

ABOUT FACE

A MUSICAL COMEDY

(Suggested by William Shakespeare's **Much Ado About Nothing**)

BOOK AND LYRICS
David Arthur

MUSIC
Jeffrey Lodin

Copyright:
David Arthur
davidkarthur@verizon.net
(212) 737-2961

Draft 10-3-2019

ABOUT FACE

Setting: Whittney College - 1955 Full Company of approx. 16-20

CAST OF CHARACTERS

BEATRICE STANTON	35-40	Attractive. Comic. First woman professor at Whittney. Thorny but with great humor and warmth.
BILL BENEDICK	35-40	Coach of the Football Team. Tough and funny. A real guy.
CLAUDE MATTHEWS	22-28	Star Quarterback. Handsome, charming, funny and perfect.
VICTORIA STANTON	18-25	Beatrice's niece. Sweet and Innocent. Very funny and pretty.
DEAN LEONARD	55-60	Dean of the College. Father figure. Humorous, but strict.
MAE FRANCIS	55-60	Sassy, eccentric drama coach.
JAKE O'BRIEN (Twins played by one actor)	22-27	Comic villain. Acting student. Delights in mischief.
PETER O'BRIEN		Claude's pal. Football player-funny, sweet, but not bright.
MAGGIE MC CAULY	20-25	A good girl looking for a bad boy. Vicki's pal.
CONRAD	20-30	Beatnik. Funny character man. A not too bright flunky.
BORIS	20-30	Beatnik. Funny character man. Jake's right hand flunky.
URSULA AND GLORIA	18-25	Pals of Vicki's. Comic.

CHORUS

EIGHT OF THE PRINCIPALS WILL ALSO BE UTILIZED IN THE CHORUS NUMBERS. IN ADDITION THE FOLLOWING SHOULD BE EMPLOYED:

- 2 Adults to play teachers, etc. and understudy Adult leads.
- 3 Men to play additional Football players, etc. and understudy young men's roles.
- 2 Women to play cheerleaders, etc. and understudy young women's roles.

Musical Numbers

Act One

The World of Whitney.....	The Company
A Good Book.....	Beatrice
A Little Mischief.....	Jack, Conrad, Boris, Vicki, Claude, Maggie and Ursula
The Ivy Bowl.....	Bill and the Football Team
You, That's Who.....	Beatrice and Bill
Maggie's Dilemma.....	Maggie
Underneath.....	The Campus Co-Eds
Just For Instance.....	Peter and Beatrice
Let's Get Them Together.....	Mae, Vicki, Peter, Claude, Maggie & Dean Leonard
Bill Benedick Is Gonna Be A Sport.....	Bill
Finaletto.....	The Company

Act Two

Optimistic.....	Mae and the Students
Look Again.....	Dean Leonard
That's That.....	Beatrice
I Guess I Never Gave It A Chance.....	Bill and Beatrice
"The Pennsylvania Maiden".....	The Cast
Here's Looking At You.....	Beatrice and Bill
Learning My Lessons Again.....	Beatrice
Trust Me.....	Claude and Vickie
Finale.....	The Company

ABOUT FACE

ACT I

SCENE ONE: Whittney College. Campus grounds. Autumn 1955.

TIME: A sunny afternoon.

There is a dance crossover by some very sexually charged students. The music is classical, but in a jazzy, hip vein. One student starts to sing solo - he is gradually joined by more students until all sing the first real chorus.

THE WORLD OF WHITTNEY

THE QUARTET

A BOY

ALPHA-SIGMA, JOIN ALPHA-SIGMA-
THE FRATERNITY OF BROTHERS.

A GIRL

KAPPA-ALPHA-THETA, JOIN KAPPA-ALPHA-THETA-
THE SORORITY OF SISTERS.

ANOTHER BOY

BETA-THETA-PI, JOIN BETA-THETA-PI.
THE FRATERNITY OF BROTHERS.

ANOTHER GIRL

SIGMA-DELTA-TAU, JOIN SIGMA-DELTA-TAU-
THE SORORITY OF SISTERS.

ALL FOUR SIMULTANEOUSLY

A BOY

ALPHA-SIGMA-
JOIN ALPHA-CHI-RHO-
THE FRATERNITY OF BROTHERS.

A GIRL

KAPPA-ALPHA-THETA-
JOIN KAPPA-ALPHA-THETA
THE SORORITY OF
SISTERS.

ANOTHER BOY

BETA-THETA-PI-
JOIN BETA-THETA-PI.
THE FRATERNITY OF BROTHERS.

ANOTHER GIRL

SIGMA-DELTA-TAU-
JOIN SIGMA-DELTA-TAU.
THE SORORITY OF SISTERS

ALL STUDENTS
 COME ALONG AND JOIN US FOR THE JOURNEY-
 CLIMB ABOARD, WE'RE ON A LITTLE SPREE.
 -ALWAYS LOOKING FOR A LITTLE FUN-
 HERE IN THE WORLD OF WHITTNEY.

JOIN A TEAM OR KEEP IT ACADEMIC.
 MAKE A PLAN ON WHO YOU WANNA BE.
 HEAT IT UP, BUT ALWAYS PLAY IT COOL-
 HERE IN THE WORLD OF WHITTNEY.

LATE SEPTEMBER, WHITTNEY COLLEGE, WHAT A TIME TO BE ALIVE!
 IN THIS MODERN WORLD WE LIVE IN - HEY IT'S 1955!

MARK KELLER
 (Running to catch him)
 Dean Leonard, Mark Keller - reporter for the Whittney Bugle.

DEAN LEONARD
 Yes, Mr. Keller, fine work indeed.

MARK KELLER
 Thank you Sir. Now about that new Whittney rule book ...

DEAN LEONARD
 Yes, bigger and better than ever! And anyone who chooses to
 break those rules, will have to answer to me!

