... *(dialogue continues)*

Cue: CASSIE: ... But I'm not, I'm a dancer.

CASSIE
vamp (voice last time)

Give me some-bod - y to dance for,

Cassie

Give me some-bod - y to show. Let me wake up in the morn-

Cassie

- ing to find I have some - where ex - cit - ing to go.

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

a tempo

Orch.

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 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 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...

[to 78-A]

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,

vamp
78-A # 78-B

CASSIE 78-C 78-D 78-E

To have some-thing that I can be-lieve in. To have some-thing to

Cassie 78-F 78-G 78-H [to 79]

be. Use me. Choose me.
ZACH: I just can't see you dancing in the chorus, Cassie. ZACH: Listen, if you need some money,

a tempo 79 80 81 82
CASSIE: Why not?

call my business manager. CASSIE: Well, sure I need money. Who doesn't? But I don't need a handout.

83 84 85 86

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?

87 88 89 90

ZACH: No. CASSIE: Fine, then we got that far. Look, I haven't worked in two years, not really.

91 92 93 94

There's nothing left for me to do. So—I'm putting myself on the 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

95 96 97 98

other people how to do what I should be doing myself ...

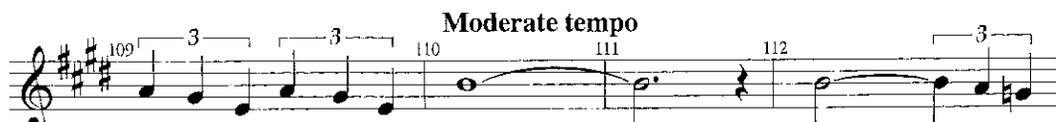
CASSIE 99 100 101 102

God, I'm a danc-er, A danc-er danc-es!

Cassie 103 104 105

Give me some-bod - y to dance with. Give me a place_ to fit

Cassie  in. Help me re - turn to the world of the liv - ing By

Cassie  **Moderate tempo** show - ing me how to be - gin. Play me the

Cassie  mu - sic. Give me the chance to come through. All I ev - er need -

Cassie  - - ed was the mu - sic and the mir - ror, And the

Cassie  chance to dance for you. *Orch.*

Cassie  Give me a job and you in - stant - ly get me in - volved. If you

Cassie  give me a job, then the rest of the crap will get solved. *Orch.*

Cassie  Put me to work, you would think that by now I'm al -

Cassie  - lowed. I'll do you

Cassie  proud!

Cassie

142 143 144

Throw me a rope. . to grab on. . . to. Help me to prove. . that I'm

Cassie

145 146 147

strong. Give me the chance. to look for - ward to say - in', 'Hey,"

Cassie

148 149 150

lis-ten, they're play - in' my song." Play me the

Cassie

151 152 153

mu - sic. Give me the chance. to come through."

Cassie

154 155 156

All I ev - er need - ed was the mu - sic and the mir-

Cassie

157 158 159

- ror, And the chance to

Cassie

160 161 [162-169] 8 [170-177] 8

dance. Dance

Orch.

178 179 180 181

with anger

182 183 184 185

CASSIE

186 187 188 189

Play me the mu - sic. Play me the mu - sic.

Cassie

Play _____ me the mu - sic. _____

Cassie

Give me the chance to come through. All I ev - er need -

Cassie

ed was the mu - sic and the mir - ror, And the chance

Cassie

to dance. _____

Orch. Cassie

Cassie

[Voice tacet al fine.]

6

[210-215]

[to 238]

Slower

I'istesso tempo (♩=♩)

[238-245]

[246-249]

[250-258]

4 accel. 4 a tempo 8

[259-262]

[263-266]

[267-274]

8 8 Pull back tempo 6 2

[275-282]

[283-290]

[291-296]

[to 301]

[301-302]

Marcato 4 accel. Slightly faster tempo 3 12

[303-306]

[307-309]

[to 323]

[324-335]

Applause—Segue

No. 19 After "Music And Mirror" (Orchestra)

No. 20 End Of Paul's Scene (Orchestra)

No. 21

“One”

(Company)

Cue: (Attacca from No. 20 End Of Paul’s Scene, as ZACH drops his hand.)

ZACH: All right, bring 'em in. LARRY: Okay, kids, here we go. Everybody in.

Brightly

Musical notation for measures 1-4. Treble clef, 4/4 time signature. The melody consists of eighth notes with slurs. Measure 1 starts with a piano dynamic marking.

Musical notation for measures 5-8. Treble clef, 4/4 time signature. The melody continues with eighth notes and slurs.

Musical notation for measures 9-12. Treble clef, 4/4 time signature. The melody continues with eighth notes and slurs.

ZACH: (to AUDITIONERS): All right. This is the same combination we worked on earlier, it also goes with the lyrics you just learned.

Musical notation for measures 13-16. Treble clef, 4/4 time signature. The melody continues with eighth notes and slurs.

Now — this is important! I want to see **unison dancing**. Every head, arm, body angle, **exactly the same**. You must blend.

Musical notation for measures 17-20. Treble clef, 4/4 time signature. The melody continues with eighth notes and slurs.

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 and AUDITIONERS face the upstage mirrors.)

Musical notation for measures 21-24. Treble clef, 4/4 time signature. The melody continues with eighth notes and slurs.

ZACH: (cont.) Starting position is up, turned in third. Hips and shoulders on the diagonal. Elbows up, chest up, chin up, eyes front. Ready?

ZACH *vamp* (voice count last time)

Musical notation for measures 25-43. Treble clef, 4/4 time signature. The notation consists of 'x' marks on the staff, indicating a vamp. Measure 42 has a double bar line and a repeat sign. Measure 43 has a double bar line.

(A-) five, six, sev - en, eight, “One” change. Walk. Walk.

Okay, let’s do it again. From “Singular sensation.”

Musical notation for measures 44-47. Treble clef, 4/4 time signature. The notation consists of 'x' marks on the staff. Measure 44 is labeled 'Zach' on the left. Measure 47 has a double bar line.

