EDWARD PADULA
presents

BYE BYE BIRDIE
A Musical Comedy

Book by
MICHAEL STEWART

Music by
CHARLES STROUSE

Lyrics by
LEE ADAMS

Book— ©1958 Michael Stewart
Music & Lyrics— ©1960, 1962 Charles Strouse and Lee Adams

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## Cast of Characters

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBERT PETERSON</td>
<td>Young man in early thirties, President of Almaelou Music Corp.</td>
</tr>
<tr>
<td>ROSE ALVAREZ</td>
<td>Albert’s secretary, principal dancer and singer</td>
</tr>
<tr>
<td>HELEN</td>
<td>Teenage singer, nonspeaking</td>
</tr>
<tr>
<td>TEEN CHORUS</td>
<td>Original cast had 10 girls and 7 boys</td>
</tr>
<tr>
<td>URSULA MERKLE</td>
<td>A hyper-enthusiastic dark haired teen friend and neighbor of Kim’s</td>
</tr>
<tr>
<td>KIM MACAFEE</td>
<td>15 years old, she is very pretty and quite self-possessed</td>
</tr>
<tr>
<td>MRS. DORIS MACAFEE</td>
<td>Mother of Kim and Randolph</td>
</tr>
<tr>
<td>MR. HARRY MACAFEE</td>
<td>Father of Kim and Randolph</td>
</tr>
<tr>
<td>MRS. MAE PETERSON</td>
<td>Albert’s mother, the quintessential &quot;Mamma&quot;</td>
</tr>
<tr>
<td>CONRAD BIRDIE</td>
<td>Rock Star</td>
</tr>
<tr>
<td>HUGO PEABODY</td>
<td>Kim’s &quot;steady&quot;</td>
</tr>
<tr>
<td>ONE GIRL</td>
<td>Member of TEEN GIRLS chorus.</td>
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<tr>
<td></td>
<td>Speaks Act I, Scene 4</td>
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<tr>
<td>POLICEMAN</td>
<td>In N.Y. train station.</td>
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<tr>
<td></td>
<td>Speaks Act I, Scene 4</td>
</tr>
<tr>
<td>REPORTERS</td>
<td>N.Y. &amp; Ohio train stations.</td>
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<tr>
<td></td>
<td>First Reporter, Third Reporter speak. Second Reporter is a nonspeaking cameraman</td>
</tr>
<tr>
<td>MAYOR</td>
<td>Of Sweet Apple, Ohio</td>
</tr>
<tr>
<td>MAYOR'S WIFE</td>
<td>Edna.</td>
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<tr>
<td></td>
<td>Member of quartette, Act 1, Scene 9</td>
</tr>
<tr>
<td>MRS. MERKLE</td>
<td>Ursula’s mother</td>
</tr>
<tr>
<td>RANDOLPH MACAFEE</td>
<td>Kim’s younger brother</td>
</tr>
<tr>
<td>NANCY</td>
<td>Teen chorus. Speaks Act 1, Scene 5</td>
</tr>
<tr>
<td>GLORIA RASPUTIN</td>
<td>A big broad, tap dancing &quot;secretary,&quot; Mae’s choice to replace Rosie</td>
</tr>
<tr>
<td>ED SULLIVAN’S VOICE</td>
<td>Offstage</td>
</tr>
<tr>
<td>TRAVELER</td>
<td>Part of crowd in N.Y. train station.</td>
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<tr>
<td></td>
<td>Speaks Act I, Scene 4 only</td>
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<tr>
<td>Character</td>
<td>Description</td>
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<tr>
<td>MR. JOHNSON</td>
<td>Harvey's father</td>
</tr>
<tr>
<td>MAUDE</td>
<td>Charles F. Maude, proprietor/bartender of &quot;Maude's Roadside Retreat.&quot;</td>
</tr>
<tr>
<td></td>
<td>2nd tenor in male quartet</td>
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<tr>
<td>MAUDE'S DISHWASHER</td>
<td>1st Tenor male quartet.</td>
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<tr>
<td></td>
<td>Speaks Act 2, Scene 4</td>
</tr>
<tr>
<td>MAUDE'S FIRST CUSTOMER</td>
<td>Baritone male quartet.</td>
</tr>
<tr>
<td></td>
<td>Speaks Act 2, Scene 4</td>
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<tr>
<td>MAUDE'S SECOND CUSTOMER</td>
<td>Bass male quartet.</td>
</tr>
<tr>
<td></td>
<td>Speaks Act 2, Scene 4</td>
</tr>
<tr>
<td>ALICE</td>
<td>Sweet Apple teenager and Mayor's daughter. Teen chorus</td>
</tr>
<tr>
<td>MARGIE</td>
<td>Teen chorus. Speaks Act 1, Scene 5;</td>
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<tr>
<td></td>
<td>Act 1, Scene 7</td>
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<tr>
<td>HARVEY JOHNSON</td>
<td>Teen chorus. Speaks Act 1, Scene 2</td>
</tr>
<tr>
<td>DEBORAH SUE</td>
<td>Sweet Apple teenager. Teen chorus</td>
</tr>
<tr>
<td>VARIOUS VOICES:</td>
<td>TRAINMAN (Act 1, Scene 4)</td>
</tr>
<tr>
<td></td>
<td>FRED (Act 1, Scene 5)</td>
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<tr>
<td></td>
<td>LEE (Act 1, Scene 5)</td>
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<tr>
<td></td>
<td>PHYLLIS (Act 1, Scene 5)</td>
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<tr>
<td></td>
<td>FOUR MEN'S VOICES (Act 1, Scene 7)</td>
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<tr>
<td></td>
<td>GIRL'S VOICE (Act 1, Scene 7)</td>
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<tr>
<td></td>
<td>ANOTHER PARENT (Act 2, Scene 6)</td>
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<tr>
<td></td>
<td>PENELope (Act 1, Scene 5; Act 2, Scene 7)</td>
</tr>
<tr>
<td></td>
<td>TRAIN CONDUCTOR (Act 2, Scene 8)</td>
</tr>
<tr>
<td>SEVERAL POLICEMEN</td>
<td>N.Y. &amp; Ohio, nonspeaking</td>
</tr>
<tr>
<td>TRAIN STATION PERSONNEL</td>
<td>Baggage handlers, etc., nonspeaking</td>
</tr>
<tr>
<td>2 ADDITIONAL REPORTERS</td>
<td>One is a cameraman, nonspeaking</td>
</tr>
<tr>
<td>TRAVELERS</td>
<td>Adult chorus, nonspeaking</td>
</tr>
<tr>
<td>CONRAD'S GUITAR MAN</td>
<td>Nonspeaking</td>
</tr>
<tr>
<td>2 SAD GIRLS</td>
<td>Dancers, nonspeaking</td>
</tr>
<tr>
<td>STAGE CREW FOR TV SHOW</td>
<td>Nonspeaking</td>
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<tr>
<td></td>
<td>STAGE MANAGER</td>
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<tr>
<td></td>
<td>4 STAGE HANDS</td>
</tr>
<tr>
<td></td>
<td>2 AUDIO MEN</td>
</tr>
<tr>
<td></td>
<td>2 WARDROBE WOMEN</td>
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<tr>
<td>DOCTOR</td>
<td></td>
</tr>
<tr>
<td>QUARTET OF TOWNSPEOPLE</td>
<td></td>
</tr>
<tr>
<td>SWEET APPLE SHRINERS</td>
<td>Male dancers, nonspeaking</td>
</tr>
<tr>
<td>SWEET APPLE PARENTS</td>
<td>Chorus, nonspeaking</td>
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</tbody>
</table>
MUSICAL NUMBERS

ACT ONE

1. OVERTURE "A" (Orchestra w/TEEN GIRLS)
2A. Alternate OVERTURE "B" (Orchestra w/ CONRAD & TEEN GIRLS)
2. OPENING CURTAIN (Orchestra)
3. "AN ENGLISH TEACHER" (ROSIE)
   AN ENGLISH TEACHER - TAG (ROSIE)
4. "THE TELEPHONE HOUR" (TEEN CHORUS)

5. THE TELEPHONE HOUR - PLAYOFF (Orchestra)
6. "HOW LOVELY TO BE A WOMAN" (KIM)
7. PENN STATION TRANSITION (Orchestra w/TEEN CHORUS)
8. "PUT ON A HAPPY FACE" (ALBERT)
9. "A HEALTHY, NORMAL, AMERICAN BOY" (ALBERT, ROSIE, TEEN & ADULT CHORUS)
10. PENN STATION TO SWEET APPLE (TEEN & ADULT CHORUS)
11. SWEET APPLE BAND (TEEN CHORUS)
12. "ONE BOY" (KIM, TWO GIRLS & ROSIE)
13. SWEET APPLE STATION (Orchestra underscoring)
14. "HONESTLY SINCERE" (CONRAD & CHORUS)
15. WOUNDED (URSULA, DEBORAH SUE & MARGIE)
16. "HYMN FOR A SUNDAY EVENING" - ED SULLIVAN (THE 4 MacAFEES & CHORUS)
17. HUNDRED WAYS - BALLET (Orchestra)
18. T.V. THEME (FANFARE) (Orchestra)
19. "ONE LAST KISS" (CONRAD, MALE QUARTET, ALBERT, TEEN CHORUS, PRINCIPALS & ADULT CHORUS)

ACT II

20. ENTR’ACTE "A" (Orchestra)
20A. Alternate ENTR’ACTE "B" (Orchestra w/TEEN GIRLS)
21. "WHAT DID I EVER SEE IN HIM" (ROSIE & KIM)
22. SEE IN HIM - UNDERSCORE (Orchestra)
23. SEE IN HIM - REPRISE (ROSIE)
24. "A LOT OF LIVIN' TO DO" (CONRAD, KIM & TEEN CHORUS)
25. "KIDS" (MR. & MRS. MACAFEE)
26. KIDS Scene Change (Orchestra)
27. "BABY, TALK TO ME" (ALBERT & MALE QUARTET)
28. TRANSITION TO SHRINER’S (Orchestra)
29. SHRINER’S - BALLET (Orchestra)
30. SHRINER’S - PLAYOFF (Orchestra)
31. GLORY HALLELUJAH (Orchestra)
32. KIDS - REPRISE (ADULT CHORUS, MR. & MRS. MACAFEE & RANDOLPH)
33. LAMONT CRANSTON TO ICEHOUSE (Scene Change - Orchestra)
34. ICE HOUSE LIVIN’ (TEEN CHORUS)
35. AN ENGLISH TEACHER - REPRISE (ROSIE)
36. "SPANISH ROSE" (ROSIE)
37. MORNING (Orchestra)
38. HAND CAR (TEEN CHORUS GIRLS)
39. "ROSIE" (ALBERT & ROSIE)
40. FINALE (Orchestra)
41. BOWS AND EXIT MUSIC (Orchestra)
SCENES

ACT I

Scene 1: Office of Almaelou Music, New York
Scene 2: Sweet Apple, Ohio
Scene 3: MacAfee Home, Sweet Apple
Scene 4: Pennsylvania Station, New York
Scene 5: Railroad Station, Sweet Apple
Scene 6: Courthouse Steps, Sweet Apple
Scene 7: MacAfee Home, Sweet Apple
Scene 8: Stage and Backstage Office, Central Movie Theatre, Sweet Apple
Scene 9: Stage, Central Movie Theatre, Sweet Apple

ACT II

Scene 1: MacAfee Home, Sweet Apple
Scene 2: Street Outside MacAfee Home
Scene 3: MacAfee’s Back Door
Scene 4: Maude’s Roadside Retreat
Scene 5: Private Dining Room, Maude’s Roadside Retreat
Scene 6: Back Door, Maude’s Roadside Retreat
Scene 7: The Ice House
Scene 8: Railroad Station, Sweet Apple

TIME - Present
Film strip and TEEN GIRLS.

As the OVERTURE begins, we see front drop with shot of CONRAD on it. As music starts to build, we cut to various rapid shots of details of CONRAD’s face and body, interspersed with shots of KIDS reacting singly, in groups, and finally in mobs. KIDS screaming, shouting, dancing, fainting, clutching, tearing, jumping, climaxed by a close shot of CONRAD himself, sideburns, wild hairdo, half-closed eyes, pouting lower lip and all. Then BLACKOUT.

TEENS
(From pit with orchestra)
WE LOVE YOU, CONRAD,
OH, YES WE DO!
WE LOVE YOU CONRAD,
AND WE’LL BE TRUE!
WHEN YOU’RE NOT NEAR US,
WE’RE BLUE!
OH, CONRAD,
WE LOVE...

(Orchestra and film strip continue)

WE LOVE YOU, CONRAD,
OH, YES WE DO!
WE LOVE YOU CONRAD,
AND WE’LL BE TRUE!
WHEN YOU’RE NOT NEAR US,
WE’RE BLUE!
WE LOVE YOU.
ACT ONE

Alternate Overture

/1A/ OVERTURE "B"

CONRAD and TEEN GIRLS.

In a production where the film clip indicated in 1-0-1 is not feasible, we substitute OVERTURE B. Near end of OVERTURE music suddenly cuts out ... and over theatre P.A. we hear highly amplified recording of Conrad Birdie as HE wails HIS way through the last eight bars of an almost unrecognizable rock and roll selection. All the groans, sighs, grunts, etc., forced through an echo chamber and accompanied by a twanging electric guitar. A few frantic seconds of this, then orchestra picks up the theme, a crash of music, climax, and BLACKOUT.

TEENS
(From pit with orchestra)
WE LOVE YOU, CONRAD,
OH, YES WE DO!
WE LOVE YOU CONRAD,
AND WE’LL BE TRUE!
WHEN YOU’RE NOT NEAR US,
WE’RE BLUE!
OH, CONRAD,
WE LOVE...

WE LOVE YOU, CONRAD,
OH, YES WE DO!
WE LOVE YOU CONRAD,
AND WE’LL BE TRUE!

CONRAD
(Highly-amplified, over theatre P.A. system)
OH, MY BABY! OH YEAH!
OH, MY BABY! OH YEAH!
WELL, YA GONNA BE SINCERE,
WELL, YA GONNA BE SINCERE.

(Orchestra al fine)
ACT ONE
Scene 1

THE OFFICE OF ALMAELOU MUSIC CORP.,
in New York. At rise, ALBERT
PETERSON, a nervous young man in HIS
early thirties, is talking excitedly
on phone, standing C.

1/27 OPENING CURTAIN (Orchestra)

ALBERT
...I know that, sir, but think of the disastrous effect this
might have on the morale of the American teenager! No, I am
not suggesting the boy doesn’t want to go into the Army! It’s
just that...No, I’m not trying to...Well, it seemed to me
that...Two weeks from today? At the Induction Center? He’ll
be there.

(HE hangs up as ROSIE briskly enters)
Rosie, thank God you’ve come! This is the end of the Almaelou
Music Corporation! Conrad Birdie is going into the Army!

ROSIE
And your faithful secretary is hereby submitting...
(Slapping letter down on HIS desk)
...her resignation!
(Starts to leave)

Hah?

ROSIE
I just dropped in to say goodbye, Albert, darling...
(SHE blows HIM a kiss)
...Lots of luck!
(SHE goes to door. ALBERT stops HER)

ALBERT
Rosie, you can’t! Not today of all days!
(Runs to HIS desk. Looks
frantically through drawers)
My pills, where are my pills... The little white ones I take
when I’m overwrought.

ROSIE
(Picking up bottle from desk
and handing HIM one)
Here.
ALBERT
Not so much. Break it in half.

ROSIE
You're thirty-three years old, Albert. You can take a whole aspirin.

(HE takes it from HER. SHE goes UL to water pitcher, starts pouring a glassful)

ALBERT
I am not thirty-three; I'm a long way from thirty-three; I won't be thirty-three till tomorrow... Water!

ROSIE
(Handing it to HIM)
It's no use, Albert. My mind's made up. I've been with Almaelou eight years now and as you well know I've been a lot more than just a secretary to you.

ALBERT
Rose! Those were moments of madness!

ROSIE
Well between the moments of madness and the office I've put in a good ninety hour week.

* ALBERT
I get. You want a raise.

* ROSIE
Wrong. You know what I want.

ALBERT
Rosie, if you're referring to anything of a more permanent nature between you and me, I'm not ready for it. Besides, there are religious differences.

ROSIE
Spanish is not a religion!

ALBERT
And if it's part of the company you're after, the answer is no to that, too! Almaelou is me, Mamma, and Lou...And any change in it would kill that wonderful woman who bore me.

ROSIE
Nothing could kill your mother, Albert. Except maybe a silver bullet!
ALBERT

(HE rises and goes to HER)
And I won't drop poor old Lou either. He loved you, Rose!

ROSSIE

I loved Lou, too, sure he was warm, he was loyal, he was
loveable, but he died six years ago and, besides, he was a
wire-haired terrier.

(HE walks L)
Anyhow, I don't want a part of the company. This is something
much more important....

ALBERT

(Turns)
Rosie, if you're going to discuss what I think you're going to
discuss, I'm in no mood to discuss it!

(Sits at HIS desk)

ROSSIE

(Goes to HIM)
There's nothing to discuss, Albert. Conrad Birdie's going in
the Army; I've quit. There's nothing you can do but give up
the business and go back to college and get your....

ALBERT

(Interrupting)
...Rosie, I'm up to my ears in debt! Conrad's got a fifty-
thousand dollar guarantee which I can't pay! And I've just
taken a severe overdose of aspirin...

ROSSIE

Albert, this may be your last chance!

(Music)

/37 "AN ENGLISH TEACHER"

ROSSIE

Will you listen to me, Albert....I'm serious!

HIS GOING IN THE ARMY
IS THE BEST THING HE COULD DO!
NOW YOU'RE FREE TO START TO DO
WHAT YOU WANTED TO.

ALBERT? ALBERT! AL -- BERT!

I REMEMBER HOW YOU TOLD ME
I SHOULD TRUST YOU FOR A YEAR,
IT WOULD JUST BE FOR A YEAR,
BUT IT'S EIGHT YEARS, ALBERT!
EIGHT LONG YEARS, ALBERT!
ALBERT
Rosie, it takes time to build a business!

ROSIE
IT WAS ONLY A SIDELINE,
THAT'S WHAT YOU SAID,
YOU JUST NEEDED SOME MONEY,
THAT'S WHAT YOU SAID.
YOU WERE GOING TO COLLEGE,
AND GET AHEAD,
INSTEAD OF BEING A MUSIC BUSINESS BUM,
YOU WERE GOING TO N.Y.U. AND BECOME...
(SHE runs to door. ALBERT
dashes after HER. Music continues
under dialogue)

ALBERT
...Don't say it, Rosie!

(Shouts out the door)
An English teacher!

Rosie!

ROSE
And furthermore, he wrote poetry!

ALBERT
Rose, please...

ROSE
(Closes door, backs HIM
to center)
And in the N.Y.U. yearbook for 1952 under "Albert Peterson's
favorite piece of literature," you know what it says?
(Into the phone)
Little Women!!

ALBERT
(Sinking into desk chair)
I'm ruined in show business.

ROSIE
AN ENGLISH TEACHER!
AN ENGLISH TEACHER,
IF ONLY YOU'D BEEN
AN ENGLISH TEACHER!
WE'D HAVE A LITTLE APARTMENT IN QUEENS,
YOU'D GET A SUMMER VACATION,
AND WE WOULD KNOW WHAT LIFE MEANS.