THE STUDENTS
 SNEAK A SMOKE, BUT DRINKING IS FORBIDDEN.
 NEVER GET A GRADE BELOW A "C".
 SEX IS OUT, NOT EVEN ON THE SLY.
 THAT'S HOW IT IS AT WHITTNEY.

BE AWARE OF EACH TRANSGRESSION - IF THEY'RE CAUGHT THAT
 REPROBATE-
 WILL RECEIVE A BRIEF PROCESSION OUT THE IRON WHITTNEY
 GATE.

MAGGIE
 Here come some of the team!
(THE CROWD CHEERS)
 I hope they didn't bruise anything they might need later.

VICKI
 I'M A FRESHMAN, AND I'M ALL EXITED-
 FAR FROM HOME AND FEELIN' FANCY FREE-
 DON'T YOU THINK THAT QUARTERBACK IS CUTE?

CLAUDE
 DON'T YOU THINK THAT FRESHMAN IS A BEAUT?
 BET SHE'S SOMETHIN' IN A BATHING SUIT.

CLAUDE AND VICKI
 I LIKE IT HERE AT WHITTNEY!

MAGGIE
 That's star quarterback Claude Matthews!

(BILL BENEDICK ENTERS)

DEAN LEONARD
 Ah, Coach Benedick, well done! Congratulations to you, and the Minute Men!

BILL
 Well, how about that!

DEAN LEONARD
 Third win of the season. Could this be the year we make the Ivy Bowl?

MARK KELLER
 The Pepperton Foundation has agreed to award a ten thousand dollar grant to one deserving department in need of funds. Will you petition for Athletics?

BILL
 I will, and win that award. For starters, we need massive repairs to the stadium. Athletics is superior, and needs those funds the most.

MARK KELLER
 Those were Professor Beatrice Stanton's exact words about Humanities. Your comment?

BILL
 English Lit. professors are used to living in a world of fiction. (To Dean Leonard) Where is Our Lady of Perpetual Disdain? Victory calls for a little gloating. (HE EXITS)

THE STUDENTS
 COACHES AND PROFESSORS ARE SUPPORTIVE-
 THEY THEMSELVES WOULD NEVER DISAGREE.
 ARM IN ARM WITH MUTUAL RESPECT-
 THAT'S HOW IT IS AT HARVARD!

(BEATRICE ENTERS)

DEAN LEONARD

Ah, Professor Stanton! Isn't it wonderful?

BEATRICE

Yes! I plan to win that award. The Library can not sustain one more budget cut. The first thing I'd do is order-

DEAN LEONARD

I meant today's triumph over Franklin College.

BEATRICE

Oh, that.

MARK KELLER

Coach Benedick believes Athletics will win the Pepperton grant.

BEATRICE

My, my, my, what a deranged sense of humor. Where is he?

DEAN LEONARD

Academics and Athletics. Family, one big happy family just like-

BEATRICE

Hamlet's.

DEAN LEONARD

Thank you, Professor Stanton. (SHE EXITS - then addressing gathering students) Yes, indeed. Every department at Whitney always striving for excellence.

WILLIAM WHITTNEY BUILT THIS COLLEGE ON HIS WELL RESPECTED NAME.

REPUTATION WAS HIS MOTTO-
AND BY GOD, I FEEL THE SAME.

REPUTATION IS THE THING THAT MATTERS.
REPUTATION IS THE VERY KEY-
REPUTATION THAT WILL OPEN DOORS-
WHEN YOU DEPART FROM WHITTNEY.

But in the meantime, get your letters and petitions to the Pepperton Foundation. The recipient of that most generous grant will be announced in seven weeks. Best of luck to all!

(THEY CHEER)

MAGGIE

Coach Benedick! Congratulations!

BILL

Thanks!

(BEATRICE approaches. Seeing each other, BILL and BEATRICE always instinctively whip off THEIR glasses. THEY spar with a fun-loving, but very pointed edge)

BEATRICE

On that anemic little victory? You hardly mussed each other's hair.

BILL

My God, if it isn't ol' Miss Stanton ... still alive.

BEATRICE

Mr. Benedick, I wouldn't dream of expiring until you finally win a championship. The smart money says I'll live forever.

BILL

Yes, unless someone is clever enough to put a wooden stake through your heart.

BEATRICE

In the past, I'm sure many lovesick women tried to put a stake through yours, but gave up trying to find it.

BILL

It's true. I am loved by all the ladies, but love none of them.

BEATRICE

A gift they'll thank you for till the end of time.

ABOUT YOU

BILL

YOU'RE UNFRIENDLY.

BEATRICE

YOU'RE UNREFINED.

BILL

UNAPPEALING-

BEATRICE

AND UNALIGNED. UNBRIDLED.

BILL

UNSWEETENED.

BEATRICE
UNPASTEURIZED AND - UNSHAVEN.

BILL
UNGRACIOUS.

BEATRICE
UNROUNDED, UNDERSTAND? YOU'RE UNCULTURAL.

BILL
YOU'RE UNBENDING.

BEATRICE
AND A BRILLIANT THOUGHT FROM YOU SEEMS UNIMPENDING.

BILL
UNCOOPERATIVE-

BEATRICE
UNSUITABLE-

BILL
UNFLATTERING TOO.

BEATRICE AND BILL
THERE'S A LOT I DON'T LIKE ABOUT YOU.

BILL
Aren't you forgetting something Miss Stanton?

BEATRICE
Give me a second, I'm just warming up.

BILL
No, I mean our bet on today's game?

BEATRICE
I never forget a wager. Here you are. One dollar.
Congratulations.

BILL
Keep your dollar, and place it on the Minute Men to win again
next week.

BEATRICE
Who are you playing, the nuns at St. Agatha's?

BILL
(Now more serious)
Where the hell is your school spirit?