Point. Point. Point, flick, step, kick. And,

80

- 2 - "One"

49 **MAGGIE** 50

...sing - u - lar sen - sa - tion Ev - ry lit - tle step she takes..

MIKE, AL & DON

...sing - u - lar sen - sa - tion Ev - ry lit - tle step she takes..

Zach

Point and point and

51 52 53

Maggie

One thrill - ing com - bi - na - tion,

Mike
Al
Don

One thrill - ing com - bi - na - tion,

Zach

point, flick, step, kick, Step, change, con - tin - u - ing, walk, walk,

54 55 56

Maggie

Ev - 'ry move that she makes. One smile and

Mike
Al
Don

Ev - 'ry move that she makes. One smile and

Zach

Up, down, up, down, down, point, down, point, Step, brush, step, brush,

57 58 59

Maggie

sud - den - ly no - bod - y else will do.

Mike
Al
Don

sud - den - ly no - bod - y else will do.

Zach

step, brush, back, back, back, flick, step and step and step, lunge,

Maggie ⁶⁰ ⁶¹ ⁶²
 You know you'll nev - er be lone - ly with you know

Mike
Al
Don
 You know you'll nev - er be lone - ly with you know

Zach
 Lunge, slow, three, four, five, six, hat, kick, step, brush, with the arm,

Maggie ⁶³ ⁶⁴ ⁶⁵
 who. One mo - ment in her pres - ence

Mike
Al
Don
 who. One mo - ment in her pres - ence

Zach
 step, brush, back, arm down, Lift, lift, lift, change, step and step, on the an - gle,

Maggie ⁶⁶ ⁶⁷
 And you can for - get the rest. _____

Mike
Al
Don
 And you can for - get the rest. _____

Zach
 step and step, bod - y square, back, down,

Maggie ⁶⁸ ⁶⁹ ⁸⁶
 For the girl is sec - ond best _____ to none,

Mike
Al
Don
 For the girl is sec - ond best _____ to none,

Zach
 Step, point, make it sharp, bod - y square, on the an - gle, Back, cross, back, back,
 [to 86]

Maggie
son. Oooh! Sigh! Give her your at-ten-tion,

Mike
Al
Don
son. Oooh! Sigh! Give her your at-ten-tion,

Zach
cross, step, step, ball change, Hat to the end, step, touch, Step, up, step, up, Pli-

Maggie
Do I Real - ly have to men - tion,

Mike
Al
Don
Do I Real - ly have to men - tion,

Zach
- é, kick, pli - é, tip the hat, Pli - é, tip the hat, pli - é, right,

Maggie
She's the

Mike
Al
Don
She's the

Zach
Ball change, hat, no hat, hat, no hat,

Maggie
(voice 1st time only)
one?

Mike
Al
Don
(voice 1st time only)
one?

ZACH: Now, let's do the whole combination, facing away from the mirror. (dialogue continues.)
Cue for bar 98: ... ZACH: Let's do it again.

Zach
(spoken 1st time, then dialogue)
Hat, hat, hat, hat... Orch.

vamp (voice count last time)

Zach

(A-) five, six, sev - en eight, [to 102]

KRISTINE

Shoul - der up...

GREG One...

MIKE "Sing - u - lar sen - sa - tion..."

MARK Two...

Orch.

Kristine

Stay pulled up...

BEBE Point... Point... Step, kick...

PAUL And... Flick...

VAL

Hat to the head...

JUDY

Lead with the hip. Fol - low thru...

BOBBY Three, four...

108 **DIANE** 109 **VAL** 110

Fill the phrase... El-bow right...

SHEILA **MAGGIE**

Up, down... Down, point... **DON**

Step, brush... **MARK**

Three, four...

111 **BEBE** 112 113

Step, flick... **SHEILA**

RICHE *sung* Step, up, step and step... **PAUL**

"Sud - den - ly no - bod - y..." Lunge...

114 **JUDY** 115 **KRISTINE** 116 **JUDY** 117

Slow... Hat... Palm up...

CONNIE

Lunge... **MIKE** **DON** **GREG**

MARK Kick... Step, brush... Back, back...

Three, four, five, six... Five, six...

(GROUP IV) JUDY, DIANA, KRISTINE, VAL

118 119

Lift, el - bows straight, pose, An - gle to the left and

(GROUP II) MAGGIE, SHEILA, BEBE, CONNIE

Lift, lift, lift, change, Step and step...

(GROUP I) MIKE, GREG, DON, AL

sung

One mo - ment in her pres - ence

(GROUP III) BOBBY, MARK, RICHIE, PAUL

One, two, three, four, five, six, sev - en, eight,

120 121

Judy
Diana
Kristine
Val

Maggie
Sheila
Bebe
Connie

Mike
Greg
Don
Al

Bobby
Mark
Richie
Paul

Change to the right, palm, Up, hat head, and

Step and step, up, Cross, back, front, step,

And you can for - get the rest.

One, two, three, four, five, six, sev - en, eight,

122 123

Judy
Diana
Kristine
Val

Maggie
Sheila
Bebe
Connie

Mike
Greg
Don
Al

Bobby
Mark
Richie
Paul

Hat right, hat chest, Hat tight, hat chest,

Down, point, down, point, Down, point, down, point,

For the girl is sec - ond best to

One, two, three, four, five, six, sev - en, eight,

124 125

Judy Diana Kristine Val
Bod - y right, eyes front, Bod - y straight, hat up,

Maggie Sheila Bebe Connie
Back, cross, back, back, Cross, back, step, ball change,

Mike Greg Don Al
none, son.