A MAN WHO'S GOT HIS MASTERS
IS REALLY SOMEONE!
HOW PROUD I'D BE IF
YOU HAD BECOME ONE!

IT COULD HAVE BEEN SUCH A WONDERFUL LIFE!
I COULD HAVE BEEN MISSIS PETERSON,
MISSIS ALBERT PETERSON,
MISSIS PHI BETA KAPPA PETERSON,
THE ENGLISH TEACHER'S WIFE.

OPTIONAL CUT

IT WAS GOODBYE, GEOFFREY CHAUCER,
HELLO, WILLIAM MORRIS,
GOODBYE, N.Y.U.
HELLO, ALMAELOU, 'CAUSE

WHEN YOU WROTE CONRAD'S LAST HIT "UGGA BUGGA BOO"
THEN I KNEW THIS WAS IT
YOU WERE THRU WITH ENGLISH FOREVER.

AN ENGLISH TEACHER
IS REALLY SOMEONE,
HOW PROUD I'D BE IF YOU HAD BECOME ONE.

IT COULD HAVE BEEN SUCH A WONDERFUL LIFE,
I COULD HAVE BEEN MISSIS PETERSON,
MISSIS ALBERT PETERSON,
MISSIS PHI BETA KAPPA PETERSON,
THE ENGLISH TEACHER'S WIFE.

(Music out for dialogue)

ALBERT
(Suddenly rising)
...Rose, I'll make a deal with you! Stay with me, help me get
the money to pay Conrad's guarantee, and as soon as I'm out of
the red....I'll dissolve the company and go back to the
academic life!

ROSIE
Albert, You're on!
(And SHE goes to HER desk,
picks up small file drawer)

ALBERT
Of course it may take a while, but I'm sure that by 1973 or '74
at the latest, we'll...
(SHE slams the file on HIS desk)
....What's that?
Something that's going to push that date up a few years. Pick a name.

Pick what name? What are you talking about?

All right, I'll do it for you.

(SHE picks card)

....MacAfee. Kim MacAfee. Age fifteen, president and recording secretary Conrad Birdie Fan Club Number 2748 of Sweet Apple, Ohio.

(Picking up phone)
Mary, would you get me Sweet Apple, Ohio. The number's....
(Reads from card)
....Capitol 7 double eight two oh. And call me right back.

Now wait a minute! What's going on here? Who's Kim Whatevherhername is?

Kim MacAfee, Albert, is what's going to send you back to college with the biggest hit song this business has ever seen! It's called "One Last Kiss!"

I never heard of it.

You haven't written it yet.

(Leads HIM to piano, seats HIM)

...But when you do and when that one last kiss is from Conrad Birdie on his way into the big cold Army for two long years and when he gives that kiss to one of his fans chosen at random from one million two hundred thousand hysterical teen-agers, it'll make Mr. Birdie the hottest soldier since Joan of Arc!

(During speech SHE has placed a blank piece of sheet music on the piano)

(Rises)
Rose, I'm beginning to see it! We cut the record here in New York...

*  

Take Conrad, that greasy bongo-playing car-thief to Sweet Apple....

Let him kiss the kid....
ROSIE
And release the record!
(SHE goes to HER desk, HE goes left)
Albert, you’ll make enough money to stay in college the rest of your life!
(SHE sits at HER desk)

ALBERT
(HE goes right, leans over piano to ROSIE)
Rose, it’s wonderful! And I promise you, as soon as this thing is settled, it’ll be just the two of us, Rose! In perfect bliss! I’ll get a job teaching English and....
(It hits HIM)
...Bliss! Kiss! That rhymes!
(HE sits)
I wonder if anyone’s ever used it before?
(Enthusiastic again)
...Oh, what difference does it make! It’ll be great for the song! Oh one last kiss; it gives so much bliss...what is your dentifrice!

(Music)

ENGLISH TEACHER - TAG (ROSIE)

ALBERT
No, that’s too clinical....
(And as HE works away furiously at the piano ROSIE looks at HIM and softly begins to sing)

ROSIE
AN ENGLISH TEACHER,
AN ENGLISH TEACHER,
SOME DAY HE MAY BE
AN ENGLISH TEACHER.

(The PHONE rings. ROSIE Xes L and answers it)
Yes? Well, every phone in Sweet Apple can’t be busy; what’s going on there? Kim MacAfee just got pinned to who? Never mind, Mary, keep trying and call me right back.
(SHE hangs up)

THEN WE WOULD HAVE SUCH A WONDERFUL LIFE!
THEN I MIGHT BE MISSIS PETERSON,
MISSIS ALBERT PETERSON,
MISSIS PHI BETA KAPPA PETERSON,
THE ENGLISH TEACHER’S WIFE!

(LIGHTS FADE as units move off L and R)
ACT ONE
Scene 2

Immediately up on FIRST TEEN-AGER on phone. Through number lights pick up different KIDS, each indescribably contorted into positions that defy gravity and physiology. THEY are each seated in different cubicles of a large multi-colored jungle gym. Each cubicle has a phone so that KIDS can be assumed to be talking to each other over a giant egg-box shaped complex. Their voices are young, piping, and full of excitement. Something big has happened in their set, and THEY can hardly wait to pass the news.

"THE TELEPHONE HOUR"

HELEN

HI, NANCY!

NANCY

HI, HELEN!

HELEN

WHAT'S THE STORY, MORNING GLORY?

NANCY

WHAT'S THE TALE, NIGHTINGALE?
TELL ME QUICK ABOUT HUGO AND KIM!

ALICE

HI, MARGIE!

MARGIE

HI, ALICE!
WHAT'S THE STORY, MORNING GLORY?

ALICE

WHAT'S THE WORD, HUMMINGBIRD?
HAVE YOU HEARD ABOUT HUGO AND KIM?
HELEN, NANCY, ALICE & MARGIE

DID THEY REALLY GET PINNED?
DID SHE KISS HIM AND CRY?
DID HE PIN THE PIN ON?
OR WAS HE TOO SHY?
WELL, I HEARD THEY GOT PINNED.

FREDDIE & KARL

YEAH, YEAH.

HELEN, NANCY, ALICE & MARGIE

I WAS HOPIN’ THEY WOULD!

FREDDIE & KARL

UH HUH.

HELEN, NANCY, ALICE & MARGIE

NOW THEY’RE LIVIN’ AT LAST.

FREDDIE & KARL

HE’S GONE.

HELEN, NANCY, ALICE & MARGIE

GOIN’ STEADY FOR GOOD!

HARVEY

HELLO! MISTER HENKEL,
THIS IS HARVEY JOHNSON,
CAN I SPEAK TO PENELope-ANN?

PENELope

IS IT TRUE ABOUT KIM?

HARVEY

Penelope.

PENELope

I JUST KNEW IT SOMEHOW!

HARVEY

About the prom.

PENELope

I MUST CALL HER RIGHT UP.

HARVEY

Saturday?

PENELope

I CAN’T TALK TO YOU NOW!

GIRLS

GOIN’ STEADY!
YOU KNOW IT! MAN!

GOIN' STEADY!

IT'S CRAZY! MAN!

GOIN' STEADY!

YOU KNOW IT!

IT WON'T LAST!
NOT A PRAYER!
SHE'S TOO COOL!
HE'S TOO SQUARE!

HELLO, MISSIS MILLER,
THIS IS HARVEY JOHNSON,
CAN I SPEAK TO DEBRA SUE?

HIYA, HUGO!
HIYA, STUPID!
WHAT JA WANNA
GO GET PINNED FOR?

WELL, I HEARD THEY GOT PINNED!

HEY, YA MEATHEAD!

I WAS HOPIN' THEY WOULD!

LOST YOUR MARBLES?

NOW THEY'RE LIVIN' AT LAST!

ARE YA NUTTY?

GOIN' STEADY FOR...
HARVEY
HELLO, MRS. GARFEIN
IS CHARITY HOME FROM SCHOOL YET?

SOME GIRLS
DID THEY REALLY GET PINNED?

OTHER GIRLS
GOIN’ STEADY!

BOYS
SHE SAW HIM!

SOME GIRLS
I WAS HOPIN’ THEY WOULD!

OTHER GIRLS
GOIN’ STEADY!

BOYS
SHE DUG HIM!

SOME GIRLS
NOW THEY’RE LIVIN’ AT LAST!

OTHER GIRLS
GOIN’ STEADY!

BOYS
SHE NAILED HIM!

GIRLS
GOIN’ STEADY FOR GOOD.

BOYS
IF YOU GOTTA GO
THAT’S THE WAY TO GO!

GIRLS
O-O-O-O-H!

GIRLS & MIXED COUPLES
WELL, I HEARD THEY GOT PINNED!
I WAS THINKING THEY WOULD!
NOW THEY’RE LIVIN’ AT LAST!
GOIN’ STEADY FOR GOOD!
GOIN’ STEADY,
GOIN’ STEADY,
GOIN’ STEADY,
STEADY FOR GOOD!

BOYS
OH, MAN!

GIRLS
0-O-O-O-H!

BOYS
OOH!

GIRLS
OOH!

GIRLS
OOH!

BOYS
OOH BUH DEE DOO,
GIRLS & MIXED COUPLES

GOIN' STEADY,
GOIN' STEADY,
GOIN' STEADY,
STEADY FOR GOOD!

ALL GIRLS
HE'S IN LOVE WITH KIM,
KIM'S IN LOVE WITH HIM!

BOYS
GOIN' STEADY,
GOIN' STEADY,
GOIN' STEADY,
STEADY FOR GOOD!

GOIN' STEADY,
GOIN' STEADY,
GOIN' STEADY,
STEADY FOR GOOD!

ALTOS & BASSES
THAT'S THE WAY IT SHOULD BE!
THEY'LL BE HAPPY, I KNOW!
GOIN' STEADY'S FOR ME.
THAT'S THE WAY YOU SHOULD GO!

GIRLS
GOIN' STEADY,
GOIN' STEADY.

GIRLS
GOIN' STEADY,
GOIN' STEADY,
GOIN' STEADY!

BOYS & GIRLS
OH-------------------------YEAH!

BOYS & MIXED COUPLES

UH DOO WAH,
UH DOO
DOO WAH
OOH BUH DEE DOO.

GIRLS
WHE-ELL
WELL.
DOO - OO - OO
TELL!

SOPRANOS & TENORS
OH, YEAH!
OH, YEAH!
OH, YEAH!

BOYS
GOIN' STEADY,
GOIN' STEADY,
GOIN' STEADY,
STEADY FOR GOOD!

GOIN' STEADY,
GOIN' STEADY!

TELEPHONE HOUR PLAYOFF (Orchestra)
ACT ONE
Scene 3

As lights come up, we see URSULA MERKLE, a dark-haired, hyper-enthusiastic young lady of about fifteen, sitting in a window DL talking excitedly on the phone.

URSULA
...Kim MacAfFee, what do you mean you’re resigning from the Fan Club! I mean just because Hugo Peabody gave you his pin doesn’t mean you have to retire from all social life! Going steady is very important but there are some things more important than very important and the Conrad Birdie Fan Club is one of them.

(In event of a technical problem and MacAfFee house is not in DS position, SHE may add:) I mean, after all, where can we girls gather together to worship that wonderful creature? I mean, do you realize what you’d be giving up, Kim?

(The MacAfFee HOUSE has moved DS, the scrim is up and we see KIM UR in HER upstairs bedroom. House is a two-story affair, bedroom upstairs, combination family room and kitchen downstairs. KIM is a month or two older than URSULA, very pretty, quite self-possessed)

KIM
(Into phone) I’m sorry, Ursula, but my mind’s made up. Of course, I’ll still play his records, but things like the Pledge and the Conrad Birdie Scream are past me know.

URSULA
You’re giving up the scream? You mean when Conrad Birdie sings, on television, you’re not going to go AAAAAAAAAA!

(Tragically) ....Oh, Kim!

(Downstairs, MRS. MacAFEE has crossed L and lifted the telephone through the last of above. SHE now puts it down and calls upstairs)

MRS. MacAFEE
Kim Dear, would you please get off the phone. I’ve got some calls to make.
KIM
(Calling down to HER)
All right, Mother!
(Then back into phone)
....Sorry, Ursula, I’ve got to hang up. You’ll explain everything to the other kids, won’t you?

URSULA
I suppose I’ll have to. ‘Bye, Kim....
(SHE hangs up. KIM hangs up.
URSULA leans out window)
...Kim, are you sure? I mean after all! I mean really, Kim, are you absolutely sure?

KIM
(Also leaning. THEY evidently live right next door to each other)
Positive. After all, I’m fifteen years old and it’s time I settled down.

(Through the course of following song,
KIM puts on jeans, huge sweater, socks and baseball cap)

/67 "HOW LOVELY TO BE A WOMAN"

KIM
WHEN YOU’RE A SKINNY CHILD OF FOURTEEN
WIRED WITH BRACES FROM EAR TO EAR,
YOU DOUBT THAT YOU COULD EVER BE APPEALING.

THEN Hallelujah! YOU ARE FIFTEEN
AND THE BRACES DISAPPEAR
AND YOUR SKIN IS SMOOTH AND CLEAR
AND YOU HAVE THAT HAPPY, GROWN-UP, FEMALE FEELING!

HOW LOVELY TO BE A WOMAN!
THE WAIT WAS WELL WORTH WHILE,
HOW LOVELY TO WEAR MASCARA,
AND SMILE A WOMAN’S SMILE.

HOW LOVELY TO HAVE A FIGURE
THAT’S ROUND INSTEAD OF FLAT,
WHENEVER YOU HEAR BOYS WHISTLE
YOU’RE WHAT THEY’RE WHISTLING AT!

IT’S WONDERFUL TO FEEL
THE WAY A WOMAN FEELS,
IT GIVES YOU SUCH A GLOW
JUST TO KNOW
YOU’RE WEARING LIPSTICK AND HEELS
HOW LOVELY TO BE A WOMAN,
AND HAVE ONE JOB TO DO:
TO PICK OUT A BOY AND TRAIN HIM,
AND THEN WHEN YOU ARE THROUGH,
YOU’VE MADE HIM THE MAN YOU WANT HIM TO BE
LIFE’S LOVELY WHEN YOU’RE A WOMAN LIKE ME!

HOW WONDERFUL TO KNOW
THE THINGS A WOMAN KNOWS!
HOW MARVELOUS TO WAIT
FOR A DATE
IN SIMPLY BEAUTIFUL CLOTHES!

HOW LOVELY TO BE A WOMAN
AND CHANGE FROM BOYS TO MEN!
AND GO TO A FANCY NIGHT CLUB,
AND STAY OUT AFTER TEN!
HOW LOVELY TO BE SO GROWN-UP AND FREE!
LIFE’S LOVELY WHEN YOU’RE A WOMAN LIKE ME.

(As song ends lights come up on downstairs
portion of house and MRS. MacAFEE goes to
foot of stairs. We also notice MR. MacAFEE
quietly reading HIS paper, SR, on stool)

MRS. MacAFEE

...Kim, there’s a call for you. The operator said she’s been
trying to get through for nearly three-quarters of an hour!

KIM

(Get up. Puts on slippers behind
bed so audience does not see them)
Thank you Doris. I’ll take it down there.

MRS. MacAFEE

She said it was long-distance and I can’t imagine who...
(SHE stops)
...What did you say?

KIM

(As SHE starts downstairs)
I said, thank you Doris.
(We see HER clearly now and notice that
SHE is wearing those enormous,
shaggy pink fur scuffs)
...There’s no need to look so upset. It’s modern to call
your mother by her first name. It makes the mother and
daughter more like pals.

MRS. MacAFEE

And your father?
KIM
I’ll call him Harry, naturally.
(MR. MacAFEE looks up from paper, mutters "YEAH", then laughs mirthlessly)
...By the way I think Harry took the news about Hugo and I awfully well, don’t you, Doris?
(MRS. MacAFEE has to sit down. Meanwhile, KIM has gone to phone)
...This is she. Yes, I’ll wait.

MRS. MacAFEE
I don’t know. Yesterday I was a mother. Today I’m a pal.
(Gets up and heads for stairs)
...Are you sure you wouldn’t like to call me Mom? That’s modern.

KIM
I’m sorry, but times are changing and you’ve got to go along with them or be left behind with the old folks!
(Then casually)
...By the way, Doris, have you got a cigarette? I seem to have run out.

(MRS. MacAFEE hurries upstairs, trying to hold back a sniffle. MR. MacAFEE has risen from stool in kitchen SR, put down HIS newspaper and crossed to KIM)

MR. MacAFEE
I’m not an old man!
(Sadly)
....I was eighteen in World War II.

(And HE exits. KIM has been listening on phone through this and as MR. MacAFEE exits we see HER expression change from that of a poised woman to a dazed child. Slowly SHE puts down the phone. Then in a very small voice...)

KIM
Conrad Birdie...is coming here...to kiss me?
(Then weakly)
Doris.
(A bit louder)
Mother...
(A shout)
....Mommy!

MRS. MacAFEE
(Running downstairs)
Baby!
(Grabbing KIM in HER arms)
....Baby, what is it?! What’s wrong?!
KIM
It's Conrad Birdie, Mommy! He's going to kiss me!

MRS. MacAFEE
That's nice, dear. Now you just put your head on Mommy's shoulder.

(THEY sit on steps)

KIM
You don't understand! Conrad Birdie is coming here to Sweet Apple to kiss me goodbye! Oh, Mommy, Mommy!

MRS. MacAFEE
I never thought I'd say it...But God Bless Conrad Birdie!

(The HOUSE is moving US, the LIGHTS FADE, NO. 1 brown border comes on and we begin to hear...)

/77 PENN STATION TRANSITION (Orchestra)
ACT ONE
Scene 4

PENN STATION
TRANSITION
(Continued)

Three plaintive VOICES shrilling wildly in the BLACKOUT. SPOTLIGHT comes up DR and we see three identically dressed TEEN AGE GIRLS, their Conrad Birdie buttons on their lapels, their heads flung back as THEY sail into the fortieth chorus of the same song.

TEEN TRIO & TEENAGE CHORUS

WE LOVE YOU, CONRAD,
OH YES WE DO!
WE LOVE YOU, CONRAD,
AND WE'LL BE TRUE!
WHEN YOU’RE NOT NEAR US
WE’RE BLUE!
OH, CONRAD, WE LOVE YOU!

(LIGHTS have come up and we find ourselves in front of TRAIN GATE, PENNSYLVANIA STATION. TEEN TRIO continues singing loudly as ALBERT hurries on)

ALBERT
Hi girls, sorry I’m late. Now let’s go over the Birdie song once more before we go down to the train. (The TRIO move C2 to join other TEEN GIRLS waiting for CONRAD. ALBERT notices cloud of smoke, takes cigarette out of ONE GIRL’s mouth, drops it on floor and stamps it out)

...Remember the Conrad Birdie Creed, dear. No smoking till you’re fourteen. All right now, shall we try it?

GIRLS
(As HE conducts them)
WE LOVE YOU, CONRAD,
OH YES WE DO!
WE LOVE YOU, CONRAD.....

(Suddenly, ALBERT notices SAD LITTLE GIRL standing alone DL. HE stops the singing and calls to HER)
ALBERT
Oh, little girl! You can sing with us if you want.
(SHE doesn’t answer)
...What’s the matter with her?