BEATRICE

(Down to business as well)

Where it should be - Academics. This is a college, not an playground. That 10,000 dollar grant is needed to buy new books.

BILL

Equipment for the team is where it's gonna go.

BEATRICE

(Pulling out a buck)

This one dollar bill says Humanities.

BILL

(Pulling out a buck)

This one says Athletics.

BEATRICE

We'll see, Mr. Benedick. We'll see.

THE FULL COMPANY

HERE WE GO, WE'LL BUILD A REPUTATION.

WHAT'LL HAPPEN? WHO'LL THE WINNER BE?

FIGHTING HARD FOR WHAT WE WANT THE MOST-

HERE IN THE WORLD-

THE ETHICAL WORLD-

THE HAZARDOUS WORLD-

THE HOT-BLOODED WORLD OF WHITTNEY!

SCENE TWO:

Outside the Library Building

TIME:

Later that afternoon.

(Bicycles are employed to cover set changes. In addition, there are also several SHORT dance crossovers in the show. They are all humorous comments on what is forbidden at Whittney; smoking, drinking, failing grades, and especially the pursuit of sex. But students will always try to get away with what they can. All crossovers conclude with the beginning of the next scene. This first crossover has students passing cryptic love notes, and finishes with BEATRICE soliciting signatures.)

BEATRICE

Right here on the dotted line for Humanities. (A girl approaches, signs and EXITS) Thank you. (VICKI ENTERS) Victoria!

VICKI

Oh, Aunt Beatrice, it's all so wonderful! Even my dorm room is wonderful!

BEATRICE

You'll become a fine actress and the second woman in the whole Stanton family college educated.

VICKI

Thanks to you.

BEATRICE

Whittney's a tough school and you made the grade. Just study hard ... (guardedly) and have some fun.

VICKI

Oh, those football players! Especially-

BEATRICE

Yes, yes, I suppose yes. Just be careful.

VICKI

Mom has pictures of you with boyfriends from college.

BEATRICE

Was I smiling?

VICKI

Dad doesn't think girls should go to college. I'll show him - I'm going to make it.

(MAGGIE and URSULA ENTER)

BEATRICE

Survival is the sweetest form of revenge. (Enthusiastically, as if visualizing future wonders) You'll graduate a shining example of the new independent woman. Do you see it? Do you feel it?

VICKI

Oh, yes! I do!

(CLAUDE runs on to catch a football thrown to him from the wings)

MAGGIE

(Running on)

Hey Vicki, look! Claude Matthews!

(VICKI screams with girlish delight)

BEATRICE

Four years may not be long enough.

(CLAUDE runs back into the wings, followed by MAGGIE)

After college you'll have plenty of time for boyfriends. . .years and years. . . .and years from now.

VICKI

Aunt Beatrice, don't you ever want to get married?

BEATRICE

Every morning I drop down to my knees and thank God he has spared me from a husband.

VICKI

But don't you think-

BEATRICE

Victoria, even as a nine year old in a white party dress and pink ribbons in my hair, I knew my relationships with boys would always be ... thorny.

A GOOD BOOK

GRADE SCHOOL DANCES-
SITTING ON A BENCH, WITH MY FRIEND CLEMENTINE.
NO ONE EVEN ASKED IF I WOULD LIKE TO JOIN THE CONGA LINE.
AT LAST - A BOY MADE ADVANCES.
EAGERLY SIGNING UP CLEMINTINE'S DANCES.
IF I'D KNOWN THEN WHAT I KNOW NOW, I WOULDN'T HAVE
DESPAIED.

IN WEEKS TO COME, I TRIED AGAIN, BUT THIS TIME CAME
PREPARED-

I BROUGHT A GOOD BOOK.
I BROUGHT A GOOD BOOK.
I WHIPPED OUT MY HIS'TRY TEXT AND GAVE IT A LOOK.
BEFORE THE BEGUINE HAD BEGUN-
I FINISHED ATTLILA THE HUN.
AND THAT'S WHAT IT TOOK-
I BROUGHT A GOOD BOOK.

VICKI

Nine years old, and reading Attila the Hun?

BEATRICE

Well, how many times can a girl read Moby Dick?

NEXT CAME HIGH SCHOOL-
LIKE A LIVING PAGE FROM EDGAR ALLAN POE.
EV'RY SINGLE GIRL DID WELL BY READING LOVE POEMS TO HER
BEAU.
TOM BLAKE - A HUNK FROM NEW HAVEN-
WASN'T AROUSED WHEN I READ HIM THE RAVEN.
HE LOVED THOSE COWBOY MOVIES, I LIKED ESOTERIC PLAYS.
HE DRAGGED ME TO HIS MOVIES, BUT I LOVED THOSE MATINEES-

I BROUGHT A GOOD BOOK.
I BROUGHT A GOOD BOOK.
I SLIPPED OUT MY GERTRUDE STEIN AND GAVE IT A LOOK.
AND LATER AT NIGHT WHEN WE'D PARK-
TEMPTATIONS WOULD SPARK IN THE DARK.
WE NEVER PARTOOK - 'CAUSE A BOOK IS A BOOK IS A BOOK.

VICKI

Tom sounds like pretty decent guy.

BEATRICE

He dumped me for Angela Kerpelli; a dropout who worked at a
truck stop. (To herself) She brought a new meaning to the phrase
'Open all night.' (She sneaks a glance at VICKI, relieved her
naïve niece didn't react to the 'open all night' line)

ATHLETIC COLLEGE BEAUS HAD NO ILLUSIONS.
THEY KNEW MY FAV'RITE EXERCISE WAS JUMPING TO CONCLUSIONS.
BY SENIOR YEAR MY HEART WAS TRAMPLED ON BY
RONALD REESE-
PLUS LEONARD BARNES AND ARTHUR CLEESE-
BUT NEVER ONCE BY WARREN (PEACE).