Bobby Mark Richie Paul
One, two, three, four, five, six, sev-en, eight,

126 127

Judy Diana Kristine Val
Down to the head, oth - er side, Stay pulled up, shoul - der up,

Maggie Sheila Bebe Connie
Step, touch, step, touch, Step, up, step, up, Pli -

Mike Greg Don Al
Oooh! Sigh! Give her your at-ten - tion,

Bobby Mark Richie Paul
One, two, three, four, five, six, sev-en, eight,

128 129 130

Judy Diana Kristine Val
Tip the hat, tip the hat, Tip the hat, tip the hat, Hat up, hat hold,

Maggie Sheila Bebe Connie
- é, kick, pli - é, kick, Pli - é, kick, pli - é, kick, ball change, kick, kick, change,

Mike Greg Don Al
Do I Real-ly have to men - tion, She's

Bobby Mark Richie Paul
One, two, three, four, five, six, sev-en, eight, One, two, three, four,

131 132 133

Judy Diana Kristine Val
Up, hold, Up, up, Up, up,

Maggie Sheila Bebe Connie
kick, kick, kick, kick, Step, kick, step, kick, Step, kick, step, kick,

Mike Greg Don Al
the one?

Bobby Mark Richie Paul
five, six, sev-en, eight, One, two, three, four, five, six, sev-en, eight,

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

134 135 136 137

Orch. A - five, six, sev-en, eight.

ZACH: Group Two. ZACH: Group Three. ZACH: Group Four.

138 139 140

Judy Diana Kristine Val
(GROUP I) (loud) One, change, Step, step,

Maggie Sheila Bebe Connie
(GROUP II) (loud) (quiet)

Mike Greg Don Al
One sing - u - lar sen - sa - tion Ev - ry lit - tle step she takes.

Bobby Mark Richie Paul
(GROUP III) (loud)

One, two, three, four,

(GROUP IV) (loud) (quiet)

141 142 143

Judy Diana Kristine Val
One, hat, shoul-der up, Walk, walk, Stay pulled up, eyes front,

Maggie Sheila Bebe Connie
(loud) (quiet)

Point, point, Point, flick, step, kick, Touch, change,

Mike Greg Don Al
(loud) (quiet)

One thrill - ing com - bi - na - tion,

Bobby Mark Richie Paul
(quiet) (loud)

five, six, sev-en, eight, One, two, three, four, five, six, sev-en, eight,

144 (loud) 145

Judy
Diana
Kristine
Val

Hat to the chest, an - gle right, Hat to the head,

Maggie
Sheila
Bebe
Connie

Walk, walk, Up, down, up, down,

Mike
Greg
Don
Al

Ev - 'ry move that she makes.

Bobby
Mark
Richie
Paul

(quiet) (loud)

One, two, three, four, five, six, sev - en, eight,

146 (quiet) 147

Judy
Diana
Kristine
Val

Lead with the hip, fol - low thru, Palm up, fill the phrase,

Maggie
Sheila
Bebe
Connie

Down, point, down, point, Step, brush, step, brush,

Mike
Greg
Don
Al

One smile and sud - den - ly no - bod - y

Bobby
Mark
Richie
Paul

(quiet) (loud)

One, two, three, four, five, six, sev - en, eight,

148 149

Judy
Diana
Kristine
Val

El - bow right, hat down, Hat to the chest, el - bow up,

Maggie
Sheila
Bebe
Connie

Step, brush, back, back, Step, flick, step, up,

Mike
Greg
Don
Al

else will do.

Bobby
Mark
Richie
Paul

(quiet) (loud)

One, two, three, four, five, six, sev - en, eight,

150 (loud) 151

Judy Diana Kristine Val
Change the bod - y, Leave the head, shoul - der left,

Maggie Sheila Bebe Connie
Step and step, lunge... Lunge, slow...

Mike Greg Don Al
You know you'll nev - er be lone - ly with

Bobby Mark Richie Paul
One, two, three, four, five, six, sev - en, eight,

152 (quiet) 3 153

Judy Diana Kristine Val
Head, lead to the right, hat, Up, knee, in, el - bow,

Maggie Sheila Bebe Connie
Hat, kick, Step, brush, step, brush,

Mike Greg Don Al
you know who.

Bobby Mark Richie Paul
One, two, three, four, five, six, sev - en, eight,

154 3 155

Judy Diana Kristine Val
Down, hat to the head, kick, Lift the arm, palm up,

Maggie Sheila Bebe Connie
Step, brush, back, back, Lift, lift, lift, change,

Mike Greg Don Al
One mo - ment in her pres - ence

Bobby Mark Richie Paul
One, two, three, four, five, six, sev - en, eight,

156 (loud) 157

Judy Diana Kristine Val
 Fill the phrase, arm down, Lift, el - bow straight, pose,

Maggie Sheila Bebe Connie
 Step and step, Step and step, up,

Mike Greg Don Al
 And you can for - get the rest.

Bobby Mark Richie Paul
 (quiet)
 One, two, three, four, five, six, sev - en, eight,

158 (quiet) 159

Judy Diana Kristine Val
 An - gle to the left, and, Change to the right, pull,

Maggie Sheila Bebe Connie
 Cross, back, front, step, Down, point, down, point,

Mike Greg Don Al
 (loud)
 For the girl is sec - ond best to

Bobby Mark Richie Paul
 One, two, three, four, five, six, sev - en, eight,

160 161 162 (loud)

Judy Diana Kristine Val
 Up, hat head, and, Hat right, hat chest, Hat right, hat chest,

Maggie Sheila Bebe Connie
 (loud) (quieter)

Mike Greg Don Al
 Down, point, down, point, Back, cross, back, back, Cross, back, step, ball change,
 (quiet)

Bobby Mark Richie Paul
 none, son. Oooh! Sigh!
 (loud) (quiet)

One, two, three, four, five, six, sev-en, eight, One, two, three, four,

163 164 (quiet)

Judy
Diana
Kristine
Val

Bod - y right, eyes front, Bod - y straight, hat up,

Maggie
Sheila
Bebe
Connie

Step, touch, step, touch, Step, up, step, up, Pli -

Mike
Greg
Don
Al

Give her your at - ten - tion, Do I

Bobby
Mark
Richie
Paul

five, six, sev - en, eight, One, two, three, four,

165 166

Judy
Diana
Kristine
Val

Down to the head, oth - er side, Stay pulled up, shoul - der up,

Maggie
Sheila
Bebe
Connie

- é, kick, pli - é, kick, Pli - é, kick, pli - é, kick, ball

Mike
Greg
Don
Al

Real - ly have to men - tion, She's

Bobby
Mark
Richie
Paul

five, six, sev - en, eight, One, two, three, four,

(loud) 167 170 171

Judy
Diana
Kristine
Val

Tip the hat, tip the hat, Tip the hat, tip the hat, Hat up, hat hold,

Maggie
Sheila
Bebe
Connie

change, kick, step, kick, Step, kick, step, kick, Step, kick, step, kick,

Mike
Greg
Don
Al

the one?