ONE GIRL
Oh she’s just sad because Conrad’s going into the Army and she’ll be too old for him when he gets out.

ALBERT
(Looking again. SAD GIRL is no more than thirteen)
I think she still has a few good years left. Look, why don’t you girls go on down to Track 12 and I’ll talk to her.
(THEY go. HE shouts after THEM)
...And stay out of the bar!

(Music starts)

(Then HE turns to the SAD GIRL. Starts to HER)
Hi! I’m Albert Peterson, Conrad’s manager.
(No reaction)
....Come on, now, that’s no way to be! Things can’t be that black! Smile!
(Nothing)
Little girl, this is an adult speaking! I order you to smile.
(SHE turns away from HIM)
HE Xes L of HER. Gently)
...Please.

/8/ "PUT ON A HAPPY FACE"

ALBERT
GRAY SKIES ARE GONNA CLEAR UP,
PUT ON A HAPPY FACE!
BRUSH OFF THE CLOUDS AND CHEER UP,
PUT ON A HAPPY FACE!

TAKE OFF THE GLOOMY MASK OF TRAGEDY,
IT’S NOT YOUR STYLE!
YOU’LL LOOK SO GOOD THAT YOU’LL BE GLAD
YA DECIDED TO SMILE!
(Takes HER hand and XR to C)

PICK OUT A PLEASANT OUTLOOK!
STICK OUT THAT NOBLE CHIN!
WIPE OFF THAT FULL-OF-DOUBT LOOK!
SLAP ON A HAPPY GRIN!
(HE kneels, hat in hand)
ALBERT (Continued)
AND SPREAD SUNSHINE ALL OVER THE PLACE!
JUST PUT ON A HAPPY FACE!
(HE sets HER on HIS knee but
SHE rises and moves DR, still sad)
--------!
(HE follows HER R, then...)
PUT ON A HAPPY FACE!
(SHE moves L to RC; HE follows)
--------!
PUT ON A HAPPY FACE!
(HE strikes John L. Sullivan pose)

AND IF YOU’RE FEELING CROSS AND BICKERISH,
DON’T SIT AND WHINE!
(Leaning to HER L)
THINK OF BANANA SPLITS AND LICORISH,
(Leaning to HER R)
AND YOU’LL FEEL FINE!
(Taking off HIS hat and creasing it...)

I KNEW A GIRL SO GLOOMY
SHE’D NEVER LAUGH OR SING!
SHE WOULDN’T LISTEN TO ME,
(HE puts HIS hat on HER head)
NOW SHE’S A MEAN OLD THING!
(SHE preens slightly and moves L.
HE follows and retrieves hat)
SO SPREAD SUNSHINE ALL OVER THE PLACE,
JUST...
(HE pulls hat down over
HIS head and mugs)
...PUT ON A HAPPY FACE!

(And as music continues, ALBERT dances
with the SAD GIRL in an attempt to cheer
HER up. When HE finally manages to
partially do this, HE turns R and finds a
SECOND SAD GIRL in a similar costume, with
a similar long face. ALBERT squares HIS
shoulders, dances with them both. EXITS
with SECOND SAD GIRL near end, then comes
back to find FIRST SAD GIRL as gloomy as
ever. It is only when HE gives up, starts
off L, and bumps into the proscenium that
SHE finally laughs. ALBERT is triumphant,
HE twirls HER around, SHE sits happily on
HIS lap as the dance ends)

ALbert (Continued)
(As cart, loaded with luggage starts out from R2)
...My gosh, there’s our luggage! Hurry up, little girl; you’d
better get down to Track Twelve if you want to see Conrad
before he goes!
(SAD GIRL runs off L2 as ALBERT crosses to luggage cart which has started DS pushed by someone invisible behind all the suitcases)

ALBERT (Continued)
Oh, boy! Would you get that stuff down to Track Twelve on the double...

(Cart starts L in 1 and HE sees that it is ROSIE pushing)
....Rosie! What are you doing!

ROSIE
Getting our things down to the station without any help from you, Albert.

ALBERT
Rose, I’m sorry. I don’t suppose a generous tip would make things up...

ROSIE
(Hands HIM the briefcase)
Albert, just take your briefcase and go down to that train before any of those reporters talk to Conrad alone. You know what happened the last time!

(TRAINMAN has entered from L2 and removed baggage cart through L2)

ALBERT
(Handing briefcase back to HER)
You hang onto it, Rose. I’ve got to wait here for Mamma.

ROSIE
Speaking of your mother, Albert....have you told her about dissolving Almaelou!

ALBERT
I couldn’t Rosie. Yesterday was the anniversary.

ROSIE
Of what?

ALBERT
(Taking off HIS hat)
Lou. Six years ago he was hit on 181st Street and Broadway by a loaded beer truck. (Just then an ear-splitting "YOHOHOO" is heard off R) Do you suppose that’s Mamma?

ROSIE
It’s either her or the all-clear.
MRS. PETERSON

(Entering R2)
Yoohoo!
(SHE is a Mamma in every sense of the word. SHE wears a faded pink dress, a fabulous full-length beige mink coat and brown walkover shoes. SHE shoves HER way through a group of TRAVELERS)
Sonny!
(THEY embrace. SHE staggers)

ALBERT
Mamma! What's the matter?

MRS. PETERSON
Don't worry about me, sonny. I'm just a little faint, from the subway....

ALBERT
Mamma, I told you to take a taxi.

MRS. PETERSON
Taxi! What do I need with taxis? I'll leave the taxis for my successful son. A mother can ride crowded in a dirty subway full of foreign people wouldn't give you a seat if your life depended on it, but what's the difference; nowadays a mother is lower than dirt anyway! Here's the money I saved from not taking the taxi; buy some candy with it.
(Looks at ROSIE)
Who's she?

ALBERT
Mamma, you know Rose Alvarez from the office.

MRS. PETERSON
This is Rose Alvarez? Pretty little Rose Alvarez? I can't believe it....
(Then with an agonized shout)
....Rose, what happened? You had a sudden shock or something?

ROSIE
(Trying to get out, crosses L)
Excuse me, Albert; I think I'll go see if Conrad's here.

MRS. PETERSON
By all means, Miss Alvarez.
(Putting HER arm around ROSIE)
....Look at her, sonny. How nice she looks. It's a wonder to me some older man doesn't snatch her off. A personable matron like that with brains and a few dollars. What a catch you'd be for a convalescent. Goodbye, Rose.
(Extends hand. ROSIE takes it)
Goodbye, Mae.

Call me Mrs. Peterson.

(ROSIE exits)

ALBERT
Mamma, what I wanted to discuss with you is sort of about Rose. Maybe you’d better sit down.

MRS. PETERSON
Why? I know my Sonny. He loves his mamma. He isn’t going to say anything that would break her heart. Go ahead, dear.
(Levelly)
...What about Rose?

ALBERT
Well, it’s about Lou, too.

MRS. PETERSON
(As if struck. Calling to heaven)
....Lou. Where are you, Lou? Struck down by a beverage I consumed faithfully for thirty-two years.
(To ALBERT)
What about Lou?

ALBERT
Well, Mamma, Rose thinks, and I agree, that I should give up Almaelou.

(MRS. PETERSON staggers)
What’s the matter, Mama?

MRS. PETERSON
Nothing’s the matter. You killed me, that’s all.
(Looking up)
...Lou, I’m coming. I’m on my way up.

ALBERT
You don’t understand, Mamma. It’s just that Rose thought...I mean I thought....I mean...
(Giving up)
Look, Mamma, here’s some money. Take a cab home. The subways are too crowded.

MRS. PETERSON
Nothing is too crowded for a mother. I’ll take the I.R.T. That’s the worst subway.

(Alternate line for locales too far from New York: "I’ll go during the rush hour. That’s the worst time.")
Wait a minute, how many blocks is it after all? Only a hundred and seven. I’ll walk.
ALBERT

Mamma...

MRS. PETERSON

(As SHE leaves, moving R)

Enjoy yourself, son. Take care. Wear your heavy coat. Be
careful crossing the street. Keep your money in your inside
pocket. Wear your rubbers. And eat a hot lunch...

(SHE is gone DR. ROSIE has entered L2
through train gate in time to witness
HER exit)

ROSIE

....Albert, I thought you were going to break it to her gently.

ALBERT

(Sheepishly)

Well, as a matter of fact, Rosie, I didn’t tell her at all. I
mean, she was so upset about my leaving I thought I’d better
wait.

(Music starts)

ROSIE

You mean you didn’t....?

POLICEMAN

(Rushing in L1)

He’s coming! He’s coming! Conrad Birdie’s coming!

ALBERT

Come on, Rosie! Conrad’s coming! And we can’t let him talk to
those reporters alone!

ROSIE

But Albert, you promised me that....

(KIDS, REPORTERS rush by saying
"He’s coming! Conrad’s coming!")

ALBERT

Later, Rosie! Conrad needs me. Later....

(Screams and cries fill the air as PEOPLE
rush back and forth and now CONRAD BIRDIE
and HIS GUITARMAN enter DL surrounded by
KIDS, REPORTERS, POLICE. THEY pause CS.
A REPORTER starts to take HIS picture;
CONRAD shoves HIM away. All action is
suspended as HE takes a comb from HIS
pocket, combs HIS pompadour, then signals
HE is ready to pose. FLASH BULBS pop)
FIRST REPORTER
Hey, how about answering a coupla questions, Conrad? Like how do you feel about going into the Army?

(ROSIE and ALBERT desperately shoulder their way through the crowd just as CONRAD is about to answer)

/97 "A HEALTHY NORMAL AMERICAN BOY"

ALBERT
HOW DOES HE FEEL?
YOU ASK HOW HE FEELS?
HE’S MUCH TOO SHY TO TELL YOU
SO I’LL TELL YOU HOW HE FEELS,
HE FEELS BRAVE AND EAGER!
STRANGELY HUMBLE!
PROUD TO BE A PLAIN G.I.!

ROSIE
HE WILL GLADLY
FACE THOSE BULLETS,
FOR HE’S NOT AFRAID TO DIE.

TEENS
FOR HE’S A FINE, UPSTANDING, PATRIOTIC, HEALTHY, NORMAL AMERICAN BOY!

ALBERT
And that’s why he volunteered for....

FIRST REPORTER
Volunteered? I thought he was drafted!

THIRD REPORTER
And he appealed --- three times!

ROSIE
(To TEEN TRIO)
Sing!

TEEN TRIO
WE LOVE YOU, CONRAD!
OH, YES WE DO!
WE LOVE YOU, CONRAD!
AND WE’LL BE TRUE!
WHEN YOU’RE NOT NEAR US, WE’RE BLUE!
OH, CONRAD, WE LOVE YOU!

(ALBERT
(Applauding)
Very nice!)
FIRST REPORTER
What's the pitch on that Hollywood starlet, Conrad? Are you two engaged?

ROSIE
IS HE ENGAGED?
IS CONRAD ENGAGED?
THERE'S ABSOLUTELY NOTHING
TO THE RUMOR HE'S ENGAGED!

ALBERT
SHE'S A REAL PAL, LIKE A SISTER,
BUT IT DOESN'T MEAN A THING!
AND THAT EIGHTEEN-CARAT DIAMOND.

IT WAS JUST A FRIENDSHIP RING!

TEENS
FOR HE'S A FINE, UPSTANDING, PATRIOTIC, HEALTHY,
NORMAL AMERICAN BOY!

THIRD REPORTER
Then why was her husband so mad?

ALBERT
(To TEEN TRIO)
Sing!

TEEN TRIO
WE LOVE YOU, CONRAD!
OH, YES WE DO!
WE LOVE YOU, CONRAD!
AND WE'LL BE TRUE, HUM...

ALBERT
(As TEEN TRIO continues humming)
I'll never forget Conrad's first words when he heard he's been accepted into the Armed Forces. "Say, Mr. Peterson," he cried eagerly, "Do you suppose I can get assigned to the front-line trenches? That way I'll be sure to get me one of those dirty jeries..."

ROSIE
Albert!

ALBERT
....Or whoever's dirty this time!

TRAVELER
(Coming DLC)
Hey, Mr. Peterson, give us the real scoop: Is Conrad still drinking a lot?
L-4-27
34

ROSIE
(Quickly crossing L)
NOW LISTEN HERE!
THAT GOSSIP MUST STOP!
HE GOES TO CHURCH EACH SUNDAY
AND HE DOESN'T TOUCH A DROP!

ALBERT
HE'S AS DECENT AS A MINISTER!
HE'S AS SOBER AS A JUDGE!
HE SUBSCRIBES TO EV'RY CHARITY!
AND HIS HOBBY'S MAKING FUDGE!

TEENS
FOR HE'S A FINE UPSTANDING, PATRIOTIC, HEALTHY,
NORMAL AMERICAN BOY!

(ALBERT and ROSIE force CONRAD
to HIS knees)

TWO REPORTERS
(In unison, ONE to ALBERT, ONE to ROSIE)
Is it true that you found Conrad in a reform school?

ALBERT and ROSIE
THAT IS A LIE!
A LIE THROUGH AND THROUGH!
I'LL TELL YOU WHERE HE CAME FROM,
HERE'S THE STORY, AND IT'S TRUE!

ROSIE
HE WAS BORN IN INDO-CHINA,
SON OF MISSIONARIES THERE,
VERY POOR AND VERY HUNGRY,
WHAT A CRUEL LIFE TO BEAR!
THEN HE DRIFTED DOWN TO
HONG KONG,
TO A WATERFRONT SALOON!
THAT IS WHERE I HEARD HIM
SINGING,
'NEATH THAT DIRTY HONG KONG
MOON!

ALBERT
HE WAS BORN IN OLD VIRGINIE,
ON A THOUSAND-ACRE FARM!
FROM A LINE OF WEALTHY
PLANTERS,
FULL OF GENTEEL, SOUTHERN CHARM!
EV'RY EVENING BY THE RIVER,
IN THE MOONLIGHT, THEY WOULD
CROON!
THAT'S WHERE CONRAD STARTED
SINGING,
'NEATH THAT SWEET PLANTATION
MOON!

TEENAGERS
WE LOVE YOU, CONRAD!
OH, YES, WE DO!
WE LOVE YOU, CONRAD!
AND WE'LL BE TRUE!
OH, OH,

ADULTS, ALBERT & ROSIE
OH, BEAUTIFUL
FOR SPACIOUS SKIES,
FOR AMBER WAVES
OF GRAIN
TEENAGERS
CONRAD
WE LOVE YOU
WE LOVE YOU, CONRAD!
WE’LL BE TRUE

ADULTS, ALBERT & ROSIE
AMERICA,
AMERICA,
GOD SHED HIS
GRACE ON THEE,

ALL
FOR HE’S A FINE, UPSTANDING,
AV’RAGE, MODEST, PATRIOTIC,
HEALTHY, NORMAL,
AMERICAN, AMERICAN BOY!!

TRAINMAN
All Aboard

(CROWD waves; KIDS clutch at CONRAD as HE, ROSIE and ALBERT and GUITARMAN move UL and board rear platform of train now in view as masking leg flies. As the song continues, the set begins to change from PENN STATION to the RAILROAD STATION at SWEET APPLE, OHIO. Raincoated CROWD of TRAVELERS, REPORTERS and KIDS gives way to welcoming CROWD of brightly dressed KIDS and TOWNSPEOPLE waving pompoms. A "Welcome Birdie" banner flies in. VOICES change from the full sound of CROWD at PENN STATION to shrill voices of the KIDS as THEY sing...)

/10/ PENN STATION TO SWEET APPLE

TEENAGERS
WE LOVE YOU, CONRAD!
OH, YES, WE DO!
WE LOVE YOU, CONRAD!
AND WE’LL BE TRUE!
OH, OH,
CONRAD
WE LOVE YOU,
WE LOVE YOU, CONRAD!
WE’LL BE TRUE!

ADULTS
OH, BEAUTIFUL
FOR SPACIOUS SKIES,
FOR AMBER WAVES
OF GRAIN...

AMERICA,
AMERICA,
GOD SHED HIS
GRACE ON THEE,

GOD BLESS AMERICA

FOR HE’S A FINE, UPSTANDING
AV’RAGE, MODEST, PATRIOTIC,
HEALTHY, NORMAL,

AMERICAN,
AMERICAN BOY!!
ACT ONE
Scene 5

SWEET APPLE RAILROAD STATION.

URSULA
(On baggage wagon which comes in from R, with KIM as singing ends)
...Conrad Birdie, welcome to Sweet Apple! Now before we escort you to the Town Hall where the Mayor himself is waiting, I would like to introduce to you the girl upon whom you have chosen to bestow your final kiss upon...and who will now lead us in reciting the Conrad Birdie Pledge! Kim MacAfee!

(TEEN GIRLS scamper into position below URSULA)

KIM and TEEN GIRLS
(Clapping their hands over their hearts)
I, Kim MacAfee,
(EACH GIRL gives HER own name)
...being of sound mind and body, do hereby promise to be loyal, courteous, steadfast and true, to Conrad Birdie and the United States of America -- both indivisible, with liberty and justice for all!

(A great cheer, MUSIC, and TWO MEN step forward, lift CONRAD to their shoulders, circle and go off L, followed by TWO DRUM MAJORETTES and CROWD, ALL singing...)

/11 SWEET APPLE BAND

KIDS (TEEN CHORUS)
FOR HE'S A FINE UPSTANDING,
PATRIOTIC,
HEALTHY, NORMAL,
AMERICAN BOY!
(Repeat)

ALBERT
(As music continues)
Rosie, you stay here. I’m going with Conrad!

ROSIE

But Albert....
ALBERT
I've got to make Conrad's speech for him! You get the bags, stack 'em, and bring 'em to the house. If I see a taxi I'll send it back...

(As HE starts off left)
FOR HE'S A FINE UPSTANDING....

(And ROSIE sighs, puts down HIS briefcase and through following picks up two of the seven bags placed center stage by the TRAINMAN and puts them on baggage wagon. KIM and last TWO GIRLS start off left after the OTHERS. As THEY do, a BOY who has been standing apart from CROWD steps forward)

HUGO
...Kim, before you go, could I talk to you for a minute?

KIM
Right now? I mean, couldn't it wait? I'm in an awful hurry!

HUGO
I don't think so, Kim. It's important.

DEBORAH SUE
Hugo Peabody, what's so important that you have to talk to her right now?

HUGO
(Bursting forth)
What's so important? I'll tell you what's so important! The day after I give her my pin she goes around kissing someone else, that's what's so important! I want you to know I'm quite upset about this. I've already had several headaches and a nosebleed!

ALICE
Why Hugo, I believe you're actually jealous of Conrad Birdie!

HUGO
Me jealous? I'm the opposite of jealous. I'm very jealous! And I have every right to be. Kim's my steady!

KIM
That's just it, Hugo, I'm your steady! Oh I may admire Conrad Birdie as one admires a far-distant and unattainable ideal. But I'm pinned to you, Hugo, and I don't care how common and ordinary you are, that's how I'm going to stay!

HUGO
You're not just saying that to make me feel better?
(Music in)

/12/ "ONE BOY"

KIM
I mean every word of it, Hugo. Conrad Birdie is just a fling. A steady is forever....

(Music up and KIM sings as ROSIE sits on suitcase and quietly listens)

ONE BOY,
ONE SPECIAL BOY,
ONE BOY TO GO WITH,
TO TALK WITH,
AND WALK WITH,

KIM & ONE LITTLE GIRL *
ONE BOY,
THAT'S THE WAY IT SHOULD BE.