BEATRICE

I almost hit the jackpot with Ben "Four-Point-Oh" Wilson. We both loved the Iliad and the Odyssey, but he was so jealous of the time I spent reading it.

VICKI

Why didn't you read it together?

BEATRICE

He couldn't read Greek.

GRAD SCHOOL CLASSES-
SMARTER THAN THE MEN, I ALWAYS MADE STRAIGHT A'S.
WOMEN AS PROFESSORS, MEN BELIEVED WAS JUST A PASSING PHASE.
ONE MAN - A REGULAR CUT UP-
SAID I SHOULD MARRY, HAVE BABIES AND SHUT UP.
THE BOOK I'D BROUGHT THAT DAY, I KNEW WOULD PUT HIM IN HIS
PLACE.
MY OXFORD ENGLISH DICTIONARY FLEW INTO HIS FACE.

NOW THAT'S A GOOD BOOK.
A PRACTICAL BOOK.
THOSE SEVENTEEN HUNDRED PAGES FORMED A LEFT HOOK.
AS QUICK AS A SHOT HE INCURRED-
THE MUSCLE OF EACH LITTLE WORD.
THAT NINE-YEAR-OLD WALLFLOWER-
LEARNED THAT KNOWLEDGE IS POWER.
WHEN I TURN EIGHTY-SEVEN, I'LL STILL BELIEVE
HEAVEN IS READING IN SOME LITTLE NOOK.
INSTEAD OF A SCHNOOK-
I'LL BRING A GOOD BOOK!

PETER

(ENTERING with URSULA and GLORIA, but rushing to BEATRICE)
Miss Stanton!

BEATRICE

Well, hello Peter!

GLORIA

Hey, are you coming?

PETER

Yeah, in a bit. I have to meet my brother, Jake.

URSULA

Are you sure you guys are twins? You look identical, but that's

where the resemblance stops.

GLORIA

How come you're so nice and he's so-

PETER

Jake's a great guy. If you got to know him better, you'd find-

URSULA

more to dislike!

(MAE ENTERS soliciting the some students signatures as GLORIA and URSULA EXIT)

MAE

Sign the line for Humanities!

BEATRICE

Victoria, this is Miss Mae Francis, our illustrious new theatre director.

VICKI

I've read all about you in *The Bugle*.

PETER

(To BEATRICE) Can I help with those books?

BEATRICE

Yes, thank you! I see gentlemen aren't completely out of fashion. **(BEATRICE AND PETER EXIT)**

VICKI

Were you really on Broadway?

MAE

I appeared with Lunt and Fontanne three times, and understudied Ethel Merman in four different musicals. That dame never got sick.

VICKI

What did you pick for the fall show?

MAE

(As if seeing the marquee with a sweeping hand gesture above her head) *The Pennsylvania Maiden!* A smash hit on Broadway in 1943, and more hit songs than *OKLAHOMA!* Auditions are next week. Say, you might be right for the lead.

VICKI

The lead! Do I have a chance?

MAE
This is the theatre, darling! Anything is possible!

(MAE bows and EXITS with a theatrical flourish as MAGGIE and URSULA join VICKI. JAKE and his fawning, BEATNIK cronies ENTER)

JAKE
Who's the hippest?

BORIS
Oooh, you Jake!

JAKE
Hipper than my twin brother?

CONRAD
Peter ain't hip. Uh, uh. Main Daddy, you soooo hip, you got hipatitis.

JAKE
Whittney's still on a high?

BORIS
In orbit, man.

A LITTLE MISCHIEF

JAKE, BORIS AND CONRAD
SKIDDLE DIDDLE DOW WOW.
SCUBBY DUBBY POW WOW.

JAKE
I THINK THINK IT'S TIME I MADE A LITTLE MISCHIEF!

CONRAD
Hey Jake, you gonna flip trip a fire alarm?

JAKE
That's freshman stuff. Hell, I've got a reputation to uphold.

I BOO AT THE GOOD GUY, AND CHEER FOR THE CROOK.
WHY PASS A PLEASANTRY WHEN YOU CAN HECKLE?
I'M NOT THE TYPE TO HYDE IN DR. JEKYLL.
MY PERSONAL HERO IS STILL CAPTAIN HOOK.
I'VE BEEN A SINNER - I'M GOIN' STRAIGHT.
YEAH, STRAIGHT TO WHERE I'LL FIND A LITTLE MISCHIEF.

What's buzzin', Conrad?

CONRAD

Zippa da Hot Rocket Claude Matthews.

JAKE

It should be me. I get the lead in all the plays. Take away his good looks and charm and what'a'ya got?

BORIS

You. (Fawning) Ooh, but Big Daddy, you're voodoo coolest.

(VICKI walks by with her pals, as CLAUDE ENTERS from opposite side)

JAKE

Hey, Vicki! How's about you and me practicing a few intimate scenes?

VICKI

Oh, Jake ... (Noticing CLAUDE) will you excuse me? (Turning to MAGGIE)

MAGGIE

He's looking at you.

VICKI

No he isn't.

MAGGIE

If he were looking any harder he'd burn a hole through your blouse.

GUSH

VICKI, MAGGIE AND URSULA

AHHHHHHHHHH!

VICKI

HE'S CAPTAIN OF THE FOOTBALL TEAM AND CLASS PRESIDENT.

MAGGIE AND URSULA

THREE YEARS IN A ROW.

ALL THREE

AHHHHHHHHHH!

VICKI

HE HELPS OLD LADIES CROSS THE STREET AND GOES TO CHURCH.

MAGGIE AND URSULA

AND WRITES ESSAYS ON ROUSSEAU.

VICKI

VOTED MOST CONGENIAL.
VOTED LEAST CONCEITED.
VOTED THE MOST MANLY-

MAGGIE AND URSULA
THREE YEARS UNDEFEATED.

VICKI, MAGGIE AND URSULA
LOOK AT HIS EYES.