Bobby
Mark
Richie
Paul

[to 170]

five, six, sev - en, eight, One, two, three, four, five, six, sev - en, eight,

ZACH: Right—Let me see the girls in a line.
The tallest girls in the center, shorter girls on the ends.

CASSIE: (*interrupts*)
I don't have a hat.
(*music out, dialogue cont.*)

ZACH 175 (*false start*)

Orch.

A - five, six...

Cue: BOBBY (*handing CASSIE a hat*) Here, Cassie.

CASSIE: Oh, thanks.

GIRLS & OFFSTAGE GIRLS

One sing - u - lar sen - sa - tion

vamp (*voice count last time*) ZACH: (*to CASSIE*) You're late.

(A-) five, six, sev-en, eight, (A-) one,

ZACH: (*to SHEILA*) Straighten the supporting leg, Sheila. (*to CASSIE*): Don't pop the head, Cassie.

Ev - 'ry lit - tle step she takes... One

ZACH: (*to MAGGIE*)
Maggie, make it sharper

thrill - ing com - bi - na - tion, Ev - 'ry move that she makes.

ZACH: (*to CASSIE*) Too high with the leg, Cassie.

One smile and sud - den - ly no - bod - y else will

ZACH: (*to CASSIE*) Too much plié, Cassie.

do, You know you'll nev - er be lone - ly with

ZACH: (*to VAL*) Eyes front, Val.

you know who. One mo - ment in her pres - ence

ZACH: (*to CASSIE*) You're late on the turn, Cassie.

And you can for - get the rest... For the girl is sec - ond best...

ZACH: (*sternly to CASSIE*) Don't pop the hip, Cassie.

to none, son. Oooh! Sigh!

Girls

202 Give her your at - ten - tion, 203 Do I 204 Real - ly have to men - tion,

ZACH: (to SHEILA) That's good placement, Sheila. ZACH: (to BOYS) All right—Boys!

Girls

205 She's 206 the 207 one? 208

ZACH: (to CASSIE) Do it again, Cassie.

BOYS & OFFSTAGE BOYS

209 One 210 sing - u - lar sen - sa - tion 211 Ev - ry lit - tle step she takes...

ZACH: (softly) Six, seven, eight... (loudly, to CASSIE) Don't pop the head, Cassie!

Boys

212 One 213 thrill - ing com - bi - na - tion, 214

Boys

215 Ev - 'ry 216 move that she 217 makes. 218 One smile and

Boys

218 sud - den - ly 219 no - bod - y 220 else will do.

Boys

221 You know you'll 222 nev - er be lone - ly with 223 you know

Boys

224 who. 225 One 226 mo - ment in her pres - ence

Boys

227 And you can for - get the rest. 228 For the girl is sec - ond best

ZACH: (shouting) You're distorting the combination, Cassie! Pull in. Cool it. Dance like everyone else.

Boys

230 to 231 none, 232 son.

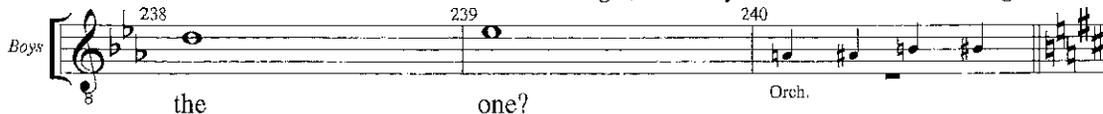
Boys

233 Oooh! Sigh! 234 Give her your at - ten - tion, 235 Do I

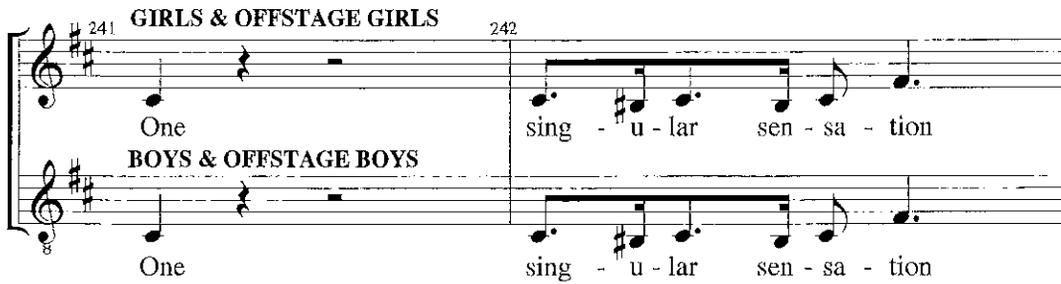
Boys  236 237

Real - ly have to men - tion, She's

ZACH: All right, now everyone in line and smile and sing!

Boys  238 239 240

the one? Orch.