TWO GIRLS *
THAT'S THE WAY IT SHOULD BE.

KIM & ONE GIRL

ONE BOY,
ONE CERTAIN BOY,
ONE BOY TO LAUGH WITH,
TO JOKE WITH,
HAVE COKE WITH,
ONE BOY,
NOT TWO OR THREE.

KIM
ONE DAY YOU FIND OUT
THIS IS WHAT LIFE IS ALL ABOUT,
YOU NEED SOMEONE WHO
IS LIVING JUST FOR YOU.

TRIO (KIM & TWO GIRLS)

ONE BOY,
ONE STEADY BOY,
ONE BOY TO BE WITH,
FOREVER
AND EVER,
ONE BOY,
THAT'S THE WAY IT SHOULD BE,
THAT'S THE WAY IT SHOULD BE.

HUGO
(As music continues)
....Oh Kim, I feel so much better now! All thoughts of a nosebleed have utterly vanished!

* Optional: ALICE & DEBORAH SUE
You were silly to worry, Hugo. Conrad Birdie may be a great public figure but he doesn’t make me feel all dizzy and faint when I think of him. Only my steady does that. Why even when I say his name I don’t feel a thing. Listen. Conrad Birdie!

(And it hits HER. Huskily)

Conrad Birdie...

(As SHE wavers, the other TWO GIRLS step down on either side and take HER arms)

KIM & ONE GIRL
ONE BOY,
ONE STEADY BOY,
ONE BOY TO BE WITH,
FOREVER,
AND EVER,

KIM & TWO GIRLS
ONE BOY.
THAT’S THE WAY IT SHOULD BE,
(As THEY start off L1)
THAT’S THE WAY IT SHOULD BE.

HUGO
(Still dazed)
The boy she loves is the boy who makes her dizzy and almost faint....
(To a surprised ROSIE)
....And you heard her, lady! That boy is me!

(And HE whirls a confused ROSIE around then drops HER and starts after KIM. ROSIE is alone, standing LC, still holding ALBERT’s briefcase. SHE looks off L and sings...)

ROSIE
ONE DAY YOU FIND OUT
THIS IS WHAT LIFE IS ALL ABOUT,
YOU NEED SOMEONE WHO
IS LIVING JUST FOR YOU.

ONE GUY,
ONE SPECIAL GUY,
ONE GUY TO LIVE FOR,
TO CARE FOR,
BE THERE FOR,

(Bluesy-strip music sneaks in and ROSIE dances as SHE begins HER usual job of loading the luggage. Piece by piece SHE
dances them from the pile stage center to the luggage cart R. SHE has a hard time with the heavy one, does a few bumps and grinds as SHE carries over two small make-up cases, finally comes to ALBERT’s briefcase which is the last item left. SHE picks it up, dances tenderly with it, then suddenly becomes angry, hurls the briefcase down, then regretting what SHE has done, hurriedly picks it back up. SHE stares at it, becomes angry again and slings it off L. ALBERT, rushing on, catches it)

ALBERT
(As music continues)
Rosie, what’s the matter!?

ROSIE
I was just thinking of you, Albert....

ALBERT
Never mind thinking of me! My speech! Where is it?

ROSIE
In the briefcase.

ALBERT
(Gives it to HER)
Good! Bring it along; the Mayor’s almost finished talking. Come on!

(HE dashes off L)

ROSIE
(Sings as SHE follows, carrying the briefcase)
THAT’S THE WAY IT SHOULD BE.

(ROSIE, carrying briefcase, hurries after HIM. Through this the set begins to change, and various PEOPLE come rushing by on their way to the big event. We hear fragments of conversations in the gathering darkness)

/13/ SWEET APPLE STATION  (Orchestra underscoring)

REPORTER
I’ll go to the courthouse.

REPORTER
I’ll make sure we’ve got a wire to New York.

FRED
Come on, Alice! Conrad’s over here!
ALICE
Fred, did you bring the box for me to stand on?

URSULA
Mother, I’m going to take you back home. It’s too crowded!

MRS. MERKLE
You’ll have to drag me by the hair!

(Music out.

More PEOPLE pass by. We just hear VOICES and see the glow of their flashlights)

LEE
Phyllis, you know the doctor said you shouldn’t go out in crowds.

PHYLLIS
(From offstage R)
Shut up and keep pushing that wheel chair!

(By now the scene has changed and we find ourselves in front of the -- )
ACT ONE
Scene 6

COURTHOUSE STEPS. Nothing other than a few steps, some columns, and an improvised platform up center. CONRAD, the MAYOR, and the MAYOR’S WIFE are on it.

MAYOR

...And so it is with great pride and prejudice, as well as the usual pomp and circumstance, that I welcome you to our fair city and present you with this fourteen-carat solid gold key so generously donated by men at the Sweet Apple Brass Works. And as I present this key to you, Conrad Birdie --

URSULA

(With a wild shriek) AAAH! He said it! He said the name! AAAAAAH!

MAYOR

What happened? All I said was Conrad Birdie!

AAAAAAAH!

MAYOR

If you girls don’t stop that I can’t finish my speech!

URSULA

(Running forward)
Who cares about your speech! We want to hear from Conrad!
(SHE Screams as the CROWD shouts approval)
...Speak to us, oh beautiful shouts one! Tell us how you make that glorious sound that even now, in anticipation of it, has reduced me to a snarling, raging, panting jungle beast!

/14/ "HONESTLY SINCERE"

(CONRAD looks at GUITAR MAN R who strikes a chord and CONRAD huskily sings)

CONRAD

YOU GOTTA BE SINCERE!

(The MAYOR’S WIFE utters a weak little scream and keels over)
MAYOR
(Kneeling beside HER)
Edna! What’s the matter?

CONRAD
YOU GOTTA BE SINCERE!

MAYOR
(Trying to revive HIS WIFE. Pulls HER up, SHE collapses with rubber legs through following)
Mr. Birdie! What are you doing?

CONRAD
YOU GOTTA FEEL IT HERE ’CAUSE IF YOU FEEL IT HERE, WELL THEN YOU’RE GONNA BE HONESTLY SINCERE!
IF WHAT YOU FEEL IS TRUE, (REALLY FEEL IT)
YOU MAKE THEM FEEL IT TOO, (WRITE THIS DOWN NOW!)
YOU GOTTA BE SINCERE, HONESTLY SINCERE, MAN YOU’VE GOTTA BE SINCERE!

MAYOR
(As HIS WIFE whom HE has finally managed to revive, faints again)
Edna!

(Now the guitar is really whanging away, and CONRAD starts to move HIS body)

IF YOU’RE REALLY SINCERE,
IF YOU’RE REALLY SINCERE - IF YOU FEEL IT IN HERE,
THEN IT’S GOTTA BE RIGHT!

CONRAD (Shouts)
OOOOh, BABY!

(CHORUS Screams)

CONRAD
OH, HONEY!

(CHORUS Screams)

CONRAD
HUG ME!

(CHORUS Screams)
CONRAD

SUFFER!

(CHORUS Screams)

(KIM has entered R, followed by HUGO, who tries to get HER to leave. SHE waves HIM away and is drawn to CONRAD)

CONRAD

(Moving down a step, sings)
IN EV’RYTHING I DO
MY SINCERITY SHOWS THROUGH!
I LOOK YOU IN THE EYE,
DON’T EVEN HAVE TO TRY,
IT’S AUTOMATIC! I’M SINCERE!

(HE goes back to top step, throws a bump at MAYOR’S WIFE who goes over stiff as a board this time)

WHEN I SING ABOUT A TREE,
I REALLY FEEL THAT TREE!
WHEN I SING ABOUT A GIRL,
I REALLY FEEL THAT GIRL,
I MEAN I REALLY FEEL SINCERE!

(KIM screams and faints into HUGO’s arms)

IF YOU’RE REALLY SINCERE!
IF YOU’RE REALLY SINCERE!
IF YOU FEEL IT IN HERE,
THEN IT’S GOTTA BE RIGHT!

CONRAD (SHOUTS)

OH, BABY!

(CHORUS Screams)

CONRAD

OH, HONEY!

(CHORUS Screams)

CONRAD

OH HUG ME!

(CHORUS Screams)

CONRAD

SUFFER!

(CHORUS Screams)
(CONRAD slowly moves down steps to DSC throughout the following, wreaking havoc as HE goes. Again singing)

CONRAD
YOU GOTTA BE SINCERE, OH, OH, OH,
YOU GOTTA FEEL IT HERE, OH, OH,
OH, MY BABY!
OH MY BABY, OH YEAH!
OH MY BABY, OH YEAH!

(7 bars orchestra under dialogue)

MR. JOHNSON
Harvey! Harvey! What are you doing?!

MRS. MERKLE
Ursula! Ursula! Come back here this minute!
(As MRS. MERKLE goes after URSULA, then turns, gets a look at CONRAD and faints also)

CONRAD
WELL YA GONNA BE SINCERE!
WELL YA GONNA BE SINCERE!

TEENS
YEAH!

CONRAD
WELL YA GONNA BE SINCERE!
WELL YA GONNA BE SINCERE!

TEENS
YEAH!

WELL YA GONNA BE SINCERE!
WELL YA GONNA BE SINCERE!

TEENS
YEAH!

CONRAD
OH MY BABY! OH YEAH!
OH MY BABY! OH YEAH!
WELL YA GONNA BE SINCERE,
WELL YA GONNA BE SINCERE!
OH MY BABY! OH YEAH!
OH MY BABY! OH YEAH!
OH MY BABY! OH YEAH!
OH MY BABY!
OH YEAH! YEAH! YEAH!
(By now the stage is littered with bodies. Last to crumble is the MAYOR himself. As HE sinks down, ROSIE and ALBERT enter from L. SHE takes the key from HIS extended hand and gives it to CONRAD. As applause starts to go, music cue for slow segue into next number)

BLACKOUT
ACT ONE
Scene 7

Behind the MacAfee scrim, which shows outside of MacAfee house, as by torchlight we hear the MEN of SWEET APPLE bring home their wounded and maimed. Music continues under dialogue into vocal.

MAN'S VOICE
Harvey, where are you....

ANOTHER VOICE
Somebody help me with the Mayor's wife!

THIRD VOICE
There's a lady with slacks lying in the gutter. Who does she belong to?

FOURTH VOICE
Me. And leave her there.

GIRL’S VOICE
I got a lock of somebody's hair! I wonder if it's his.

MAN’S VOICE
No it isn’t, Ethel. And give me my hat!

(And as VOICES fade off, another set of VOICES begin to be heard. As lights begin to come up, we find ourselves OUTSIDE THE MacAFFE HOUSE early next morning. MARGIE, DEBORAH SUE & URSULA sit huddled on the ground wearily singing into the dawn)

WOUNDED

MARGIE, DEBORAH SUE & URSULA

WE LOVE YOU CONRAD,
OH YES WE DO!
WE LOVE YOU CONRAD,
AND WE’LL BE TRUE.

MARGIE
I’m tired, Ursula.

DEBORAH SUE
We’ve been here all night!
URSULA

We promised to sing the Birdie song ten thousand times didn’t we? Well we’ve got five thousand two hundred and seventy-six to go. So sing!

(And the three VOICES are raised in song again as lights come up behind scrim and we find ourselves in MacAFEE HOUSE. The dining room table is elaborately set for breakfast for one. Gleaming silver, sparkling china, a huge vase of flowers, the works. Downstage of this festive board, MRS. MacAFEE is hovering anxiously over MR. MacAFEE who is eating a hurried breakfast on a small TV table. As the scrim goes up, KIM comes down the stairs)

KIM

....Daddy, I wish you’d hurry. I want to have all this mess cleared away before Conrad comes down!

MR. MacAFEE

(With contained bitterness as HE looks at the elaborate table beside HIM)

This mess, as you call it, Kim, happens to be my breakfast. And I intend enjoying it!

MRS. MacAFEE

Your father has a right to enjoy his eggs, Kim. But I’m sure he won’t mind if we just quietly start clearing away some of these other things...

(And as MR. MacAFEE tries to eat, KIM and MRS. MacAFEE begin snatching up bread, butter, jam, salt, pepper, sugar, milk, and all the utensils. MR. MacAFEE makes futile grabs at disappearing items as MRS. MacAFEE rattles on)

....I know the house is a bit hectic this morning, but Kim’s gone to a lot of trouble to fix a special breakfast for Mr. Birdie and I want to make sure everything’s ready and waiting for him when he comes down. After all he is a national figure and I want to show these New York people we know how to treat a national figure here in Sweet Apple. Of course it really doesn’t mean that much to me personally but for Kim’s sake I....

(Through last of above THEY’ve pretty well gotten everything off the table. KIM removes the table itself. MR. MacAFEE reaches for the table, and manages to grab HIS two fried eggs. HE is holding them in HIS hands when MRS. MacAFEE, still talking, reaches over and snaps them up in a silent butler)

There we are! All done! Did you enjoy it, dear? Good!

(Takes empty plate from HIM)

Now if you’ll just hurry along...
MR. MacAFEE

(A pronouncement)
Doris, I am not budging from this room til I get my coffee, smoke a cigarette, and read my paper!

MRS. MacAFEE
Oh I’m sorry, dear. I didn’t have time to make your coffee, this morning. How about a nice warm Seven-Up?
(SHE goes to cabinet to get one)

RANDOLPH
(KIM’s brother, aged ten, coming down stairs)
Morning, Pa. Here’s your paper. I hope you don’t mind but I cut out a few stories about Conrad.
(And HE hands MR. MacAFEE a folded newspaper.
MR. MacAFEE opens it. It is in shreds.
Quietly HE puts it down and turns to HIS FAMILY)

MR. MacAFEE
...I have tried to run this house on a democratic basis. I have extended the privilege of self-determination to both the woman I have married, and the children I have sired....The vote has been denied no one for reason of age, sex, or political affiliations. There has been no taxation without representation, and open covenants have been openly arrived at!
(With mounting anger, rises, moves to above table)
Last night I gave up my room to a guest who repeatedly referred to me as "Fats." Telephone calls were made on my phone to New York, Chicago, Fairbanks, Alaska, and Hong Kong. I slept in a camp cot with my feet in the fireplace and my head in an ashtray. Outside my window three harpies shrieked We Love You Conrad four thousand seven hundred and twenty-three times!...I have just lost two fried eggs.
(In ringing tones)
...Gentlemen, the democracy is over! Parliament has been dissolved; the Magna Carta is revoked, and Nero is back in town! And you don’t offer an emperor a warm Seven-Up!

ALBERT
(From upstairs)
Oh, Mr. MacAfee! I hope you won’t mind keeping off the phone for a few minutes. We’re expecting a long-distance call from New York.

MR. MacAFEE
(As HE exits R)
Perfectly all right. I’ll go out and burn Rome.

KIM
Mother, what’s wrong?
MRS. MacAFEE
Nothing, dear. Your father’s just excited about Conrad’s being here, that’s all.

RANDOLPH
(Who has Xed L to bottom of stairs through above)
He’s coming! He’s coming!

KIM
He’s coming! I’ll get the eggs! Mother, you call the kids!

MRS. MacAFEE
(Calling off right)
Girls, he’s coming! You’d better hurry if you want to watch him eat!

URSULA
(Entering R with MRS. MERKLE and the MAYOR’s WIFE. OTHERS peer through screen door and window)
Here we are, Kim!

MRS. MERKLE
I’m sorry, Doris, but we just had to come, too! We’ll stand quietly back here.

RANDOLPH
(From bottom step)
Here he is!

(And attired in a leopard-skin bathrobe, CONRAD comes slowly down, crosses to beautiful table, looks at it, pushes HIS way to sink, finds can opener, takes beer can out of pocket, punches it open. NOTE: Use warm beer and shake it up so it really shoots up like a geyser. Drains entire can, burps, hands can to MRS. MacAFEE)

CONRAD
Call me for lunch.
(As HE crosses L, HE passes MR. MacAFEE who has just re-entered UC)
....Hi, Fats!
(And HE is gone up the stairs)

MR. MacAFEE
(Xing R to MRS. MacAFEE)
Now look here, Doris. About that boy....

MRS. MacAFEE
Please, Harry, he’s just shy...
Well, if you ask me...

MR. MACAFeE

After all, Doris, Kim is only fifteen and I don’t want her...

KIM

Please, Daddy. Not in front of everybody!

MRS. MERKLE

Ursula, we’d better go!

(SHE drags URSULA out R door and OTHER NEIGHBORS go with them)

MR. MACAFeE

I don’t care who’s here. No ill-mannered lout is going to...

(MRS. MacAFEE shepherds ALICE, MARGIE and PENELope out UC door. Following speeches all run together)

RANDOLPH

Tell ‘em, Pa!

MR. MACAFeE

You shut up!

(HE turns back R to MRS. MacAFEE, but RANDOLPH continues tugging at HIS L sleeve)

MRS. MacAFEE

Harry, you have no right to say that. The boy is our guest and...

(To KIM)

This is my house and until you’re eighteen...

RANDOLPH

But, Daddy...

MR. MACAFeE

(To RANDOLPH)

I said shut up!

(Turns to KIM)

Until you’re eighteen....

RANDOLPH

But Daddy....

MR. MACAFeE

(To RANDOLPH)

Will you leave me alone!??
ALBERT
(From upstairs landing)
....Mr. and Mrs. MacAfFee! Kim! Randolph! Is this the way you want seventy-five million Americans to see you?!

MR. MacAfFee
What are you talking about?

ALBERT
(Comes down stairs, goes to MR. MacAfFee)
You’re all going to be on television with Conrad.

On television?

ALBERT
I just got the confirmation from New York. From Ed Sullivan himself.

MR. MacAfFee
You mean we’re going to be on the Sullivan Show? The Ed Sullivan Sullivan Show?

ALBERT
That’s right. They’re going to cut in on Sweet Apple this Sunday night at 8:05, and you’re all going to be on. That’s why I beg you to put aside all petty differences. To that great audience out there you’re an American dream come true. And for the free world’s sake, Mr. MacAfFee, don’t destroy that dream!

(ALBERT exits ULC door; MR. MacAfFee is still dazed)

MR. MacAfFee
Me -- on the Ed Sullivan Show....
(A chord, and transfixed HE sings)

16 "HYMN FOR A SUNDAY EVENING" - (Ed Sullivan)

MR. MacAfFee
ED SULLIVAN!
(Still not believing HIS ears)
Me...Harry MacAfFee...appearing with....
(Another chord)
ED SULLIVAN!

(MRS. MacAfFee joins HIM. HER eyes are glazed as SHE sings:)
MR. & MRS. MacAFEE

ED....
ED SULLIVAN!
KIM steps beside them
and joins singing
ED....
ED SULLIVAN!

(RANDOLPH is caught too)

RANDOLPH
MR. & MRS. MacAFEE & KIM
ED SULLIVAN! AH
ED SULLIVAN! AH

ALL MacAFEES

ED, ED,
SULL, SULL,
ED SULLIVAN,
ED SULLIVAN,
WE’RE GONNA BE ON
ED SULLIVAN!

MRS. MacAFEE & KIM

HOW COULD ANY FAM’LY BE,
HALF AS FORTUNATE AS WE!

ALL MacAFEES

WE’LL BE COAST-TO-COAST,
WITH OUR FAV’RITE HOST,
ED SULLIVAN!