URSULA
WHAT A CATCH!

VICKI, MAGGIE AND URSULA
LOOK AT HIS THIGHS.

MAGGIE
LOOK HOW THEY MATCH!

VICKI, MAGGIE AND URSULA
LOOK AT HIS GRIN-
LOOK AT HIS CHIN-
LOOK AT HIS CHEST-
LOOK AT THE REST - AHHHHHHHHHHHH!

URSULA
CLAUDE, WHAT'S YOUR SECRET?
YOU'RE PERFECTION BONA-FIDE.

CLAUDE
Gee, thanks! It's nothing.

VICKI, MAGGIE AND URSULA
AHHHHHHHHHH!

CLAUDE
ALL I DO IS DO IT.
I JUST PUT MY BODY TO IT-
AND MY MIND JUST GOES ALONG FOR THE RIDE.

(CLAUDE winks, GIRLS sigh, MAGGIE and URSULA EXIT)

JAKE
NOTHIN' TOO VICIOUS - BUT SOMETHIN' DELICIOUS.
THAT "BIG WHEEL" MUST HAVE AN ACHILLES HEEL.
SOME CONFLICT WILL RATTLE HIS STATUS QUO-
THAT'LL BE THE BATTLE HE LOSES TO A PRO.

CLAUDE

Are you going to be in the musical?

VICKI

I'm auditioning for the lead.

CLAUDE

I'll bet there's a leading man's part. Everyone tells me I can do anything, but I've never been the star in a play before.

VICKI

The lead role is Hank - a good-hearted farm boy.

CLAUDE

(Considers it, then confidently) Okay! How 'bout a soda? My violin lesson isn't till five. (THEY EXIT)

JAKE

I'm gonna get that part. It's a star vehicle and I'm drivin' it!

CONRAD

You could let the dude share the stage with you.

JAKE

I don't share the stage. I let actors visit. What's Claude's weak spot?

CONRAD

Hot Rocket's got a mean green streak.

JAKE

Jealous, huh? That's perfect!

JAKE, CONRAD AND BORIS

ZIP ZAT SKIDOW WOW, SKITTLE DIDDLE ZOW WOW-
DIG IT DADDY-O DE MISCHIEF!
IT'S BETTER THAN SCI-FI- AND HIGHER THAN HI-FI.
HEP CAT DE BOW WOW, DIGGITY DAPPA POW WOW.
SPLIT IT SIZZLE IN DE MISCHIEF!
GOODWILL IN US - WOULD KILL IN US-
THE THRILL IN BEIN' VILLAINOUS.

JAKE

I'LL GIVE THAT LEADING PART A WHIRL. I'LL GET HIS GOAT -
THEN GET HIS GIRL.
SO LOVE ME OR HATE ME, I REALLY DON'T CARE.
STIRRIN' UP TROUBLE RELIEVES ALL MY TENSION.
WHEN NO ONE'S LOOKIN', I LIKE TO THROW A WRENCH IN.
I LAUGH AT SIGNS SAYIN' "BROTHER BEWARE!"

A LITTLE MISCHIEF GOES A LONG, LONG WAY.
COME ON PARTNERS, THIS-A-WAY TO DISARRAY.
GET HEP AND HELP ME MAKE A LITTLE MISCHIEF!

JAKE, CONRAD AND BORIS

MISCHIEF!

SCENE THREE:

Outside the Football Stadium

TIME:

The following morning

A crossover with three students passing provocative notes to each other on bikes. DEAN LEONARD intercepts one, reads it and points the rider out the Whitney gate, and EXITS. BEATRICE and MAE ENTER. MAE posts an audition notice. Watching as if "he" were crossing STAGE LEFT to RIGHT a few yards in front of them, a handsome and invisible "MR. CARRINGTON" passes by.

MAE

Wow, who's that?

BEATRICE
(With awe)

Mr. Carrington. Very attractive. Ancient History.

MAE

You dated him?!

BEATRICE

No.

MAE

You married?

BEATRICE

No.

MAE

It's not too late. How old are you?

BEATRICE
(A shameless diversion)

Look! There's Halley's comet!

MAE
(Getting it)

Atta' girl.

(MAE EXITS)

BEATRICE

Let the Pepperton Foundation know you support the Arts. (A girl signs the petition and EXITS) Thank you.

PETER
(ENTERING)

Miss Stanton, where do I sign?

BEATRICE

Peter, I'm sure Coach Benedick is counting on you to sign the petition for Athletics.

PETER

Just because I'm here on a Football scholarship, doesn't mean I'm dumb. I've got lots of interests other than sports, like, what's that your reading?

BEATRICE

(Not realizing she's `sighing' the word as if it were "Oh,")
O. Henry.

PETER

My name is Peter.

BEATRICE

O. Henry, the author.

PETER

I'm not dumb.

BEATRICE

Of course not. I have dozens of books you can read. How about this one by F. Scott Fitzgerald? After you finish, we can discuss it if you like. Great novels can make you a different man. Why, before you know it, you'll be curling up every night with John Steinbeck and Oscar Wilde!

(Shocked, but not wishing to appear dumb, PETER nods his head and smiles. Beatrice turns and continues her pitch)

Grant Humanities a grant.

(BILL and The rest of the FOOTBALL TEAM ENTER)

BILL

Ah, Miss Stanton, coming to see us win on Saturday? It should be a massacre.

BEATRICE

Mr. Benedick, even the brutality of table tennis makes me ill.

BILL

Well, how about that! With four straight victories, Pepperton will see Athletics as the most deserving contender for the grant.

BEATRICE

Not after the plethora of letters for Humanities arrives. **(SHE EXITS)**

BILL
Plethora? (To business) Okay, let's go!