GIRLS & OFFSTAGE GIRLS  241 242

One sing - u - lar sen - sa - tion

BOYS & OFFSTAGE BOYS

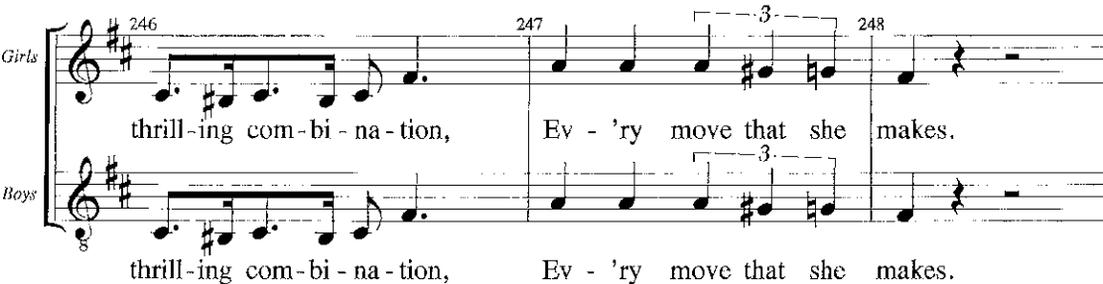
One sing - u - lar sen - sa - tion

Girls  243 244 245

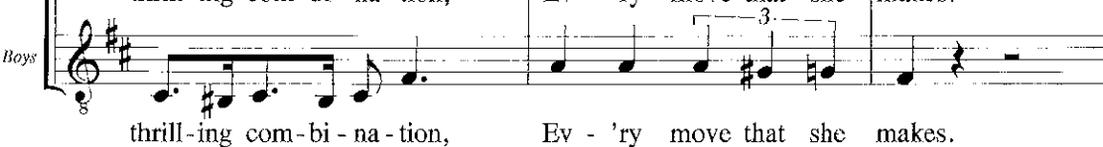
Ev - ry lit - tle step she takes. One

Boys  243 244 245

Ev - 'ry lit - tle step she takes. One

Girls  246 247 248

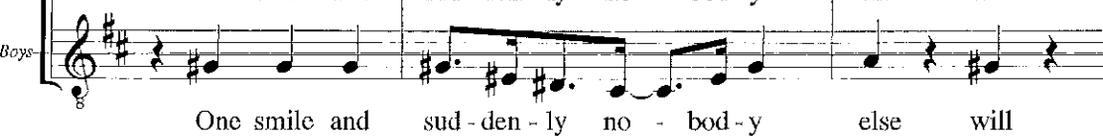
thrill - ing com - bi - na - tion, Ev - 'ry move that she makes.

Boys  246 247 248

thrill - ing com - bi - na - tion, Ev - 'ry move that she makes.

Girls  249 250 251

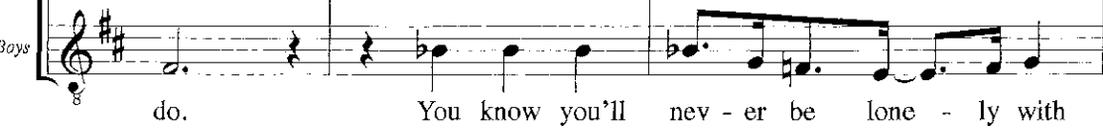
One smile and sud - den - ly no - bod - y else will

Boys  249 250 251

One smile and sud - den - ly no - bod - y else will

Girls  252 253 254

do. You know you'll nev - er be lone - ly with

Boys  252 253 254

do. You know you'll nev - er be lone - ly with

255 256 257 258

Girls
you know who. One mo-ment in her pres-ence

Boys
you know who. One mo-ment in her pres-ence

259 260 261

Girls
And you can for-get the rest. For the girl is sec-ond best.

Boys
And you can for-get the rest. For the girl is sec-ond best.

262 263 264 265

Girls
to none, son, Oooh! Sigh!

Boys
to none, son, Oooh! Sigh!

266 267 268

Girls
Give her your at-ten-tion, Do I Real-ly have to men-tion,

Boys
Give her your at-ten-tion, Do I Real-ly have to men-tion,

CASSIE: (to ZACH) What's wrong? What are you doing? ZACH: My job. CASSIE: What?

269 270 271 272

Girls
She's the one?

Boys
She's the one?

ZACH: How can you do it? You got out of the chorus when you were twenty-two—
whispered under dialogue What the hell makes you think you can go back now?

273 274 275

Girls
One sing-u-lar sen-sa-tion Ev-'ry lit-tle step she takes.

Boys
One sing-u-lar sen-sa-tion Ev-'ry lit-tle step she takes.

CASSIE: My sanity. ZACH: (*shouting*) Cassie!!— ZACH: (*calmer*) You can't do it.

Girls
Boys

276 277 278

One One thrill-ing com-bi - na-tion,

CASSIE: But I did it. I did what you wanted. I pulled in— I cooled it— I danced like everybody else.

Girls
Boys

279 280 281

Ev - 'ry movethat she makes. One smile and

ZACH: I know you did. And to be perfectly honest—I couldn't stand it.

Girls
Boys

282 283 284

sud-den-ly no - bod-y else will do.

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?

Girls
Boys

285 286 287 288

You know you'll nev - er be lone - ly with you know who.

ZACH: (*stops CASSIE from running offstage*)
Slower, dull Why did you leave? CASSIE: Oh, so we are gonna get into that?

Zach

289 290 291

Orch.

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

CASSIE: Why, Zach—you noticed.

Zach

292 293 294

Girls *shouted*
Boys *shouted*

ZACH: Very funny. CASSIE: You'd already left me weeks before. ZACH: Left? I thought

(ZACH:) we were living together. CASSIE: No, sharing the same apartment, maybe.

Girls *marking softly*
Boys *marking softly*

Right, left, Right, left, Right, left, Right, left,
Right, left, Right, left, Right, left, Right, left,

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

ZACH: 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

(CASSIE:) means anything to you. ZACH: Cassie, you know how important that was to me. Christ, if I could direct a straight play

(ZACH:) and pull it off, it meant I wasn't going to be stuck just making up dance steps the rest of my life. CASSIE: Oh, you were

(CASSIE:) never gonna to be stuck. You were gonna make sure you did it all—direct, choreograph—musicals, plays, movies ...