(MRS. MERKLE and OTHERS move
reverently in to join the MacAFEES)

ALL MacAFEES & CHORUS

ED SULLIVAN,
ED SULLIVAN,
THEY’RE (WE’RE) GONNA BE ON
ED SULLIVAN
AHHHHH--

(THEY sustain note as -- )

MR. MacAFEE

I’ve got a wonderful wife -- two swell kids -- a good job and,
now, this!

ALL

SOME DAY WE’LL RECALL
THE GREATEST DAY OF ALL,
Ed. I love you!!

MR. MacAFEE

ALL

ED SULLIVAN!!

(Orchestra, on applause, plays a short TAG which fades out as next scene is ready)

BLACKOUT
ACT ONE
Scene 8

BACKSTAGE AT THE CENTRAL MOVIE THEATRE.
A single work light illuminates it.
ROSIE and ALBERT are alone.

ROSIE
Well, this is it, Albert....What do you think?

ALBERT
It looks great, Rose! Now there’s something I want to talk to you about....

ROSIE
(Interrupting)
Course it’s been used as a movie house for the past thirty years but I think it’ll be fine for the TV show.

ALBERT
It’ll be swell, Rose! Now what I wanted to say was....

ROSIE
(Again)
They’re shipping down the cameras and lights today, and whatever costumes we need we can....

ALBERT
(Finally taking HER by the shoulders)
Rose, I’m sure everything’ll be perfect!
(Leading HER left as BACKSTAGE OFFICE starts in from L; it is a cramped little dressing room outfitted with a typewriter)
...Now, if you’ll just forget about the Sullivan Show for one minute and come into the office there’s something very important I want to tell you! About...about you and I, Rose.

ROSIE
(By now THEY are inside OFFICE)
You and me, English teacher.

ALBERT
Rose, I’m serious. I want to tell you that I’m very glad you and I...and me...are out here together. Being away from New York, Rose...has made me see all kinds of things in a different light. That’s why I want you to know I wrote Mamma and told her no matter what happened...I have decided to give up Almaelou!
ROSIE
(Happily embraces HIM!)
Albert, you didn’t!

ALBERT
Yes, I did, Rose. I wrote her the day we left, which leaves three days and three nights for her to get in touch with me and so far not a word! If you ask me, she’s accepted the whole thing by now.

(As HE Xes L above ROSIE, there is a knock at the door.
ROSIE sits at desk)
Come in.

MRS. PETERSON
(Staggering in)
....Three days and three nights on a Trailways Bus, but what’s the difference, I’m only a Mother and for a Mother a Trailways bus is good enough.

(SHE pushes ROSIE out of chair and sits.
ROSIE moves R above HER, and sits on high stool R through following)

ALBERT
Mamma, what are you doing here?

MRS. PETERSON
Did you think I wouldn’t come? A woman gets a letter obviously written under the influence of drugs and she should stay at home?

(SHE displays letter, wrings bucket of water out of it)
...Pay no attention. It’s only a mother’s tears.

(SHE unfolds it and reads)
"Dear Mom: This is to let you know that Almaelou is dissolved. Your friend, Albert."

(To ALBERT) Almaelou is dissolved? Dissolve me! Who am I anyway? A sick old woman, probably won’t last the night. I just want a simple stone, with one word carved on it...Albert’s Mother. And don’t hire a limousine to get me to the final resting place. I’ll walk.

ALBERT
Mamma!

MRS. PETERSON
And tell that Spanish friend of yours I forgive her. She knoweth not what she doneth!

ALBERT
Mamma, Rose is right here!

(ROSIE rises as MRS. PETERSON turns to HER)
MRS. PETERSON
This is Rose? I can’t believe it. She looks like Margo when they took her out of Shangri-La.
(SHE leads ROSIE to small stool below desk)
For her own sake, Albert, send her back to Tibet. And don’t worry about a secretary. It so happens I met on the bus a perfect secretary. A wonderful refined girl on her way to Akron only I persuaded her to get off here.
(SHE opens the door. GLORIA RASPUTIN enters. SHE is a sensational and very large broad dressed in tight flowered slacks with a matching bag and dangling a long white fox fur).
....Sonny, say hello to Gloria Rasputin.

GLORIA
Hi, Al! Hey, you’re cute.

ALBERT
(Xing R few steps)
But, Mamma, I don’t need a secretary; I have Rosie!

MRS. PETERSON
(Looking at ROSIE, now seated on low stool off platform DL)
What does Rosie need a job for? In a year or two she’ll be getting Social Security.

GLORIA
Well, listen...I don’t just type.

ALBERT
(Interested)
You...do other things?

GLORIA
I tap dance! I figured I could help you with the secretary stuff, and you would help me get into show business. Hold this, honey.
(SHE hands fur piece and bag to MRS. PETERSON, crossing R to C)
...Mae, can you hum Suwannee River?

MRS. PETERSON
It’s my favorite selection.

GLORIA
Get a load of this, Al.

(And SHE tap dances as MRS. PETERSON gaily hums. Sort of Ruby Keeler-ish steps with a lot of feet-slapping. SHE does
many turns, each time stopping with back
to audience, finally ending in a full
flying split, hand to forehead in salute)

MRS. PETERSON

(Appplauding, ALBERT joins HER)

Bravo! Bravo!

GLORIA

(Looking at ALBERT, big smile)

....Well, do I get the job?

ALBERT

I don’t know. I mean, you certainly have wonderful
qualifications but....

(Very subtly, GLORIA tries to get
herself up...a wiggle here, a tiny
little push there. No soap)

....I’m used to working with Miss Alvarez. However, as you
say, Mamma, we are faced with a certain amount of extra work
and....

(HE has become aware of HER.
SHE smiles casually)

Do you have to stay down there?

GLORIA

For a few minutes. Mae, gimme a hand, will you? Al, you push
from the other side. Easy now...

(MRS. PETERSON and ALBERT
work to get HER up)

MRS. PETERSON

Sonny, for the movies, they can always cut away while they jack
her up.

(GLORIA stands triumphantly erect)

Albert, why don’t you take Gloria somewhere and see how fast
she types.

ALBERT

Well, I do have all these releases to get out, and Gloria could
do them. Unless it makes any difference to you, Rosie?

ROSIE

Why should it make any difference to me?

ALBERT

Atta girl, Rosie. You just keep working and I’ll go along with
Miss Rasputin.

MRS. PETERSON

I’ll find you a typewriter.

(SHE goes out)
ALBERT
(To GLORIA)
Do you use the touch system?

GLORIA
Whenever possible.
(SHE exits. ALBERT looks back at
ROSIE, gives a silly laugh, then
goes out closing door)

ROSIE
I could kill him. I could just kill him.
(The LIGHTS begin to fade, there is a dim
rattle of drums in the distance and as
MUSIC comes up and the BACKSTAGE OFFICE
goes off L we begin the HOW TO KILL A MAN
BALLET. In the course of the ballet, ROSIE
dances out HER desire to revenge herself
on ALBERT. First SHE has HIM before a
firing squad; then guillotined by an angry
French mob, circa A Tale of Two Cities; then
alternately poisoned, stabbed, and bombed;
finally ‘rubbed out’ by a gang of mobsters;
and over his visible protests, buried and
sent flying off to heaven. At the end of
the BALLET, ROSIE is sitting alone on stage,
ALBERT J. PETERSON having been dispatched at
last....in HER mind at least. SHE is sitting
smiling to herself as HUGO comes on L3)

ONE HUNDRED WAYS - BALLET (Orchestra)

HUGO
....Excuse me, Miss Alvarez, but I’m looking for Kim MacAfee.
I just want to tell her that she is not to kiss Conrad Birdie
on that Sullivan Show tonight because if she does, I’ll....
(ROSIE hasn’t moved)
Miss Alvarez....Is anything wrong?
(HE becomes alarmed)
Miss Alvarez! It’s me! Hugo Peabody! Can I do anything for
you, Miss Alvarez?

(Slowly turning and looking at him)
....Yes, Hugo, I think you can.

BLACKOUT

T.V. THEME (FANFARE) - (Orchestra)
In the darkness, the ED SULLIVAN VOICE is heard....

SULLIVAN

.....So remember: Your surest way to the best in color slides is to insist on the new Kodak! And now, the young man you’ve all been waiting to see. As you know, in just about fourteen hours, one of show business’ brightest talents is going off to play a very special engagement. And tonight, before he goes, he wants to leave a certain lucky young lady with One Last Kiss. Ladies and gentlemen, we take you to Sweet Apple, Ohio, where a typical American family, Mr. and Mrs. Harry MacAftee and their children, Randolph and Kim, are gathered to bid farewell to a typical American soldier....Conrad Birdie!

(As the VOICE begins, the following takes place very rapidly:

The LIGHTS come up, a pipe of TV lights flies in in 1 and the No. 3 Brown Border flies out to reveal that we are again Backstage at the Central Movie Theatre. The TV STAGE MANAGER rushes on SL2 to C. TWO STAGE HANDS bring red-curtained frame from SR3 and place it on marks DSL, remaining in front of frame. THIRD STAGE HAND quickly enters SL3 (ten or twelve feet behind them) and Xes to SL3 and, with FOURTH STAGE HAND, brings second curtained frame from SL3 and places it DSR. FIRST AUDIO MAN enters SR3 and SECOND AUDIO MAN enters SR1 with boom. FIRST MAN Xes DS and THEY do audio-testing bit.

FIRST WARDROBE WOMAN enters with costumes from SL3, Xes to C to SM, who calls SECOND WARDROBE WOMAN from SL1. SECOND WOMAN takes costumes from FIRST, Xes U and out SR3. FIRST WOMAN Xes and out SL1. The FIRST TWO STAGE HANDS XC and out SL3.

The QUARTETTE of TOWNSPEOPLE enter SR2 and XDS. SM takes them behind SL curtain frame. FIRST TWO STAGE HANDS re-enter SL3 with "Present Day" flat which they open and set behind DSR frame. THIRD and FOURTH STAGE HANDS go to SL2 for "Revolutionary War" flat which they open and set behind SL frame. MR. and MRS. MacAFEE, RANDOLPH and KIM enter SL1. SM hurries them behind SR frame. MAYOR’S WIFE (one of quartette) comes from behind SL frame to C asking a question. SM pushes HER back. WARDROBE WOMAN
enters SR with comb and X to MacAFEE's to do hair touchups. WARDROBE WOMAN re-enters SL3, X to MacAFEE's and FIRST WORDROBE WOMAN re-enters SR3 and X to MacAFEE's.

STAGE HAND stands by to pull curtain of SR frame. SM hurries to move boom into place. AUDIO MEN push boom C. SM quiets group. STAGE HAND goes to SL2 and returns with hand mike which HE takes DC for CONRAD just as SULLIVAN VOICE ends with "Conrad Birdie."

MR. MacAFEE
(Sticking head between drapes of SR frame)
Where's Ed?

/18/ (Continued) T.V. THEME (FANFARE)

(FANFARE. SM motions CONRAD, dressed in green-sequinned Army uniform, from SR1, places him in front of SR frame, cues drapes open and cues CONRAD to sing. KIM is in R of frame, RANDOLPH next to HER, MRS. MacAFEE seated next to HIM, and MR. MacAFEE stands to HER L. THEY are costumed sweet Americana and the flat behind them is a typical Mid-western small-town home)

/19/ "ONE LAST KISS"

CONRAD
(Singing)
OH, ONE LAST KISS,
OH, GIMME ONE LAST KISS,
IT NEVER FELT LIKE THIS,
NO, NEVER FELT LIKE THIS!
YOU KNOW I NEED YOUR LOVE,
UH UH OH,
GIMME ONE LAST KISS!

(SM cues KIM to step DR; CONRAD moves toward HER during the following:)

OH, ONE MORE TIME,
OH BABY, ONE MORE TIME!

(As CONRAD moves R, HE clears MR. MacAFEE who, subtly at first, begins to be aware HE is on TV. HE nudges MRS. MacAFEE. First a smile, then a slight wave of HIS hand)

IT REALLY IS SUBLIME,
OH, HONEY, SO SUBLIME,
YOU KNOW I NEED YOUR LOVE,
UH UH OH,
GIMME ONE LAST KISS!
(CONRAD slowly moves back L and MR. MacAFEE moves MRS. MacAFEE and RANDOLPH further R so that CONRAD doesn’t cover HIM)

CONRAD (Continued)

BA....AA....AA....AA....BY,
GIVE ME ONE LAST KISS!

BA....AA....AA....AA....BY,
GIVE ME ONE LAST KISS!

OH, ONE LAST KISS,
OH, GIMME ONE LAST KISS!
IT NEVER FELT LIKE THIS,

(MR. MacAFEE can restrain himself no longer. HE steps down between KIM and CONRAD and waves a big hello)

NO, NEVER FELT LIKE THIS!
YOU KNOW I NEED YOUR LOVE,
UH UH OH,
GIMME ONE LAST KISS!

(SM cues cut of song, the curtain closes and HE cues QUARTETTE who have come from behind SL frame to DC. While the QUARTETTE sing, the WARDROBE LADIES rush on and change costumes of MacAFEE’s to Revolutionary War era. Stooping to be out of camera range, CONRAD moves above QUARTETTE to stand in front of SL frame)

MALE QUARTETTE

TURN BACK HIST’RY’S PAGES!
GO BACK THROUGH THE AGES!
(THEY move R to stand in front of SR frame)
SEE HOW BRAVE SOLDIER BOYS OF YORE

(MacAFEE FAMILY are headed L to behind SL frame except MR. MacAFEE who escapes happily to join CONRAD below frame. STAGE HAND grabs HIM and pushes HIM behind frame with family)

SAID GOODBYE WHEN THEY WENT OFF TO WAR,
....WENT OFF TO WAR,...WENT OFF TO WAR,

(ROSIE dashes in SL1 with HUGO, stations HIM just R of SR frame to pull drapes and SHE exits SR)
....WENT OFF TO WAR!

(QUARTETTE raise left arms on final word. SM cues cut-off of their song; cues HUGO to raise drapes and cues CONRAD to sing. MR. MacAFEE and RANDOLPH wear Revolutionary War uniforms and white wigs and the WOMEN are in aprons and bonnets. The flat behind them shows a murky troubled sky and a red angry sunset)

CONRAD

OH, ONE LAST KISS,

(SM cues KIM DL)

OH, GIMME ONE LAST KISS,

(SM cues CONRAD toward KIM. MR. MacAFEE gestures SM for permission to move down. SM gestures "no". MR. MacAFEE is temporarily dashed...)

IT NEVER FELT LIKE THIS,
(Moving L toward KIM)
NO, NEVER FELT LIKE THIS!
YOU KNOW I NEED YOUR LOVE,

(MR. MacAFEE, smiling, moves between KIM and CONRAD)

UH UH OH,

(HE jauntily slaps CONRAD on shoulder)

GIMME ONE LAST KISS!

(CONRAD angrily shakes HIM off and moves R. SM signals KIM to follow CONRAD)

OH, ONE MORE TIME!
OH, BABY, ONE MORE TIME!
(KIM Moves R)
IT REALLY IS SUBLIME,
OH, HONEY, SO SUBLIME,
YOU KNOW I NEED YOUR LOVE,
(MR. MacAFEE taps KIM’s shoulder and signals HER to move L so HE can take HER place.
SHE objects, but does so)

UH UH OH,
GIMME ONE LAST KISS!
(MR. MacAFEE moves down. CONRAD forces a smile as HE sings through clenched teeth. MR. MacAFEE, smiling engagingly at camera begins a jaunty little dance step)

BA....AA....AA....AA....BY,
GIVE ME ONE LAST KISS!
BA....AA....AA....AA....BY,
GIVE ME ONE LAST KISS!

(MR. MacAFEE breaks into a wild step; CONRAD tries to hit HIM but drapes are closed and WARDROBE PEOPLE pull MR. MacAFEE back through them. CONRAD argues with SM until SM indicates HE is late for next shot. CONRAD dashes DC. QUARTETTE is CS above HIM. The SL frame has been moved UC and STAGE HANDS bring flat on which are painted a group of flags to SC as backing for final vignette)

CONRAD (Continued)
(As TEENAGERS sing "Aaaah" in background)
OH, ONE LAST KISS,
OH, GIMME ONE LAST KISS!
IT NEVER FELT LIKE THIS,
NO, NEVER FELT LIKE THIS!
YOU KNOW I NEED YOUR LOVE,
UH UH OH,
GIMME ONE LAST KISS!

(SIX TEEN COUPLES have come down on either side of CONRAD to form a V. RANDOLPH and MRS. MacAFEE have followed them and stand just R of C. MR. MacAFEE then comes in firmly held between two BRAWNY MEMBERS of the QUARTETTE. MRS. MacAFEE hastily spreads her skirt, trying to conceal HIS imprisoned wrists)

ALL (PRINCIPALS, QUARTETTE, TEENS)
ONE LAST KISS,
ONE LAST KISS,
OH, GIVE ME ONE LAST KISS!

ONE LAST KISS,
ONE LAST KISS,
OH, GIVE ME ONE, LAST....

(KIM has entered L2 to C and DS to CONRAD's right. Music silent pause for dialogue)
CONRAD
.....Okay, brace yourself, chick!
(HE takes HER in HIS arms. HUGO who is
right beside them, can bear no more)

HUGO
Brace yourself, Conrad Birdie!
(HE hits HIM; CONRAD goes down)

KIM
Hugo! You hit him!

HUGO
(In front of cameras)
He deserved it! He was a...a Thief of Love!
(KIM dashes off L1, followed by HUGO)

KIM
Hugo Peabody, I never want to speak to you again!

(MRS. MacAFEE and RANDOLPH dash off L1.
A DOCTOR is attending CONRAD on floor SC.
ALBERT enters and comes through frame C)

ALBERT
(Fighting HIS way through CROWD)
I demand to know who's responsible for this! Who let that kid
in here?

ROSIE
(Who has appeared DR)
I did Albert.

ALBERT
(Crossing down to HER)
Rosie!

ROSIE
It's a sort of farewell present to you and Miss Rasputin. Wear
it in good health.
(And SHE starts out R)

ALBERT
(Frantically)
Rosie, come back! You can't leave me here alone!

ROSIE
You're not alone, Albert. You're on television!
(SHE exits R. ALL freeze. And ALBERT realizes what's happened. Suddenly HE
turns on a dazzling TV smile then sings
desperately to the television audience...
ALBERT
(As HE tries to stand in front of the fallen CONRAD)
FOR HE’S A FINE, UPSTANDING,
PATRIOTIC,
HEALTHY, NORMAL
AMERICAN BOY.

(The SM has been dashing about frantically trying to get rid of the DOCTOR, to get CONRAD on HIS feet, to get CROWD to sing. THEY join ALBERT...)

ALL
FOR HE’S A FINE, UPSTANDING,
PATRIOTIC,
HEALTHY, NORMAL
AMERICAN BOY!

(As CURTAIN IS DESCENDING, MRS. PETERSON starts doggedly in from L, clumps over to ALBERT and beams adoringly at HER Sonny-boy as MR. MacAFEE throws a tremendous Dinah Shore kiss to audience....)

END OF ACT ONE
ACT TWO
PROLOGUE

/20/ ENTR'ACTE "A" (Orchestra)

LIGHTS DIM, ENTR'ACTE begins as on screen we go to...