A FOOTBALL DRILL - DANCE CROSSOVER CONCLUDING IN:

SCENE FOUR:

THE LOCKER ROOM

TIME:

Immediately following

BILL
All right guys, if we make it to the Ivy Bowl our chances of winning that grant are all the greater.

PETER
Hey coach, how 'bout that option pass I made? After Matthews graduates, how 'bout me for quarterback. I'm ready.

BILL
I'll let you know when you're ready. And O'Brien, what the hell were you doing in the third quarter? If the play is to fade right, then go right.

PETER
Gee coach, you sound like you're not happy we won.

BILL
I'm happy, I'm happy God-damn it! After five years of coaching I can actually smell that Ivy Bowl trophy. For the next five weeks, you think of nothing else. (Hypnotizing them) Ivy Bowl. Ivy Bowl. Stakowski, what are the two most beautiful words in the world?

STAKOWSKI
Football!

BILL
That's good enough.

THE IVY BOWL

WHAT'S THE GREATEST SPORT?
IT'S FOOTBALL
EVERYBODY LOVES A FOOTBALL.
GOT A PROBLEM?
TELL A FOOTBALL-
'CAUSE YOUR FOOTBALL IS YOUR FRIEND.
TRAVEL LIGHT-
JUST PACK A FOOTBALL.
GRANDMA'S BIRTHDAY?
GIVE A FOOTBALL.
IF SHE'S FEISTY SHE COULD BE A GOOD TIGHT END.

COSTUME PARTY?
 BE A FOOTBALL.
 ON A DATE?
 PULL OUT YOUR FOOTBALL.
 IF A LULL IN CONVERSATION HAPPENS, HAVE 'ER PASS THE BALL.

Hey, Stakowski-

WHAT'S YOUR FAV'RITE SPORT?

STAKOWSKI

IT'S FOOTBALL.

BILL

BASEBALL SEASON?

STAKOWSKI

I PLAY FOOTBALL.
 I LOVE FOOTBALL MORE THAN ANYTHING-
 I SLEEP WITH ONE AT NIGHT.
 EVEN RUGBY, THAT AIN'T FOOTBALL.
 I TRIED MOVIES, THAT AIN'T FOOTBALL.
 I SUPPOSE A FOOTBALL MOVIE IS ALL RIGHT.

BILL

That's the spirit

THE IVY BOWL.
 THE IVY BOWL.
 GO ROUGH IT OUT AND TOUGH IT OUT-
 AND MAKE THE IVY BOWL.
 YOU COULD BE THE LOCAL HEROS-
 YOU'RE ALREADY ON A ROLL.
 THAT'S IF YOU MAKE THE IVY BOWL.

PETER

Sure, but what about our grades?

BILL

Study if you must ... but for God's sake, don't let me see you doing it!

SHULTZ

I wanna make a date with my girl.

BILL

Go ahead. In February.

SHULTZ

Huh?

BILL

LOOK, A COUPLE MONTHS' ABSTENTION-
 ISN'T TWENTY YEARS' DETENTION.
 BUT BE CAREFUL IF THE HORMONES IN YOUR JEANS BEGIN TO JIVE.
 TAKE YOURSELF A NICE COLD SHOWER.
 THINK OF MAMIE EISENHOWER.

(He cups his hands under his chest)

OR A NAKED PIN UP GIRL-

(His hands drop to his waist)

AT NINETY-FIVE.

Sing!

THE TEAM

THE IVY BOWL.

THE IVY BOWL.

WE'LL ROUGH IT OUT AND TOUGH IT OUT-

AND MAKE THE IVY BOWL.

WE COULD BE THE LOCAL HEROS-

WE'RE ALREADY ON A ROLL.

THAT'S IF WE MAKE THE IVY BOWL.

PETER

Why do you hate women?

BILL

I don't hate women. My dear mother conceived me, and I'll always thank her for that. And yes, for your information, I did have a weakness for a certain Amy Potter - a hundred and seven pounds of poisoned gingerbread. She and all the others will have to excuse me. I'll be a happy bachelor for the rest of my life.

CLAUDE

Not me. Vicki's the kind of girl a guy thinks about marrying.

BILL

Red Alert! Red Alert! Sweet Jesus! Has it come to this? I remember when the tough, gritty fight of the football game meant everything to you.

CLAUDE

It still does coach, but besides Vicki, I have my audition for the musical to think about.

BILL

What?!

PETER

Hey, I'll bet you get to see girls backstage in their underwear.

STAKOWSKI

Or less!

WAGNER

Wow! When are the tryouts?!

(A few of the GUYS excitedly pipe in as well)

BILL

Com'ere you, Nancy pants, commo, pinko, traitors. I'm gonna tell you a story about a guy who could have been another Red Grange.

THERE WAS ONCE A FOOTBALL HERO-
FROM THE HEIGHTS HE CRASHED TO ZERO-
ALL BECAUSE A CERTAIN ACTRESS SAID AN ACTOR HE SHOULD BE.
NOW HE'S JUST A SKID ROW BOOZER-
HIS HOTEL SIGN FLASHES LOSER.
SURE, HE'S ACTING - HE'S A WRESTLING REFEREE.

STAKOWSKI

I never thought about the consequences.

(The other GUYS pipe in as well, "Me neither" "That's awful" "Holy Cow" etc.)

BILL

IT'S NOT TOO LATE JUST CONCENTRATE, THE IVY BOWL'S YOUR AIM.
SO TACKLE ANY OBSTACLE, AND FOCUS ON THE GAME.
WE WON TWO.

THE TEAM

LET'S WIN FOUR.

BILL

LET'S WIN FIVE.

BILL AND THE TEAM

LET'S WIN MORE.

BILL

Yes!

BILL AND THE TEAM
MORE AND MORE AND MORE AND MORE AND MORE.