CASSIE: (cont.) I knew you loved work—but you really get off on it, don't you?

Zach

Musical notation for Zach's vocal line, measures 321-324. The staff is in treble clef with a key signature of one flat. The melody consists of eighth and quarter notes with some rests.

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—

CASSIE: Oh, Zach, I didn't mind 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

Musical notation for Zach's vocal line, measures 325-328. The staff is in treble clef with a key signature of one flat. The melody continues with eighth and quarter notes.

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: (interrupting)

That's not a decision, that's a disease. God—good,

better, best!—I hate it. How can you stand it?

Girls

Boys

Zach

Musical notation for Girls, Boys, and Zach, measures 329-331. The Girls and Boys parts are in treble clef with a key signature of one flat, featuring rests and 'x' marks. Zach's part is in treble clef with a key signature of one flat. Measure 331 includes the lyrics 'One, two, three, four,' with the instruction 'whispered under dialogue' above and below the staff.

CASSIE: (cont.): Arc you gonna go from one

Girls

Boys

Musical notation for Girls and Boys, measures 332-334. The parts are in treble clef with a key signature of one flat, featuring rests and 'x' marks. The lyrics 'five, six, sev-en, eight, One, two, three, four, five, six, sev-en, eight,' are written below the staves.

CASSIE (cont.) show to the next to the next, rehearsing them all 24 hours a day for the rest of your life?

Zach

LARRY spoken

Musical notation for Zach and Larry, measures 335-336. Zach's part is in treble clef with a key signature of one flat. Larry's part is indicated by 'LARRY spoken' above the staff. The lyrics 'A - gain.' are written below the staff.

335 336 337

Girls
One, two, three, four, five, six, sev-en, eight, One, two, three, four,

Boys
One, two, three, four, five, six, sev-en, eight, One, two, three, four,
(CASSIE:) You know, you're not even doing it for yourself. You're trying to prove something.

Zach
A-gain..

338 339 340

Girls
five, six, sev-en, eight,

Boys
five, six, sev-en, eight,
(CASSIE:) Like I was—because I was doing it for you, to please you—to get you back.
But I don't want to prove anything anymore. I want to do what I love for as long as I can.
But at least, now—I'm doing it for me. Who are you doing it for?

Zach

Subito a tempo

3 344 345 *sung*

Girls
[341-343] Orch. One *sung*

Boys
3 Orch. One

CASSIE: (*realizes she has been to blunt*): I'm sorry. I have no right to judge.

346 347 *mouthed* 348

Girls
sing - u - lar sen - sa - tion Ev - 'ry lit - tle step she takes. —

Boys
sing - u - lar sen - sa - tion Ev - 'ry lit - tle step she takes. —

mouthed

366 367 (unis.) 368

Girls For the girl is sec - ond best to

Boys For the girl is sec - ond best to

369 370 371 372

Girls none, son, Oooh! Sigh! Give her your at-ten-tion,

Boys none, son. Oooh! Sigh! Give her your at-ten-tion,

373 374 375 376

Girls Do I Real-ly have to men-tion, She's

Boys Do I Real-ly have to men-tion, She's

377 378 379 380

Girls the one?

Boys the one?

381 *shouted* 382 383 384

Girls One! One! One! One!

Boys One! One! One! One!

(THE LINE begins backing up, counting eight counts of eight softly under dialogue.
The last count of eight is done silently as THE LINE gets 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.

whispered under dialogue

385 386 387 388

Girls One. One. One. One.

Boys One. One. One. One.

[Orchestra tacet al fine.]

CASSIE: No, we're all special.

Girls ³⁸⁹ ³⁹⁰
 One, two, three, four, five, six, sev - en, eight,
 Boys
 One, two, three, four, five, six, sev - en, eight,

(CASSIE): He's special — she's special.

Girls ³⁹¹ ³⁹²
 Two, two, three, four, five, six, sev - en, eight,
 Boys
 Two, two, three, four, five, six, sev - en, eight,

(CASSIE): And Sheila— and Richie, and Connie. They're all special.

Girls ³⁹³ ³⁹⁴ ³⁹⁵
 Three, two, three, four, five, six, sev-en, eight, Four, two, three, four,
 Boys
 Three, two, three, four, five, six, sev-en, eight, Four, two, three, four,

(CASSIE): I'd be happy to be dancing in that line.

Girls ³⁹⁶ ³⁹⁷ ³⁹⁸
 five, six, sev-en, eight, Five, two, three, four, five, six, sev-en, eight,
 Boys
 five, six, sev-en, eight, Five, two, three, four, five, six, sev-en, eight,

Girls ³⁹⁹ ⁴⁰⁰ ⁴⁰¹
 Six, two, three, four, five, six, sev-en, eight, Sev-en, two, three, four,
 Boys
 Six, two, three, four, five, six, sev-en, eight, Sev-en, two, three, four,

(CASSIE): Yes, I would... and I'll take chorus... if you'll take me.

(CASSIE runs onstage and joins the AUDITIONERS.)

Girls ⁴⁰² ⁴⁰³ *mouthed* ⁴⁰⁴
 five, six, sev-en, eight, Eight, two, three, four, five, six, sev-en, eight.
 Boys
 five, six, sev-en, eight, Eight, two, three, four, five, six, sev-en, eight.

Segue

No. 22

Tap Dance

(Company)

Cue: ZACH: Do the tap combination.

LARRY: (to the AUDITIONERS) Okay, the tap combination. A-five, six,

(The AUDITIONERS review the tap combination with LARRY dancing downstage in front of them,)

Soft-shoe tempo (♩ = ♩)

LARRY

sev-en, eight...

SHEILA

God, when it's o-ver do

Sheila

I need a drink!

MIKE

He's got-ta know what he wants by now.

BEBE

Oh, Je-sus, have I got a head-ache!

MAGGIE

I'm not sure I can smile much long-er.

JUDY

I should-'a been a sing-er... "Aaaahh!" Well...