MONTAGE OF VARIOUS MEANS OF COMMUNICATION. Beginning with stock shots of newsboys selling extras, telephone operators plugging wires into switchboards, telegraph wires humming...getting wilder and wilder as we go to stock shot of Wall Street in 1929 with everybody huddling around ticker tapes; war-time groups secretly listening to radios, lady receiving telegram and fainting; pilot being handed message, then rushing to that famous clip of a canvas seven-winged bi-plane circa 1912, taking off, then quietly folding up into nothing; so on and so forth, getting progressively jerkier and more old-fashioned speed as montage progresses. Building to climax as music does the same. Crash of music.

BLACKOUT

/20A/ ENTR'ACTE "B" (Orchestra w/TEEN GIRLS)

NOTE: In case film projection is not feasible, use ENTR'ACTE B in place of above.

TEENS
(From pit with orchestra)
WE LOVE YOU, CONRAD,
OH, YES WE DO!
WE LOVE YOU CONRAD,
AND WE'LL BE TRUE!
WHEN YOU'RE NOT NEAR US,
WE'RE BLUE!
OH, CONRAD,
WE LOVE YOU.
(Orchestra al fine)
ACT TWO
Scene 1

At end of ENTR’ACTE, CURTAIN goes up on KIM’S BEDROOM IN MacAFFEE HOME.
Music up as ROSIE sits disconsolately on edge of the bed.

/21/ "WHAT DID I EVER SEE IN HIM?"

ROSIE
EIGHT YEARS! EIGHT YEARS!
THAT’S HOW LONG I WASTED ON HIM...
THAT’S ALL! I’M THROUGH!
ALBERT DEAR, TO PUT IT SWEETLY:
TO HELL WITH YOU!
(Rises, goes above bed)
...That’s right, the hell with you! From now on it’s just going to be me, Rosie, on the town, singing, dancing, having a ball, making up for eight years of being in love with a Mamma-clutching, aspirin-splitting six foot tower of Jello!
(And SHE heaves first suitcase on bed and begins throwing clothes wildly into it)
WHAT DID I EVER SEE IN HIM?
HOW DID I EVER GET INVOLVED THAT WAY?
NOW THAT IT’S OVER I CAN SMILE AND SAY,
WHAT DID I EVER SEE IN HIM?

BOY, I WAS WAY OUT ON A LIMB!
NOW THAT I’M SAFELY ON THE GROUND AGAIN,
NOW THAT MY SENSES HAVE BEEN FOUND AGAIN,
WHAT DID I EVER SEE IN HIM?

IS HE TENDER? NO, HE’S NOT!
IS HE THOUGHTFUL? NO, HE’S NOT!
AM I CRAZY? WHAT’S HE GOT
THAT I FOUND SO DAMN APPEALING?

WHAT DID HE EVER DO FOR ME?
WELL, TO BE HONEST, HE WAS SOMETIMES NICE,
BUT STILL IT WASN’T WORTH THE AWFUL PRICE!
IT WAS ROUGH,
FROM THE START,
BROKEN DATES, BROKEN NAILS, BROKEN HEART...
HOW DID I EVER,
WHY DID I EVER,
WHAT DID I EVER...
(And SHE is so angry, SHE can’t go on. KIM has come in at end of above and now tries to comfort ROSIE. Music silent pause for dialogue)

KIM
Don’t be upset, Miss Alvarez. All men can’t be like that!

ROSIE
Every one of them! Except maybe Albert Schweitzer. And I’m not his type. They’re all the same. From puberty to senility...from Benedict Arnold to Mussolini...

KIM
I never understood why Ingrid Bergman married him in the first place.

ROSIE
Egotistical, selfish human beasts!

KIM
Then what are we poor women to do, Miss Alvarez?

ROSIE
(Xing to above bed)
Use them!
(Music vamp in)
Let them be our playthings! While we live! Sip from the cup of life! Mix the potion full strong and drain it to the dregs!
(SHE slams down lid of suitcase.
Music out for next line)
...How do you like them apples, Mr. Peterson!

KIM & ROSIE
DO WE NEED THEM? NO, WE DON’T!
DO WE WANT THEM? NO, WE DON’T!

KIM
WILL WE LEAVE THEM?

ROSIE
NO, WE WON’T!
TELL ME, WHAT DID I SAY THAT FOR?

KIM & ROSIE
WHAT DID WE EVER SEE IN THEM?
HOW COULD WE EVER THINK THAT THEY WERE NICE!
TAKE IT FROM US, WE’VE PAID AN AWFUL PRICE!
IT WAS ROUGH,
FROM THE START,
BROKEN DATES, BROKEN NAILS, BROKEN HEART...
WHAT DID WE EVER SEE IN...
KIM
Hugo F. Peabody!

ROSIE
Hah?

KIM
Hugo! What did I ever see in him? Why, he’s as bad as Mr. Peterson if not worse!
(Suddenly)
...Miss Alvarez, I’m coming with you!

ROSIE
Kim, don’t be ridiculous! You’re only fifteen!

KIM
Juliet was fourteen when she left home.

ROSIE
And look what happened to her! Now look, Kim, why don’t you have some milk and cookies and go to bed like a...

KIM
It’s too late for cookies, Miss Alvarez! I want to live! We’ll sip the dregs together! We’ll help each other with our potions!

SEE IN HIM - UNDERSCORE (Orchestra)

(But ROSIE has already fled in terror out the door and down the stairs as LIGHTS COME UP to reveal...
ACT TWO
Scene 2

DOWNSTAIRS IN THE MacAFEE HOUSE.
As ROSIE starts downstairs, noise is heard outside and CONRAD starts in front door, followed by ALBERT and MRS. PETERSON...all babbling.

CONRAD
(As HE enters)
...For the last time, Albert, I'm okay and I don't feel like getting into bed! Now leave me alone!

ALBERT
(As CONRAD starts toward kitchen R)
Conrad, be reasonable! You've had a severe shock and the best thing to do is get upstairs and --
(HE turns to point to stairs and sees ROSIE)
...Aha! There she is! The traitor that stabbed me in the heart while my back was turned!

ROSIE
(Trying to get past HIM)
Get out of my way, Albert.

MRS. PETERSON
(Moving L to stand between THEM)
Be careful, sonny! She may be armed!

ALBERT
(By this time, CONRAD has grabbed a can of beer)
I can handle her, Mamma.
(CONRAD Xes L to stairs; opening can of beer, it squirts up in the air)
You go upstairs with Conrad and see that he gets into bed!

(MRS. PETERSON starts up stairs after CONRAD)

MRS. PETERSON
Wait for me, Conrad! I'll make you a nice hot cup of terramycin.

ROSIE
Albert, for the last time, will you let me by? I'm going on the town tonight, and I don't want to waste another minute!
ALBERT
(Qquickly closing front door)
Not until I’ve had my say, Rose. I just want to let you know
that thanks to Mamma’s quick thinking, the kiss will take place
after all. Tomorrow morning at the railroad station just
before Conrad leaves...
(Very satisfied with HIMSELF)
...So it looks like you’ve failed, Rose. As anyone must fail
who tries to buck Al Peterson, one of the giants, the titans,
one of the King Kongs of the music industry...

(Music comes up as ALBERT continues
boasting about what a world leader HE
is, in pantomime, and ROSIE just looks
at HIM as SHE sings...)

/23/ "WHAT DID I EVER SEE IN HIM?" - REPRISE

ROSIE
WHAT DID I EVER SEE IN HIM?
HOW COULD I EVER THINK THAT HE WAS NICE?
TAKE IT FROM ME I’VE PAID AN AWFUL PRICE!
IT WAS ROUGH,
FROM THE START,
BROKEN DATES, BROKEN NAILS, BROKEN HEART...

ALBERT
(Aloud)
...An Empire builder! A Colosseus!

(And ROSIE has had enough)

ROSIE
Out of my way...you defrocked English teacher!
(And SHE lets HIM have it in the arm
with a suitcase. "Ouch!" he yells as
ROSIE strikes out the door)
WHAT DID I EVER SEE...
IN HIM!

(ROSIE hurries left as ALBERT limps
after HER and bellows off L through
window)

ALBERT
Rosie, come back! Do you hear me? This is King Kong calling!
Rosie! Rosie, I need you. Rosie, please come back!
Rosie!...

(As MacAFEES and RANDOLPH
enter from R, ALBERT’S tone
immediately changes)
ALBERT (Continued)

...And I don't care how you plead and beg, Miss Alvarez, you're through here at Almelo! Not only do I accept your resignation, but furthermore you're fired. And just remember one more thing. Sticks and stones will break my bones but names will never harm me. You big rat.

(As HE starts back from window)

Sorry to do this in front of you, folks, but I've had to let Miss Alvarez go.

(Phone rings)

I'll get that.

MR. MacAFEE

Probably Hong Kong again.

ALBERT

(Picking up phone)
Hello, this is Albert Peterson speaking! I'm sorry, Mr. Lewis, but Miss Rose Alvarez is no longer with us. That's right...

(Through the last, KIM, clutching a heavy suitcase, has appeared at the head of the stairs. The following is interspersed as SHE starts down and ALBERT continues on the phone in pantomime)

KIM

...Miss Alvarez! Wait for me! I'm coming!

MR. MacAFEE

And where do you think you're going, young lady?

KIM

With Rosie! To drain deep the dregs and sip full hearty the brimming cup. To live!

MR. MacAFEE

Upstairs.

KIM

But Daddy...

MR. MacAFEE

Upstairs.

(Then bursting out)

...Do you hear me? I said...

(Controlled again)

Upstairs.

KIM

Miss Alvarez was right! You're all the same. From puberty to Mussolini...
MR. MacAFEE

...What's that? You dare to say 'puberty' in front of your own father? Not to mention Mussolini? Doris...we've failed as parents!

(HE falls into MRS. MacAFEE'S arms)


I respect you, Pa.

MR. MacAFEE

(Snarling)

I don't want your respect! You're a child. What good is respect from a child! Doris, take me upstairs, I'm not a well man...

(As THEY start up)

...Certain words I didn't want to hear in this house. Puberty was the first...and Mussolini was the second...

(As THEY disappear)

And respect was the third...

ALBERT

(Still on phone. Aloud)

...Now look here, Mr. Lewis, no three-cent reporter can bulldoze me! I happen to be Albert J. Peterson and you can print that in whatever cheap paper you happen to represent!

(Pause)

It's not a paper, it's a magazine.

(Another pause)

And it's not Mr. Lewis...

(Softly)

It's Mr. Luce.

(Then with a wail as HE hangs up)

...Rosie, I need you!

MRS. PETERSON

(From head of stairs as ALBERT starts to door)

Sonnyboy! Where are you going?

ALBERT

Nowheres, Mamma. Just out. It's stuffy in here so I thought...

(Bravely)

...To look for Rosie, Mamma! I love her and I want her back!

MRS. PETERSON

Is that all? I thought it was something serious. By all means, sonny, find your Lady of Spain and bring her back here.

(SHE crosses into kitchen)

And by the way, dear, when you get back be sure to stop in the kitchen, take my head out of the oven, and turn off the gas...
(SHE has turned on gas, now gets down on HER knees and calmly sticks HER head in the oven)

ALBERT
(Crossing over and pulling HER out)
Mamma!

MRS. PETERSON
(Stopping to turn off gas)
It's a strange house. I don't want to run up a bill.

ALBERT
Mamma, I've had enough of this! If you really loved me, you'd help me find Rosie before it's too late. Don't you realize what's happened? That poor girl's gone out to make up for all the years she wasted on me. Who knows what low dive she's in at this very moment.

MRS. PETERSON
Oh, sonny, you're right! I'll help you find her. Only maybe I better give you the message from Conrad first...

ALBERT
What message?

MRS. PETERSON
Nothing to worry about, darling. He just says he's going out tonight and he doesn't think he'll get back on time to kiss Kim tomorrow...

ALBERT
Mamma, why didn't you tell me this before!

MRS. PETERSON
I tried to, darling sweetheart, but you kept bringing up a certain party from South of the Border.

ALBERT
(Shouting upstairs)
I don't know what's the matter with him! He knows how much this means to me! Conrad! Conrad!

CONRAD'S VOICE
Take it easy! I'm coming...

(And CONRAD, dressed in tight jeans, leather jacket and boots, starts downstairs)

...And before you start hollering, Albert, I just want you to know I made up my mind! I'm tired of getting up at nine every morning, having people watch me when I eat, and letting kids poke me in the eye. I wanna have some fun! Go out! Meet a couple of young chicks! Don't you understand, Albert. I am tense!
ALBERT
Mamma, don't just stand there! Do something!

MRS. PETERSON
(Planting HERSELF sexily in front of the door)
Conrad, did you ever think in terms of a more mature woman?
(SHE shows a bit of shoulder)

CONRAD
Man, I hope I never get that tense!
(As HE goes to RC)
...Now look, buddy boy, this is my last free night before I go into the Army, and I am going out!

ALBERT
(Goes to CONRAD)
You can't go out without my permission! It says so in your contract! Mamma, get the contract. It's in my... Never mind, I'll get it myself.
(As HE charges upstairs)
...Conrad, you stay right here!

(Music comes up)

/24/ "A LOT OF LIVIN' TO DO"

MRS. PETERSON
Conrad...
(SHE shyly shows HIM a bit of ankle, then is embarrassed and hurries out the door, UR)

CONRAD
THERE ARE CHICKS,
JUST RIPE FOR SOME KISSIN'!
AND I MEAN TO KISS ME A FEW!
MAN, THOSE CHICKS
DON'T KNOW WHAT THEY'RE MISSIN'!
I GOT A LOT OF LIVIN' TO DO!

SIZZLIN' STEAKS!
ALL READY FOR TASTIN'!
AND THERE'S CADILLACS...ALL SHINEY AND NEW!
GOTTA MOVE,
CAUSE TIME IS A-WASTIN'!
THERE'S SUCH A LOT OF LIVIN' TO DO!

(And HE moves out of the house as LIGHTS COME UP on a defiant KIM in HER bedroom)
KIM

THERE ARE MEN
OF NINETEEN OR TWENTY
WHO ARE SUAVE AND RECKLESS AND TRUE!
OLDER MEN,
WHO’LL GIVE A GIRL PLENTY!
I’VE GOT A LOT OF LIVIN’ TO DO!

(By now the MacAFEE HOUSE is moving off,
and we find OURSELVES...)

ACT TWO
Scene 3

IN THE STREETS OF SWEET APPLE.

"A LOT OF LIVIN' TO DO" (Continued)

CONRAD
THERE'S MUSIC TO PLAY!
PLACES TO GO!
PEOPLE TO SEE!
EV'RYTHING...
FOR YOU AND ME!

(HE sees DEBORAH SUE and ALICE.
Music continues under dialogue)
Hey, you kids live here, don't you?

DEBORAH SUE
Yes, Mr. Birdie.

CONRAD
What's the lowdown on this town?

DEBORAH SUE
Sweet Apple, Ohio, was founded in 1852 by Jeremiah S. Apple, who --

CONRAD
I mean, what do you do here? Where do you go to have a ball?

ALICE
Well, there's the church basement and the Sweet Shoppe, and the older kids go to the ice house.

CONRAD
What's there?

ALICE
I don't know. Ice, I guess.

KIM
(Entering L)
It just so happens, Mr. Birdie, that the ice house is where people go when they want to be alone.

CONRAD
Hey, ain't you the chick I was supposed to kiss?

KIM
I am not a chick. I am a fully grown woman and I insist on being treated as such. As a matter of fact, that's why I'm leaving home --
CONRAD
Now you’re talking, Chick!
(HE takes HER arm)
Come on, let’s move! We got things to do!

(Through the following the SWEET APPLE
KIDS gradually gather and join in as
CONRAD sings)

CRAZY CLOTHES!
AND MOTOR BOAT RACES!

CONRAD & THREE GIRLS
SOMEONE NICE TO CUDDLE UP TO!
BROADWAY LIGHTS!
AND WIDE-OPEN SPACES!
THERE’S SUCH A LOT OF LIVIN’ TO DO!

(More KIDS join THEM)

LOTS OF DATES,
AND NO ONE TO SCOLD YOU!
LOOP THE LOOP AND LAUGH AT THE VIEW!
MOONLIGHT SWIMS,
AND SOMEONE TO HOLD YOU!
YEAH! WE GOT A LOT OF LIVIN’ TO DO! WOW!

CONRAD
THERE’S MUSIC TO PLAY!

KIDS

YOU KNOW IT!

CONRAD

PLACES TO GO!

KIDS

YOU KNOW IT!

CONRAD

PEOPLE TO SEE!
EV’RYTHING...

KIDS

YEAH!

CONRAD

FOR YOU AND ME!

ALL

OH, LIFE’S A BALL,
IF ONLY YOU KNOW IT!
AND IT’S ALL JUST WAITING FOR YOU!
YOU’RE ALIVE!
SO COME ON AND SHOW IT!
OH, WE’VE GOT A LOT OF LIVING,
SUCH A LOT OF LIVING,
WHAT A LOT OF LIVIN’ TO --

(Music silent pause for dialogue)

MAYOR’S WIFE

(Off UR)
Alice, where are you? You know you were told to go straight to bed! Alice!!

(KIDS freeze at the sound of HER voice, then scatter in all directions. Music picks up underscoring dialogue into next vocal)

MR. JOHNSON

(Coming UC from L)
Harvey Johnson, I want you home this minute! (HE exits DL)

MRS. MERKLE

(Entering DR and exiting UC and R)
Do you hear me, Deborah Sue? Mother’s calling you, Deborah Sue! Deborah Sue!

(Last TWO KIDS almost run over HER as THEY dash off DR. HARVEY JOHNSON dashes across from UC and out DL. CONRAD is alone on stage for a second and then the KIDS return, led by KIM)

CONRAD

THERE’S MUSIC TO PLAY!
PLACES TO GO!
PEOPLE TO SEE!
EV’RYTHING...

KIDS

YEAH!

CONRAD

FOR YOU AND ME!

CONRAD and KIDS

OH, LIFE’S A BALL!
IF ONLY YOU KNOW IT!
AND IT’S ALL JUST WAITING FOR YOU!
YOU’RE ALIVE!
SO COME ON AND SHOW IT!
OH, WE’VE GOT A LOT OF LIVIN’,
SUCH A LOT OF LIVIN’,
CONRAD & KIDS (Continued)

WHAT A LOT OF LIVIN' TO DO!

(And TWO BY TWO, the KIDS spin off. Last to go are CONRAD and KIM, who dash off DR as HUGO calls after -- )

HUGO

...Kim! Kim, come back! Kim...

(And HE turns around and starts L as CORNER of MacAFEE HOUSE comes on L and MR. MacAFEE steps out)

MR. MacAFEE

Kim! Kim, where are you?

(Seeing HUGO)

...Hugo, have you seen Kim?

HUGO

(Xing to C)

Don't ask me. Ask Conrad Birdie...

MR. MacAFEE

(Xing to HIM)

What are you talking about?

HUGO

They're out together having moonlight swims and motorboat races and loop-the-loop! I'm going to do the only sensible thing. Drink myself to death...

(HE Xes U and off L)

MR. MacAFEE

Moonlight swims...Motorboat races...Loop-the-loop!

(To MRS. MacAFEE who comes out through this)

...Doris, get my gun.