THE IVY BOWL.
THE IVY BOWL.
GET OUT THE STARCH-
AND FORWARD MARCH-
AND WIN THE IVY BOWL.
WE'LL GET THE IVY TROPHY-
AND OUR NAMES UPON A SCROLL.
WE GOTTA WIN THE IVY BOWL.

SCENE FIVE:

OUTSIDE THE THEATRE BUILDING

TIME:

The following day.

A DANCE crossover concludes with BEATRICE walking past BILL, accidentally dropping a book from her stack. He does not offer to pick it up, but as she bends over to retrieve it, unwittingly glances at her back side. THEY EXIT, revealing CLAUDE reading aloud from a book.

CLAUDE

"The first requirement of good acting is honesty. Find the truth and strip **(he turns to the next page)** yourself of all unnecessary physical embellishments. Speak clearly, and-"

JAKE

(Appearing from behind a tree) Man, oh man. You're reading An Actor Assumes?

CLAUDE

I'm trying-out for the musical next week. Aren't you?

JAKE

I might audition. But I dig sharing the wealth. Read a few lines from the script, maybe I can give you some tips.

CLAUDE

Thanks! Okay ... here we go. (With honest brilliance) "Sarah, you're the purest, sweetest girl in the whole green state of Pennsylvania. If you'll be my bride, I promise to make you happy. I love you, Sarah Pickens, honest I do."

JAKE

That's the way you're gonna say that?

CLAUDE

This book says "clarity of speech is essential for great acting."

JAKE

That was too clear. If you wanna sound natural, you gotta garble your words like Marlon Brando.

CLAUDE

Okay. (garbling) "You are the purest, sweetest girl in the whole green state of Pennsylvania. If you'll be my bride-"

JAKE

Woah! I can still understand you. Try it again. Much louder, and use really big facial expressions and put your hands on your hips.

CLAUDE

Isn't this kind of girly?

JAKE

It's John Wayne's trademark. But you don't want to be carbon copy, so turn your palms out on your hips.

CLAUDE

I don't think any cowboy ever stood like-

JAKE

Okay! Now put it all together.

CLAUDE

(With girly hands poised, various overblown expressions and nearly inaudible, loud garbling) "If you'll be my bride, I promise to make you happy. I love you, Sarah Pickens, honest I do."

JAKE

Well, bye-bye, Brando!

CLAUDE

Gee thanks Jake, you're a real pal.

JAKE

Anytime. (THEY shake hands and EXIT in opposite directions)

MAE

(ENTERING with BEATRICE. DEAN LEONARD ENTERS from opposite side)

I need to speak to Dean Leonard How do I look?

BEATRICE

Why?

MAE

It's never too late for an old showgirl.

BEATRICE

But he was just widowed last year.

MAE

A year's a long time to be alone. (Calling over and flirting a bit) Oh, Jim! Over here!

DEAN LEONARD

I'm sorry, Miss Francis. Not another nickel goes into the musical.

MAE

Of course, yes, of course. Do you prefer gin or vodka martinis?

(SHE slips her hand in DEAN LEONARD's arm. They EXIT. BILL ENTERS)

BILL

Miss Stanton, did you hear? I've already got sixty-three letters of recommendation. How many did you get?

BEATRICE

(Singing coyly)

I'm not saying.

BILL

(Imitating HER)

'I'm not saying' None, I'll bet.

BEATRICE

(Still playing with him)

My fondest wish is to win that grant.

BILL

Well how about that. My fondest wish is that you wind up in solitary confinement with a book in a language you don't understand.

BEATRICE

Mr. Benedick, the Byzantine farrago of your demented wish is a matter of supreme indifference to me.

BILL

(Looking up at an invisible Judge)

And your honor, that's why I murdered her. (To BEATRICE) There isn't one thing you like about me, is there?

BEATRICE

Not even the way you blink your eyes.

BILL

UNAPPROACHABLE.

BEATRICE

UNREQUESTED.

I'M SURPRISED YOU MADE IT THIS FAR UNARRESTED.

BILL

UNDENIABLY-

UNSAVORY
UNREAS'NABLE TOO.
UNACCEPTABLE-
UNBEARABLE-
UNWONDERFUL YOU.
UNINVITED-
AND UNLESS YOU DIE THERE'S LOTS TO UNDO.
THERE'S A LOT I DON'T LIKE ABOUT YOU.

BEATRICE

BILL

BEATRICE

BILL

BEATRICE

BILL

BEATRICE

BEATRICE AND BILL

SCENE SIX: CAMPUS GROUNDS FOR A DANCE CROSSOVER OF MORE SEXUAL PURSUIT - THEN ON STAGE OF THE EMPTY THEATRE.

TIME: Late afternoon the next day.

CLAUDE

(Awful, as he has been rehearsing it)
"... you're the purest, sweetest girl in the whole green state of Pennsylvania. If you'll be my bride...."

(ENTER VICKI and MAGGIE)

VICKI

Claude what are you doing?

CLAUDE

Practicing.

MAGGIE

For what, the midnight show at the asylum?

VICKI

Well Maggie, I don't want to keep you.

MAGGIE

(Getting the hint) Right! (She literally runs off)

VICKI

That was my roommate. Mike is coming to help me practice this song from *The Pennsylvania Maiden!*

MIKE

(ENTERING)

Hi, Vicki.

CLAUDE

(A bit jealous already)

Is he your boyfriend?

VICKI

I'm not actually seeing anyone ... in particular.

CLAUDE

Me neither. (Claude is thrilled.) Hi'ya there, Mike!

MIKE

(All business)

Hi. Okay, let's run the duet.

VICKI

If we get the parts, we'd sing this together. Do you sing?

CLAUDE

`Happy Birthday', and only in a crowd.

VICKI

Oh, voice lessons can take years of serious training.

YOU, THAT'S WHO / OOH, WHAT YOU'RE DOIN' TO ME

CLAUDE

Oh. (HE barely glances at the music but immediately sings brilliantly)

LIFE IS FULL'A QUESTIONS-
I AIN'T GOT THE ANSWERS TO.
THERE'S A LOT A MYST'RIES I CAIN'T SOLVE.