BOBBY

If George Ham-il-ton can be a mo-vie star, Then I could be a mo-vie star.

AL

What am I do-ing in

LARRY: Okay, everybody stage right, please.

Al

show busi-ness? [to 35] Orch.

LARRY: (cont.) I'm going to put you into couples now.
 Let me see, I'll start with... Ah... Don, Sheila, Bobby and Bebe.

(LARRY): Oh no, girls, work on the other side of the boys. Diana and Val, stand by. Boys, work upstage a bit.

[to 59] (A-) five, six, *vamp* LARRY (last time)

(FIRST GROUP of four begins the combination.)
 LARRY: (cont.) Don, try working a little closer to Sheila... Stay on the beat... Let me see some smiles... Not that phony "sell smile." I want to see that "I-love-to-dance smile." (FIRST GROUP completes the combination.)

Larry

sev-en, eight... [61-68] [69-76]

LARRY: Okay, all right, stage left, now, let me see...
 Diana here with Greg... Valerie... Mark, dance with Val. VAL: Smile, honey.

[to 79] (A-) five, six, *vamp* LARRY (last time)

(SECOND GROUP begins the combination.)

Larry

sev-en, eight... Orch.

LARRY: Diana, I'm not hearing any taps. DIANA: It's my sneakers. LARRY: Stay on the beat ...

[83-88] Orch.

LARRY: Okay, kids, stage left... Ah, Maggie and... (to MIKE) Mark... MIKE: Mike...
 LARRY: And Connie, are you hiding back there? Come out here. CONNIE: Tapping is

(SECOND GROUP complete the combination.) not my strongest point... LARRY: And give me... Paul. Other three, hang on...

[91-96] Orch. (THIRD GROUP begins the combination.)

vamp LARRY (last time)

(A-) five, six, sev-en, eight... Orch.

LARRY: Boys, hold upstage of the girls...
 Connie, relax, loosen up, enjoy it. *molto rit. fast fade on cue*

[103-108] [109-114] [115-116]
 (THIRD GROUP continues to dance until PAUL falls while doing a turn.)

No. 23

Alternatives (Orchestra)

No. 24 "What I Did For Love"

(Diana & Company)

Cue: DIANA: And Christ, I get this feeling inside—

DIANA: (*cont.*) because I remember when I used to stand outside of that stage door
and watch all these girls come out of there... (*dialogue continues.*)

Slowly

Orech.

Cue to continue: SHEILA: "I won't give up, I've
got to be a ballerina by the time I'm eighteen."

[to 10]

SHEILA: (*cont.*) Then I found out I should be in musical comedy and I said,
"Okay, I'll be a chorus girl— (*dialogue continues.*)"

Cue to continue: ZACH: Right.

ZACH: (*cont.*) But if today were the day you
had to stop dancing. How would you feel?

DIANA

Kiss to-day good-

Freely

Diana

- bye, _____ The sweet-ness and the sor-row, _____ Wish me luck, the

Diana

same to you, _____ But I can't re-gret what I did for love, ..

Diana

What I did for love. Look, my eyes are

A tempo

Diana

dry. The gift was ours to bor-row. It's as if we

Diana

al - ways knew, And I won't for-

Diana

-get what I did for love, What I did for love.

Diana

Gone, Love is nev - er gone. As we

Diana

trav-el on, Love's what we'll re-mem - ber. Kiss to-day good-

Diana

-bye, And point me t'ward to - mor-row. We did what we

Diana

had to do. Won't for - get, can't re - get What I

62 63 64 65 66

Diana

did for love... What I did for love... What I did for

GIRLS

BOYS What I did for love

What I did for love

67 68 69 70 71

Diana

love... Love is nev-er gone. As we trav-el on,

Girls

Love is nev-er gone. As we trav-el on,

Boys

Love is nev-er gone. As we trav-el on,

72 73 74

Diana

Love's what we'll re-mem-ber. Kiss to-day good-

Girls

Love's what we'll re-mem-ber. Kiss to-day good-

Boys

Love's what we'll re-mem-ber. Kiss to-day good-

Grandioso

75 76 77

Diana

- bye, And point me t'ward to-mor-row.

Girls

- bye, Ooh point me t'ward to-

Boys

- bye, Ooh point me t'ward to-

78 79 80 81

Diana We did what we had to do. Won't for-

Girls -mor - row. We did what we had to do. Won't for-

Boys -mor - row. We did what we had to do. Won't for-

82 100 101 102

Diana -get, can't re-gret What I did for love. What I did for

Girls -get, can't re-gret What I did for love. What I did for

Boys -get, can't re-gret What I did for love. What I did for

103 104 *rall.* 105 106 107

Diana love. What I did for... ..love.

Girls love. ...love.

Boys love. ...love.

Applause—Segue

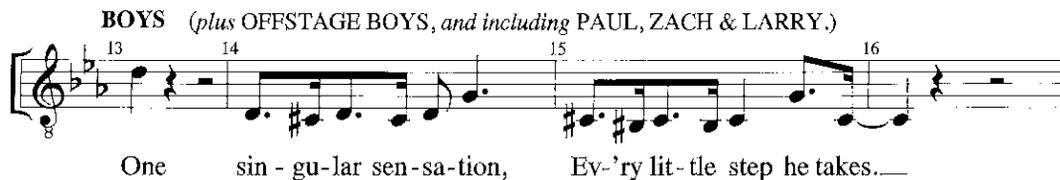
No. 25 After "What I Did For Love" (Orchestra)

No. 26**Bows**

(Company)

Cue: (Music in on cue from Stage Manager.)

(As the music starts, a solo spot comes up on the white line, center stage, and moves slowly to stage right, where it catches PAUL, who is first to appear. One by one, all the BOYS appear, each wearing the signature gold costume and top hat. At the second verse, the GIRLS appear one by one, also in costume.)