ALBERT

(Coming out of house)

Mr. MacAfee, you haven't seen Conrad, have you?

MR. MacAFEE

No, but I intend seeing him, Mr. Peterson. So if you have a message, I'll be glad to deliver it right after I shoot him.

ALBERT

Shoot him! Rosie! I've got to find Rosie!

(HE dashes off)

MRS. MacAFEE

Dear, what are you talking about? You know you don't have a gun!
MR. MacAFEE
There's that Daisy Air Rifle in the garage.

RANDOLPH
(Who has come out of the house)
That's mine, Pa.

MR. MacAFEE
You shut up!
(Xing C)
I wonder where I can buy beebees this late at night...

MRS. MacAFEE
Anyway, it's broken, dear...

Mr. MacAFEE
Then get me anything! That bow and arrow I bought you last Christmas with the suction tips! Don't just stand there! My daughter has run off to loop-the-loop with a fiend! Get me a water gun!

(MRS. MacAFEE and RANDOLPH go into house)

/25/ "KIDS"

MR. MacAFEE
KIDS!
I DON'T KNOW WHAT'S WRONG WITH THESE KIDS TODAY!

KIDS!
WHO CAN UNDERSTAND ANYTHING THEY SAY

KIDS!
THEY ARE DISOBEDIENT, DISRESPECTFUL OAFS!
NOISY, CRAZY, SLOPPY, LAZY LOAFERS!
AND WHILE WE'RE ON THE SUBJECT,

KIDS!
YOU CAN TALK AND TALK TILL YOUR FACE IS BLUE!

KIDS!
BUT THEY STILL DO JUST WHAT THEY WANT TO DO!

WHY CAN'T THEY BE LIKE WE WERE,
PERFECT IN EV'RY WAY!
WHAT'S THE MATTER WITH KIDS TODAY!

MR. & MRS. MacAFEE

KIDS!
............!
(Instrumental)

MR. MacAFEE
I don't mind the moonlight swims; it's the loop-the-loop that hurts!

BOTH
KIDS!
...........

MR. MacAFEE
Why don't they lower the draft age...to about eleven?

BOTH
KIDS!
...........

MR. MacAFEE
I didn't know what puberty was until I was almost past it!

BOTH
KIDS!
THEY ARE JUST IMPOSSIBLE TO CONTROL!

KIDS!
WITH THEIR AWFUL CLOTHES AND THEIR ROCK AND ROLL!

WHY CAN'T THEY DANCE LIKE WE DID?

*  

MR. MacAFEE
IN A ROMANTIC WAY?

RANDOLPH
(Comes out of house)
Hey, Pop, here's my pea-shooter!

MR. MacAFEE
A pea-shooter? What good's a... Give it to me!

BOTH
WHAT'S THE MATTER WITH KIDS TODAY!

(THEY dash off R. RANDOLPH exits L)

BLACKOUT

/26/ KIDS - CHANGE (Orchestra)
ACT TWO
Scene 4

In one of Sweet Apple’s "low dives" ...MAUDE’S ROADSIDE RETREAT, which is proclaimed on neon-sign. We notice sign above bar that says NO MINORS SERVED. Also, a door leading to a room UC, a small bar. HUGO, trying to look casual, saunters over to bar and sits on stool. BARTENDER ignores HIM, continues polishing glasses.

Music fades out.

HUGO
...I’ll have a double rocks on the scotch. And put some rocks in it this time. Can you make me a vodka malted?

BARTENDER
How old are you?

HUGO
(Taking no chances)
32.

BARTENDER
Get out.

HUGO
What about a beer?

BARTENDER
Beat it.

HUGO
Just let me sit here with an empty glass in front of me.

BARTENDER
Out.

HUGO
I demand to see the manager. Where’s Maude?

BARTENDER
I’m Maude. Charles F. Maude.
(Comes around bar to HUGO)
...And if you’re not out of here in one minute, I’ll take you by the scruff of the neck and throw you out!
Okay, I'm going...

(Xes L, then turns)

...This is the last time I do my drinking in this place!

(HUGO exits. At the exact same moment, 
ROSIE, still lugging the two suitcases, 
starts in from R)

ROsie

(As SHE dumps suitcases and strides to bar)

...Double bourbon, scotch on the side, no ice, and a cherry in 
it! Make that two cherries! And bring on the dancing boys! 
Alvarez is the name but I want you to call me Spanish Rose! 
Siboney...Da da da da da, da da da da da da, da dum dum dum!

Spanish Rose...

MAUDE

Si.

MAUDE

Get out.

ROSIE

Now wait a minute! You can't throw me out! I'm an American 
citizen and it's my constitutional right to have a drink here 
if I so choose and get loaded here if I so choose and do any 
manner of wild and trashy things here if I so choose! This is 
Spanish Rose's coming out party and when I say coming out I 
mean coming out!

* MAUDE

That means there's a man involved.

* ROSIE

No! A mama's boy. And she hates me.

* MAUDE

Mama's boys' mamas always do. So what's the problem?

/26A/SPANISH ROSE [Revised]

ROSIE

I'M JUST A SPANISH TAMALE, 
SHE LOVES TO SAY, 
RIGHT OFF A BOAT FROM THE TROPICS 
FAR, FAR AWAY... 
WHICH IS KINDA FUNNY, 
SINCE I COME FROM ROMANTIC, EXOTIC... 
PITTSBURGH, P.A.!

She thinks I'm too Spanish! Oh, could I show her Spanish! If 
I ever marry that mouse--
ROSIE (Cont'd)
I'LL COOK THE TACO AND THE ENCHILADA
AND DAY AND NIGHT MY CASTANETS WILL CLICK
THE ONLY SONG I'LL SING WILL BE "GRANADA,"
I'LL BE SO SPANISH IT WILL MAKE HER SICK!

SHE'LL VISIT IN OUR COZY HACIENDA,
MY RED-HOT CHILI, IT'LL MAKE HER CRY,
THE DAIQUIRIS WILL POUR OUT OF MY BLENDIA,
AND THEN WE DANCE THE FLAMENCO, AI AI AI!

WATCH OUT FOR THE WILD SPANISH ROSE,
The WICKEDDEST FLOWER THAT GROWS!
HER SKIRT SHE IS SPLIT,
HER HIPS NEVER QUIT,
THAT SPITFIRE, SPANISH ROSE!

HEY, MRS. P, BE MY MAMACITA,
A REAL LATINA DAUGHTER I WILL BE,
TOGETHER WE WILL SHOP AT THE BODEGA,
AND WATCH THE SPANISH CHANNEL ON TV... HOLA!

AND THEN BEFORE LONG I SUPPOSE,
YOU'LL HELP US PICK OUT BABY CLO'ES,
FOR JUAN AND ENRIQUE,
ROSA, ANITA,
JOSE AND CARMEN,
JESUS, CONSUELO--

MAMA, YOU CAN BET YOUR BOTTOM PESO
SOMEDAY I MAKE HIM ONE TERRIFIC WIFE,
IT GIVES ME MUCHO HAPPINESS TO SAY SO:
WITH ME YOUR SONNYBOY COULD HAVE A LIFE!

SO BOYS, NOW YOU'VE MET SPANISH ROSE,
The WICKEDDEST FLOWER THAT GROWS,
I'M WILD AND I'M FREE,
I'M WHAT I MUST BE,
DON'T WORRY `BOUT ME--
SPANISH ROSE!

(The phone rings. MAUDE picks up the phone.)

MAUDE

...Yeah?

(Lights up on ALBERT in the MACAFEE living room, SL)

ALBERT

Hello, this is Albert J. Peterson speaking. Is Rose Alvarez there?

MAUDE

Who?

ALBERT

Wait a second, I think that's her voice. Would you put her on please.
MAUDE
Hold the wire! Hey, Fidel Castro! Some guy named Peterson wants to talk to you.

(ROSIE yells in the direction of the phone.)

ROSIE
You tell that weasely little rat I'm not here! ...Oh, Cuanto la gusta la gusta...

ALBERT
That proves she's there! Who else would know I'm a weasely little rat?

(ROSIE grabs the phone out of MAUDE's hand.)

ROSIE
What?

ALBERT
Rose, I've got to talk to you! It's about Conrad!

ROSIE
And furthermore, even if I were this Rose, which I am not, the only thing that would certainly make me hang up is any mention of anybody named Conrad!

(ROSE puts the phone down on the bar.)

ALBERT
(Frantically.)
No, Rosie, please don't hang up! I won't mention Conrad! We'll talk about anything you want! You and me, you and I, anything! Oh, Rosie, please...

/27/ "BABY, TALK TO ME"
(MAUDE is 2nd Tenor in the backup male quartet. The 1st Tenor, Baritone and Bass are the THREE LOCAL OLD GEEZERS.)

ALBERT QUARTET
TALK TO ME,
BABY, WON'T YOU TALK TO ME?
I DON'T CARE WHAT YOU SAY,
BABY, TALK TO ME.

MUST YOU BE
OH, SO FAR AWAY FROM ME?
IT SEEMS ALL WRONG THIS WAY,
(ROSIE pushes phone away)
TALK TO ME.
AND IF YOU MISS ME, MMMM...

(The GEEZERS have risen from their seats and approach the bar. They listen to the phone which is lying there. We hear ALBERT singing through the phone. The 2nd TENOR-MAUDE starts singing.)
BARTENDER

Hold the wire!
(To ROSIE in middle of her "Aieee!"
Hey, Fidel Castro! I got a guy named Peterson wants to talk to you.

ROSIE

(Into phone)
Tell that weaselly little rat I’m not here!

ALBERT

That proves she’s there! Who else would know I’m a weaselly
little rat?
(Shouting)
...Rose, I’ve got to talk to you! It’s about Conrad!

ROSIE

(Grabbing phone)
And furthermore, even if I were this Rose, which I am not, the
one thing that would certainly make me hang up is any mention
of anybody named Conrad!

ALBERT

(Frantically)
No, Rosie, please don’t hang up! I won’t mention Conrad!
We’ll talk about anything you want! You, me, I, anything!
(Music comes up. ROSIE lights a cigarette,
puffs it furiously through following)
Oh, Rosie, please...

/27/ "BABY, TALK TO ME"
(MAUE is 2nd Tenor in the backup
male quartet, DISHWASHER - 1st Tenor,
FIRST CUSTOMER - Baritone and
SECOND CUSTOMER - Bass)

ALBERT

TALK TO ME,
BABY, WON’T YOU TALK TO ME?
I DON’T CARE WHAT YOU SAY,
BABY, TALK TO ME.

MUST YOU BE
OH, SO FAR AWAY FROM ME?
IT SEEMS ALL WRONG THIS WAY,
(ROSIE pushes phone away)
TALK TO ME.
AND IF YOU MISS ME,

(DISHWASHER enters UC and joins
MAUE and TWO CUSTOMERS as THEY
hum)
ALBERT (Continued)

TELL ME SO!
ARE YOU LONELY?
TELL ME SO!
SAY YOU LOVE ME;
TELL ME SO!
HONEY...
LET ME KNOW.

TALK TO ME,
TILL I PRESS YOU
CLOSE TO ME!
THEN YOU'LL SEE...
WE WON'T HAVE TO TALK
AT ALL!

(DISHWASHER turns and QUARTET sings)

MUST YOU BE
OH SO FAR AWAY FROM ME,

(ROSE moves DS to sit on HER suitcase. MEN follow)

I DON'T CARE WHAT YOU SAY,
TALK
TO ME!

AND IF YOU MISS ME...

ARE YOU LONELY?

SAY YOU LOVE ME...

TELL ME SO...

LET ME KNOW...

ALBERT          HALF QUARTET          HALF QUARTET
(TENORS)        Talk to me          Talk, talk to me
TALK TO ME      TALK TO ME        Talk to me
TILL I PRESS YOU AH...     TILL I PRESS YOU
CLOSE TO ME!   CLOSE TO ME!     AH...
THEN YOU'LL SEE THEN YOU'LL SEE
Ah...

ALBERT & QUARTET

WE WON'T HAVE TO TALK
AT ALL!

(ROSE returns to sit on stool US.
DISHWASHER moves up to her L)

QUARTET

TILL I PRESS YOU
CLOSE TO ME...
ALBERT & QUARTET

THEN YOU’LL SEE...

TENOR (DISHWASHER)

WE WON’T HAVE TO TALK...

ALBERT

CUSTOMERS

TALK... 
TALK...

MAUDE & 2

AH...
AH...

TENOR (DISHWASHER)

AT ALL!

MAUDE

TALK TO ME!

FIRST CUSTOMER

TALK TO ME!

SECOND CUSTOMER

TALK TO ME!

ALBERT

(Rising)

TALK TO ME...

ALL FIVE

MMMM...

ALBERT

(Looking at phone, suddenly puzzled)

Rose, are you alone?

ROSIE

No, I’m not alone, Albert. I’m with friends.

(Sexily)

...See you later, boys.

ALBERT

(As MEN start in door UC)

See you later, boys?! Rosie, you’ve got to help me find Conrad!

ROSIE

And that’s only the beginning, Albert! From now on the sky’s the limit...parties...balls...dances! AMAPOLA, MY PRETTY AMA... What’s going on in there?

(Through above more MEN have Xed and gone into door UC)

BARTENDER

No business of yours, lady. That’s a private dining room!
ROSIE
Private for whom?

BARTENDER
For men only, that's for whom!

ROSIE
Men only? That's exactly what I'm looking for! I've heard about what goes on in these small towns. Out of Spanish Rose's way!!

/28/ TRANSITION TO SHRINER'S (Orchestra)

BARTENDER
Hey, lady, wait a minute!
Even I ain't allowed in there! Hey, lady...

ALBERT
Somebody stop her! Don't let her go in. Wait, Spanish Rose! I'll be right down. Mamma, get my coat...

(And ROSIE pushes the BARTENDER through the door UC as lights come up to reveal...)
ACT TWO

Scene 5

THE PRIVATE DINING ROOM.

A long oblong table covered to floor with white cloth. Moose head above it.

MAYOR

...And so, Fellow Shriners, with the power vested in me...

(ROSIE runs in, followed by MAUDE. MAYOR stops speaking. ALL SHRINERS slowly turn and look at ROSIE. SHE does a wiggle or two to invite THEM to dance. THEY stare stonily. MAUDE gestures for HER to get out. SHE resignedly exits R)

...Now before the Recording Secretary reads the minutes of last week’s meeting, I want to bring up a subject that I am sure is on everybody’s mind tonight...

(Through this last, ROSIE has come stealthily back in from R. Music comes up softly as SHE surveys the table of SHRINERS, then with a wicked gleam in HER eye, SHE idly begins playing with the tassel on the fez of the nearest MAN)

(Music starts)

/S9/ SHRINER BALLET (Orchestra)

(From tassel-twirling to tickling, from tickling to a few kicks, from kicks to grinds, from grinds to bumps, until ROSIE begins turning the quiet meeting into the SHRINERS BALLET, a sort of midwestern version of a Turkish orgy. The SHRINERS, who are shocked at first, gradually warm up as ties are loosened and shirt tails come out. Under the long table slides ROSIE, and one by one the SHRINERS are pulled under with HER. Around the table, behind it, and on it THEY dance, until as the music reaches its climax the tide has turned. The SHRINERS have gone wilder than ROSIE imagined, and THEY toss HER from one to another as THEY whirl like dervishes finally disappearing under the table once again. A final crash of music,
a hand comes up; ROSIE is yanked down with THEM)

BLACKOUT

/30/ SHRINER'S PLAY-OFF (Orchestra)
ACT TWO
Scene 6

THE BACK DOOR OF MAUDE’S ROADSIDE RETREAT, complete with trash cans, back fence, lamppost. ROSIE comes limply out the door, wearing a red fez. SHE collapses on box DL next to garbage can. HUGO comes in C from R.

(Music fades out)

HUGO
...Miss Alvarez, I have a favor to ask you. Could you go back in there and get me some grain alcohol to go?

ROSIE
Not for a million dollars!

HUGO
My whole world is collapsing before me! I can’t get a drink; and Kim’s run off with Conrad to the ice house...

ROSIE
...Kim and Conrad! Albert! I’ve got to phone Albert! Hugo, you stay right here...

307/ (again) SHRINER’S PLAY-OFF (Orchestra)

ROSIE
(SHE opens door into MAUDE’S. Instantly SHRINERS burst forth. SHE backs away...) Now, fellas! Wait a minute!

(THEY lift HER and carry HER madly off C, then R. HUGO goes into MAUDE’S, and ALBERT comes dashing on from DR.

Music fades out)

ALBERT
...Here it is! Maude’s Roadside Retreat!
(Opens door, shouts in)
I’m coming, Rose! Hurry, Momma!

MRS. PETERSON
(As SHE staggers on after HIM)
I don’t know why we have to go running around all night looking for someone it would be better not to find in the
MRS. PETERSON (Continued)
first place. If you listen to me, sonnyboy, you'll come home, have a nice cup of Postum and go to bed.

ALBERT
(Xing R to HER)
Mamma, I told you I'm not coming home till I find Rosie!
Now if you want to leave, that's okay with me.
(Stopping and turning)
As a matter of fact, it's not a bad idea...
(With a deep breath)
...Why don't you go home, Mamma.

MRS. PETERSON
What did you say, sweetheart darling?

ALBERT
I said, "Why don't you go home, Mamma."

MRS. PETERSON
(After a pause)
Would you mind repeating that once more, sunshine of my existence?

ALBERT
I said, go home, Mamma. I don't need you any longer.

(MRS. PETERSON sits on a garbage can.)

* 
/30A/"A MOTHER DOESN'T MATTER ANYMORE"

MRS. PETERSON
(Spoken freely over music:)
So... it's come at last! At last it's come! The day I knew would come at last has come at last! My Sonnyboy doesn't need me any longer. Well, what are you waiting for? Get rid of me! Put me out with the garbage! Just throw me out with the used grapefruits and the empty cans of tuna fish. And never mind putting a lid on. Leave it open so a hundred thousand pussycats can walk all over a Mother...
MRS. PETERSON (Cont'd)

WHO BRONZED YOUR BABY SHOES?
KISSED EV'RY LITTLE BRUISE?
WHO PICKED YOUR DIRTY SOCKS UP OFF THE FLOOR?
YOU COUGHED AND WHO WAS THERE?
IT'S JUST TOO HARD TO BEAR.
A MOTHER DOESN'T MATTER ANYMORE!

WITH BUNIONS ON MY FEET,
I TRUDGED THROUGH SNOW AND SLEET,
TO BRING YOU LIC' RICE FROM THE CORNER STORE.
I SOLD MY TIP'NY LAMP
SO YOU COULD GO TO CAMP.
NOW A MOTHER DOESN'T MATTER ANYMORE!

(Spoken over music:)  
That's it. I'm ready to go. And I don't want you to spend a cent. Fancy funerals are for rich people. Just wrap me in a flag and dump me in the river---on Mother's Day...

AND PRECIOUS, BY THE WAY,
THE DOCTOR CALLED TODAY,
WHAT I GOT'S A CONDITION---YES, HE'S SURE,
THERE'S NOTHING THEY CAN DO,
I'LL LAST A WEEK OR TWO,
BECAUSE FOR A CONDITION THERE'S NO CURE...