Boys

Oooh! Sigh! Give him your at-ten-tion. Do I real-ly have to men-tion,

Boys

He's the one? *Brass pyramid*

GIRLS (plus OFFSTAGE GIRLS.)

She's un -
She walks in - to a room and you know -

Girls

-com-mon-ly rare, ver-y u-ni-que, Per-i-pa-tet-ic, po-et-ic and chic.

Girls

She walks in - to a room and you know from her

Boys

She walks in - to a room and you know from her

Girls

Mad-den-ing poise, ef-fort-less whirl, She's a spec-ial girl.

Boys

Mad-den-ing poise, ef-fort-less whirl, She's a spec-ial girl.

55 56 57

Girls Stroll - - - - ing Can't help

Boys Stroll - - - - ing Can't help

58 59 60

Girls all of her qual-i-ties ex - toll - - - ing.

Boys all of her qual-i-ties ex - toll - - - ing.

61 62

Girls Load - ed with char-is - ma, -is - ma, Jaunt - i - ly saun - ter - ing, am - bl - ing sham - bl - er.

Boys Load - ed with char-is - ma, -is - ma, Jaunt - i - ly saun - ter - ing, am - bl - ing sham - bl - er.

63 64

Girls She walks in - to a room - - - and you know - - - you must

Boys She walks in - to a room - - - and you know - - - you must

65 66

Girls Shuf - fle a - long, join the pa - rade. She's the quin - tes - sence of mak - ing the grade.

Boys Shuf - fle a - long, join the pa - rade. She's the quin - tes - sence of mak - ing the grade.

Girls ⁶⁷ This is what-cha call trav - 'ling. ⁶⁸ Oh, strut your stuff! ⁶⁹

Boys This is what-cha call trav - 'ling. Oh, strut your stuff!

Girls ⁷⁰ Can't get e - nough of ⁷¹ her. ⁷²

Boys Can't get e - nough of her.

Girls ⁷³ Love her. ⁷⁴ I'm a son of a gun, ⁷⁵

Boys Love her. I'm a son of a gun,

Girls ⁷⁶ She is one of a kind. ⁷⁷ ⁷⁸ *Orch.* 3 3 V

Boys She is one of a kind.

New, brighter tempo

Girls ⁷⁹ She walks in - to a room ⁸⁰ and you know She's un -

Boys One sin - gu - lar sen - sa - tion,

Girls ⁸¹ -com-mon-ly rare, ver-y u - nique, ⁸² Per-i-pa-tet-ic, po-et-ic and chic. 3 3 3

Boys Ev - 'ry lit - tle step she takes.

83
Girls She walks in - to a room and you know from her
Boys One thrill - ing com - bi - na - tion,

85
Girls Mad - den - ing poise, ef - fort - less whirl, She's a spec - ial girl.
Boys Ev - 'ry move that she makes.

87
Girls Stroll - - - - - ing
Boys One smile and sud - den - ly no - bod - y

89
Girls Can't help all of her qual - i - ties ex - toll - - -
Boys else will do. You know you'll

92
Girls - ing. Load - ed with char - is - ma, -is - ma,
Boys nev - er be lone - ly with you know

94
Girls Jaunt - i - ly saun - ter - ing, am - bl - ing sham - bl - er. She walks in - to a room -
Boys who. One

96 97 3 3

Girls — and you know_ you must Shuf-fle a - long, join the pa - rade.

Boys mo - ment in her pres - ence And you can for - get the rest_

98 3 3 3 99

Girls She's the quin - tes - sence of mak - ing the grade. This is what - cha call

Boys For the girl is sec - ond best_

100 101 102

Girls trav - 'ling. Oh, strut your stuff! Can't get e - nough

Boys to none, son.

103 104 105

Girls of her. Love_

Boys Oooh! Sigh! Give her your at - ten - tion. Do I

106 107

Girls her. I'm a son_ of a gun,_

Boys real - ly have to men - tion, She's

108 109 110 4

Girls She is one_ of a kind. [111-114]

Boys the one? 4

Girls ¹¹⁵ ³ ³ ³ ³ ¹¹⁶ ³ ³ ³ ³

Boys ^{Orch.} [^] [^] [^] [^] [to 275]

Girls ²⁷⁵ ²⁷⁶ ²⁷⁷

Boys

One sin - gu - lar sen - sa - tion, Ev - 'ry lit - tle step she takes..

One sin - gu - lar sen - sa - tion, Ev - 'ry lit - tle step she takes..

Girls ²⁷⁸ ²⁷⁹ ²⁸⁰

Boys

One thrill - ing com - bi - na - tion,

One thrill - ing com - bi - na - tion,

Girls ²⁸¹ ³ ²⁸² ²⁸³

Boys ³

Ev - 'ry move that she makes. One smile and

Ev - 'ry move that she makes. One smile and

Girls ²⁸⁴ ²⁸⁵ ²⁸⁶

Boys

sud - den - ly no - bod - y else will do.

sud - den - ly no - bod - y else will do.

Girls ²⁸⁷ ²⁸⁸ ²⁸⁹

Boys

You know you'll nev - er be lone - ly with you know

You know you'll nev - er be lone - ly with you know

Girls
290 who. 291 One 292 mo - ment in her pres - ence

Boys
who. One mo - ment in her pres - ence

Girls
293 And you can for - get the rest. 294 For the girl is sec - ond 295

Boys
And you can for - get the rest. For the girl is sec - ond

Girls
296 best to none, 297 son. 298 Oooh! Sigh! 299

Boys
best to none, son. Oooh! Sigh!

Girls
300 Give her your at - ten - tion. 301 Do I real - ly have to men - tion, 302

Boys
Give her your at - ten - tion. Do I real - ly have to men - tion,

Girls
303 She's the... 304 She's the... 305 She's the... 306 She's the... 307 She's the... 308

Boys
She's the... She's the... She's the

vamp - cut on cue
voice 1st time only

Girls
309 310 311 312

Orch.
one?

Boys
voice 1st time only
one?.....

The End