THAT TIME YOU HAD THE CROUP,
WHO MADE YOU CHICKEN SOUP,
AND READ YOU "BAMBI" TILL HER THROAT WAS SORE?
YOU SACRIFICE YOUR LIFE, THEN BANG! YOU GET THE KNIFE,
NO, A MOTHER DOESN'T MATTER ANYMORE!...

(Spoken over music:)  
There, I feel better now. Everything is as it should be. A mother is lying on top of a sanitation truck bound for the City Dump and a son is running around with a floozie who came looking for a good time and stayed to ruin an American woman's life!...
MRS. PETERSON (Cont'd)

WHO GAVE UP NIGHTS OF REST
TO RUB VICKS ON YOUR CHEST?
WHO NURSED HER SONNYBOY TILL HE WAS FOUR?
MY LIFE HAS BEEN IN VAIN,
THIS COUNTRY'S DOWN THE DRAIN,
'CAUSE A MOTHER DOESN'T MATTER,
NO, A MOTHER DOESN'T MATTER,
YES, A MOTHER DOESN'T MATTER ANYMORE!

Are you finished, Mama?

Yes, Sonnyboy.

Goodnight, Mama.

Goodnight, Sonnyboy.

My name's not Sonnyboy.

* 

You're just like your father... You'd marry anything!

GLORY HALLELUJAH (Orchestra)

(SHE moves off R as we hear the
strains of "Battle Hymn of the Republic."
THEY grow louder as SHE is gone. ALBERT
swells with triumphant pride. HE is thus
transfixed as MR. and MRS. MacAFEE and
RANDOLPH come hurrying on C from L)

MR. MacAFEE

...Mr. Peterson! Have you seen Conrad and Kim?

ALBERT

Ah there, Mr. MacAfee! A great pleasure to see you again.
Unfortunately, I must tell you that Conrad's affairs no longer
interest me. I'm looking for Miss Alvarez now to tell her
that...

(HE hears it)

...Conrad and Kim?

MRS. MacAFEE

They've run off together!

MR. MacAFEE

And if we don't find them soon, Mr. Peterson, I intend calling
the FBI! Who's the head of it now, dear? Is it Peter Lawford
yet?
I’m sure there’s nothing to worry about...

(ALBERT)

MRS. MERKLE
(Hurrying on C from L)
Doris! Harry! Have you seen Ursula?

(ALBERT)

Ursula?

MRS. MacAFEE

Is she missing too?

MRS. MERKLE
Since ten o’clock! And I’ve looked everywhere.

(MR. MacAFEE
(As MR. JOHNSON enters DR and speaks simultaneously)
Mr. Peterson!

MR. JOHNSON
MacAfee! You haven’t seen my Harvey, have you?

ANOTHER PARENT
(Hurrying in C from L)
Or Roger! And Phyllis!

(ALBERT)
They’re probably all down at the drugstore...
(Brightly)
...Maybe having one of those gang wars...

(MR. MacAFEE
(As ALBERT realizes what HE’S said and sneaks off L)
Gang Wars!

(PARENTS all begin talking at once.
It becomes a jumble; THEY all turn around and, as one, sing...)

/32/ REPRISE: "KIDS"

ALL

KIDS!
I DON’T KNOW WHAT’S WRONG WITH THESE
KIDS TODAY!

KIDS!
WHO CAN UNDERSTAND ANY-
THING THEY SAY!
RANDOLPH
KIDS!
THEY ARE SO RIDICULOUS AND SO IMMATURE!
I DON'T SEE WHY ANYBODY WANTS 'EM!

MR. MacAFEE
JUST YOU WAIT AND SEE...

RANDOLPH
KIDS!
THEY ARE JUST IMPOSSIBLE
TO CONTROL!

MR. MacAFEE
SOON YOU’LL BE OLD
ENOUGH TO BE...

RANDOLPH
KIDS!
WITH THEIR AWFUL CLOTHES AND THEIR
ROCK AND ROLL!

MR. MacAFEE
ANOTHER TEENAGE
DELINQUENT!

RANDOLPH
WHY CAN'T THEY BE LIKE YOU WERE,
PERFECT IN EV'RY WAY!

MR. MacAFEE & RANDOLPH
WHAT’S THE MATTER WITH KIDS TO --

ALL
KIDS!
WHAT THE DEVIL’S WRONG WITH THESE
KIDS TODAY!

KIDS!
WHO COULD GUESS THAT THEY WOULD TURN
OUT THAT WAY!

WHY CAN'T THEY BE LIKE WE WERE,
PERFECT IN EV'RY WAY!

MR. & MRS. MacAFEE
WHAT’S THE MATTER WITH KIDS!

RANDOLPH
WHAT’S THE MATTER WITH KIDS!

ALL
WHAT’S THE MATTER WITH KIDS TODAY!
(At the end of the song, the door to MAUDE'S opens and HUGO comes flying out)

HUGO
Hi, everybody! Good old Hugo here!
(As HE falls into the ash can)
...Looped!

MRS. MacAFEE
Hugo Peabody, what have you been drinking?

HUGO
Milk. But it worked! Anyhow, I've got a perfect right to be drunk. My girl's gone off with Conrad Birdie to the...

ALBERT
(Entering hastily from L talking fast)
...To the movies! Great double bill tonight... "Flying Down To Rio" and "Greed"! Gosh, I'll always remember that great cast. Dolores Del Rio...

MR. MacAFEE
(Forgetting HIS troubles)
And Gene Raymond...

ALBERT
And what a score!

MR. MacAFEE
I'd forgotten that.

ALBERT & MR. MacAFEE
(Softly, heads together)
Hey, Rio,
Flying down to Rio...

ROSIE
(Entering C from R with a SHRINER in hot pursuit)
...Albert!

ALBERT
Rose, where've you been! I've been looking for you all night! I have good news for you, Rosie! I did it! I sent Mamma home! And I'm a new man, Rose! A world leader!

ROSIE
Albert, Conrad and Kim have gone to the ice house!

ALBERT
(HE doesn't know what it is)
The ice house?
MR. MacAFEE
The ice house! Doris, call the Mounted Police!
(As CROWD starts off in various directions)
Call Mr. Keen, Tracer of Lost Persons!
(At portal R)
Call the Shadow! Look him up under Lamont Cranston...

(THEY rush off as the LIGHTS DIM,
and we find ourselves...)

\[33/ \text{ LAMONT CRANSTON TO ICEHOUSE (Orchestra)}\]
ACT TWO
Scene 7

The light of a match flares; moonlight comes slowly up, and we see CONRAD lighting KIM'S cigarette, in the ICE HOUSE, an enclosed, low, barn-like structure, with one or two empty crates lying about. HE watches HER as SHE inhales.

KIM
...Mmmm, that is refreshing. Of course, I do prefer a Murad, but these’ll do. Well, here we are, Conrad! This is the ice house! Fun, isn’t it!

(SHE rises as CONRAD sits next to HER and puts HIS arm around HER)
Of course, when you’ve been here as many times as I have... I’ve been here with just everybody, you know. Ursula... Deborah Sue...the Girl Scouts.
(SHE coughs on cigarettes)
Stronger than the chocolate ones, aren’t they?
(CONRAD rises and goes to HER)
Conrad, you seem a bit nervous. Maybe a drag on this weed would relax you. Or how about one of those reefers I’ve read so much about? I can go out and get you a fix if you tell me what it is. When you’ve had a donkey on your back as long as I have...

(CONRAD puts HIS arm around HER again, and SHE moves right)
...Conrad, you’re trembling! Just because you’re a few years younger than I am, I hope it doesn’t make you uncomfortable. I’m twenty-seven or twenty-eight, you know. One of the two. So, you see, I really know the score; I even know some of the words! Connubian, pre-marrial, jailbait...

(The meaning of the last word hits HIM. HE stiffens, turns and starts for the steps)

URSULA
(Suddenly appearing at top of ladder)
There you are, oh sensuous one!
(Cue for music to begin quietly under dialogue and continue into vocal)

We’ve been looking for you everywhere!

CONRAD
That’s nice. Now out of the way. I’m late...
URSULA
(Coming down as KIDS start pouring in)
But you don’t understand! We’re coming with you! You said it yourself! We’ve got a lot of living to do!

CONRAD
Now wait a minute...

URSULA
We’ll never go home again! We’ll follow you to the ends of the earth!

Moonlight swims!

DEBORAH SUE
Motorboat races!

HELEN
Loop-the-loop!

PENELLOPE
Yeah!!

ALL

CONRAD
(Backing L)
Course that stuff really ain’t as much fun as I made out...

URSULA
We can start right now; let’s have an orgy!
(Pronounced with a hard g)

34/ ICE HOUSE LIVIN’

KIDS
(As THEY pull CONRAD back to RC)
GOT A LOT OF LIVIN’!
SUCH A LOT OF LIVIN’!

(URSULA spins HIM around)

WHAT A LOT OF LIVIN’!

(URSULA leaps into HIS arms and KIDS are a spinning, dancing mass with CONRAD and URSULA its core. ALBERT and ROSIE enter L)

ALBERT
(HIS shouts lost in noise)
What’s going on here? Conrad! Conrad!
(HE and ROSE are embroiled in the mass)
KIDS
WHAT A LOT OF LIVIN'!
WHAT A LOT OF LIVIN'!

(An abrupt cut off of music as
MR. MacAFEE and TWO POLICEMEN enter SL.
MR. MacAFEE still carries HIS lantern)

MR. MacAFEE
There he is! The depraved brute! Arrest that man!

(Quick music tag as CONRAD drops URSULA.
POLICE XR to HIM, MR. MacAFEE follows)

Well now, what have you got to say, Mr. Birdie!

CONRAD
Thank God you've come.

HUGO
(Entering L)
Hi everybody! Good old Hugo again.

KIM
(Running to HUGO who has entered L)
Hugo, darling, you're just in time! I can't tell you what humiliation I've been made to suffer...

MR. MacAFEE
That's all I need to hear! Take him away!

(The POLICE exit L with CONRAD, followed
by clamouring KIDS and, finally, MR.
MacAFEE with HIS lantern)

*  
ALBERT
(Shouting after THEM)
...Mr. MacAfee, I demand you release that boy! Mr. MacAfee! This is Albert J. Peterson speaking!

*  
ROSIE
Albert, let me handle this. Look, why don't you go back to the house and I'll go down to the courthouse and try talking to the Mayor...

*  
ALBERT
Rose, I don't think you understand! This is the new Albert. I told Mama goodbye!
Albert, you didn't!

Ah, but I did! And Rose, the new Albert is going down to the courthouse and deal with the Mayor. And I'd appreciate it if you'd meet me at the train station at six-thirty tomorrow morning... when I intend to be there with Conrad. And Rose, did I mention that I loved you?

(Music in)

Not yet, Albert.

Well, I do.

...Conrad!

/35/ "AN ENGLISH TEACHER" - REPRISE

ROSIE

IT'S GOING TO BE SUCH A WONDERFUL LIFE!
I'M GOING TO BE MISSIS PETERSON,
MISSIS ALBERT PETERSON,
MISSIS PHI BETA KAPPA PETERSON...
(Ecstatically)
...Oh, Rosie, nothing can stop you now!

MRS. PETERSON

(Appearing at top of steps L)
Hello, Rose.
(Music out)

ROSIE

(Nothing can faze HER now)
Hello, Mae.

So we're alone at last. Have you a minute to spare for a heart-to-heart with an old friend?

ROSIE

I'll always have time to talk with the woman who by tomorrow evening I'll be able to call...

MRS. PETERSON

Don't say it, Rose!
ROSIE
(Very clearly, as SHE puts HER arm around MAE)
I'll be able to call Mother.

MRS. PETERSON
The cruelest word I ever heard!
(With a sigh)
...To think I would live to see the day I'd have relatives in El Salvador.

ROSIE
Not to mention Guatemala, Brazil, Chile, Uruguay, and Chichi Costanango! And as soon as Albert and I are married, I'm going to stick a rose in my teeth, sit in front of my adobe hut on Central Park West and sell tortillas!
(Shaking HER hand)
...Adios, Mama.

MRS. PETERSON
Adios, Rosita.

ROSIE
Call me Mrs. Peterson.

(MRS. PETERSON exits.)

*BLACKOUT

*Original version song number 36, "Spanish Rose" has been deleted. Return to original script page 2-8-39, 105.
ACT TWO
Scene 8

SWEET APPLE RAILROAD STATION.
Early next morning. Train L.
A head pokes in from right.

/37/ MORNING (Orchestra)

ALBERT
There's no one here! Come on...

(And a FIGURE with a large black woman's coat, purse and a veil comes on, music fades out)

Now look, Albert.

CONRAD

Now look, Albert.

CONRAD

Now look, Albert.

ALBERT

Shut up and get on that train! It took every cent I had to bail you out, and I don't want you seen till we're out of this state!... Now get aboard!

CONRAD

Now wait a minute, buddy boy! You saved my life, and whether you pay me no guarantee or not...you got a contract with me forever.

ALBERT

Conrad, what are you saying?

CONRAD

Here's a blank piece of paper I signed my name to, Albert. You just fill in whatever you want.

MRS. PETERSON

(Who has come on through this from DR)

Hello, Albert.

ALBERT

Mamma!!

MRS. PETERSON

(Rose, you look good for a change. I know all about you two. Don't worry! I won't make a fuss. I'll do what any intelligent Mother has to do...)
MRS. PETERSON (Continued)
(Shakes hands with ALBERT)
...Goodbye, dear. Don’t worry about the coat. You’ll have
three mink stoles as soon as the train passes over me.
(SHE lies down on the tracks)

ALBERT
(Picks HER up - puts HER on train;
SHE goes inside)
Mamma, get up and get on that train! I have no time for any
nonsense...

MR. MacAFEE (Offstage)
...Just a moment, Mr. Peterson!
(And the MacAFEES followed by some KIDS
and ADULTS hurry on)
I demand to know what you’ve done with Mr. Birdie! He’s not in
that jail!

ALBERT
How should I know where he is? I haven’t seen him all night.
I’m just down here to say goodbye to...to Rosie!

(Through this CONRAD has taken beer can
out of coat and punched it open. It soars
in the air. ALBERT hurries HIM into train)

MR. MacAFEE

Mr. Peterson!

MRS. MacAFEE
Now, there’s no point getting excited, dear! After all,
there’s no real harm done. Kim and Hugo are back together
again. As a matter of fact, the sweetest thing happened. He
proposed to her this morning, and she accepted him.

AAAAAHH!

MRS. MacAFEE
Dear, what’s wrong?

MR. MacAFEE
(As THEY go)
...My life is over now. I’ll sell the house and go into a
home.

(The MacAFEES exit L)

CONDUCTOR

All aboard!

(Music in)
CONRAD
(Reappearing on train platform with MRS. PETERSON)
...Hey, Albert, the train’s leaving! Get on!

ALBERT
(As KIDS spot CONRAD)
Bye, Conrad.

MRS. PETERSON
(Screaming)
Albert!!!

TEEN CHORUS GIRLS
WE LOVE YOU, CONRAD
OH YES WE DO!
WE LOVE YOU, CONRAD,
AND WE’LL BE TRUE!

WHEN YOU’RE NOT NEAR US,
WE’RE BLUE!
OH, CONRAD
WE LOVE YOU!

(Train starts)

CONRAD
...Albert, don’t leave me!

(And MRS. PETERSON tries to climb over railing of observation car as it goes off L. ALBERT waves after THEM till the last scream from MRS. PETERSON fades in the distance. Then HE happily rips up the contract CONRAD gave HIM and scatters the pieces in the air as HE Xes R and sits on the luggage cart. ROSIE enters R2)

ROSIE
Well, here I am, Albert. Six-thirty on the button. Where’s the train?

ALBERT
It left at six twenty-five...

ROSIE
Albert, you told me to be here at...

ALBERT
With Conrad...
ROSIE
At six-thirty sharp. I know because...

ALBERT

And Mamma.

ROSIE
...Albert, you wanted us to miss that train!

ALBERT
It stands to reason, Rose: Why get on a train to New York when we’ve got tickets to Pumpkin Falls, Iowa.

ROSIE
What’s in Pumpkin Falls, Iowa?

ALBERT
An opening in the teaching staff of Pumpkin Falls Junior High School. I read about it in this morning’s paper. They want someone to teach English and Domestic Science. And I hope you’ve brought your documents, Rose, because they prefer the applicant to be married.

ROSIE
(Music in, SHE rushes to HIM, flings HER arms about HIS neck)
Oh, Albert!!

ALBERT
Rosie!
(THEY kiss)
...Did anybody ever tell you that’s the most beautiful name in the world?
(Music up, and HE sings)

/397 "ROSIE"

ALBERT
I WAS NEVER CRAZY FOR FLOWERS,
I CONFESS THAT NOTHING LEFT ME COLDER.
I COULD WATCH A DAISY FOR HOURS,
AND ALL I’D FEEL WAS SEVERAL HOURS OLDER.
LILACS OR LILIES, ANY BLOOM YOU PLEASE,
ALL THAT THEY DID WAS MAKE ME SHRUG OR SNEEZE.
BUT NOW I LOVE EACH BLOSSOM THAT I SEE
FOR A LOVELY LITTLE ROSE LOVES ME.

NOW MY LIFE IS ROSY,
SINCE I FOUND MY ROSIE.
WITH A GIRL LIKE ROSIE,
HOW COULD I BE BLUE?
ALBERT (Continued)

HAND IN HAND WE'LL MOSEY,
ME AND LITTLE ROSIE.
WE WILL BE SO COZY,
BY A FIRE BUILT FOR TWO!

(Pushing luggage cart LC and D)

OH, I ONCE HEARD A POEM THAT GOES,
(Rocking cart back and forth)

A ROSE IS A ROSE, IS A ROSE,
WELL, I DON'T AGREE, TAKE IT FROM ME,
(Rocking to and fro again)

THERE'S ONE ROSE SWEETER THAN ANY THAT GROWS!
(Pushing cart DL)

AND THAT'S MY ROSIE,
I'M SO GLAD SHE CHOSE ME.
(Rocking the cart)

LIFE IS ONE SWEET BEAUTIFUL SONG TO ME!

(HE now pushes the cart in a figure eight
back and forth in 1 and 2. THEY both sing)

ALBERT
NOW MY LIFE IS ROSY,
SINCE I FOUND MY ROSIE.
WITH A GIRL LIKE ROSIE,
HOW COULD I BE BLUE?

ROSIE
OH, WE'LL BE HAPPY I KNOW,
OFF TO THE PREACHER WE'LL GO!
SO, HOW COULD WE
BE BLUE?

ROSIE
(As HE pushes cart R)

OH, WE'LL HAVE US A HOME OUT WEST,
A NICE LITTLE SPLIT-LEVEL NEST,
AND IN EV'RY ROOM,
ROSES IN BLOOM...

ALBERT
(Taking HER hand as SHE rises)

BUT THERE'S ONE ROSE SWEETER THAN ALL OF THE REST!
(THEY dance L)

AND THAT'S MY ROSIE...

BOTH
I'M SO GLAD YOU CHOSE ME!
(Turn)

LIFE IS ONE SWEET BEAUTIFUL SONG
(Dance DRC)

WHEN LOVE IS RIGHT, THEN WHAT COULD BE WRONG
LIFE IS ONE SWEET BEAUTIFUL SONG TO ME!
(THEY dance DC and UL and to dead C. SHE puts HER arm in HIS and THEY start to walk down CS to curtain line, HER head on HIS shoulder. THEY turn and start walking USC and...)