BUT HERE'S A BUNCH A RIDDLES-
I UNRAVELED 'CAUSE A YOU.
EACH ONE'A THEM KIN MAKE MY WORLD REVOLVE.

WHO TURNED THE CLOUDY SKIES TO BLUE?
YOU, THAT'S WHO.
WHO MAKES ME SMILE THE WAY YOU DO?
YOU, THAT'S WHO.

VICKI

WHO MADE MY WORRIES ALL SKID-OO?
YOU, THAT'S WHO.
YOU'VE TOLD THE OTHERS TOODLE-OO.
DID YOU KNOW THAT I HAVE TOO?

CLAUDE

WHO'LL ALWAYS RESPECT YOU?
THAT'S ME.
WHO'LL NEVER REJECT YOU?
THAT'S ME.
I'LL KEEP IT UP - THAT'S A GUARANTEE.

VICKI

WHO HAS A HEART THAT'S PURE AND TRUE?
YOU THAT'S WHO.
WHO LOVES ME JUST AS I LOVE YOU?
YOU THAT'S WHO.

BOTH

WHO'S FAITHFUL?
WHO'S HONEST?
WHO'S WONDERFUL THROUGH AND THROUGH?
YOU, THAT'S WHO.

MIKE
Good. Let's run it again.

VICKI
From the top?

MIKE
Yeah, from the top.

CLAUDE
WHO TURNED-
THE CLOUDY SKIES TO BLUE?
YOU, THAT'S WHO.
WHO MAKES ME SMILE
THE WAY YOU DO?
YOU, THAT'S WHO.

OOH-
WHAT SHE'S DOIN TO ME.
IF I CROOK MY HEAD, THIS
ANGLE IS BEST-

FOR A NEARLY INNOCENT PEEK
OF A BREAST.

OH, I'M NOT PREPARED-
FOR THIS INVASION.
GOD, WHAT'LL I DO-
IF I RISE TO THE OCCASION?

WHO HAS-
A HEART THAT'S PURE AND TRUE?

YOU, THAT'S WHO.
HAND-
WHO LOVES ME JUST AS I LOVE YOU?
YOU, THAT'S WHO.

WOW! THAT PROVOCATIVE ELBOW-
OW! THAT VOLUPTUOUS KNEE.
WHO'S WONDERFUL
THROUGH AND THROUGH?
DON'T TOUCH.
YOU THAT'S WHO.

OOH-

VICKI
OOH-
WHAT HE'S DOIN' TO ME.
THOSE POWERFUL ARMS-
COULD LEAD ME ASTRAY-
ALL THE WAY TO WHERE WE
MIGHT GO ALL THE WAY.

WHO MADE MY WORRIES-
ALL SKID-OO?
YOU, THAT'S WHO. YOU'VE
TOLD THE OTHERS TOODLE-
OO.
DID YOU KNOW THAT I HAVE
TOO?

WHO'LL ALWAYS RESPECT
YOU. THAT'S ME!
WHO'LL NEVER REJECT YOU?
THAT'S ME.
I'LL KEEP IT UP - THAT'S
A GUARANTEE.
OOH-WHAT HE'S DOIN' TO
ME.
THAT AROUSING GROWL-
AND THE HEAT OF HIS

AND I'M JUST A FLAME-
BEING RUTHLESSLY FANNED.

WHO'S FAITHFUL?
WHO'S HONEST?
IT'S ALL-
TOO MUCH.
HANDS OFF.
OOH, WHAT SHE'S DOIN' TO
ME.

AH-

OH-

GEEZ-

OW-

WOW-

WOAH-

PLEASE-

VICKI AND CLAUDE
OOH, WHAT YOU'RE DOIN' TO ME.

(Now at the actual audition - students ENTER from the wings)

WHO'S FAITHFUL, WHO'S HONEST-
WHO'S WONDERFUL THROUGH AND THROUGH-
YOU, THAT'S WHO.

MAE

Good audition, kids. (The others auditioning applaud) Now read a scene from the script.

JAKE

(Handing CLAUDE the script)
Don't forget what I told you.

VICKI

"My Sunday School pupils are so dear to me."

(He begins reading the way JAKE taught him but takes one look at VICKI, and melts into his "HONEST" reading.)

CLAUDE

(Nose in the script) "Sarah, you're the purest, sweetest girl in the whole green state of Pennsylvania. If you'll be my bride, (To her) I promise to make you happy. I love you, Sarah Pickens, honest I do."

MAE

(Professionally)

Thank you. Is that everyone?

(CLAUDE and VICKI walk towards the wings. JAKE stops CLAUDE.)

JAKE

What happened?

CLAUDE

I took one look at Vicki, and pow, everything you told me went right out of my head!

MAE

Attention everyone! You're all so gifted, but since some of you are more talented than others - I will now announce the

principle roles for *The Pennsylvania Maiden!*

(The STUDENTS rush on the stage)

Emit Wilkens will be played by Tony Morachio-

(A smattering of applause)

and Gertie Hawkins by Gloria Kilpatrick.

(A GIRL applauds wildly)

Yes, Gloria I'm happy for you too. And in the roles of Sarah Pickens and Hank Forrest - Vicki Stanton and ... Claude Matthews!

(EVERYONE cheers. MAE hands out scripts to everyone, and adds-)

Oh yes, I almost forgot - and featured in the chorus as Luke, the backward farmhand - Jake O'Brien. (No one applauds) Remember Jake, there are no small parts, only small actors.

JAKE

Thank you, Miss Francis. I'm so proud. Bit parts at last!

(As the group disperses, JAKE looks through his script) Luke - a backward farmhand. One line - no song.

REPRISE; **A LITTLE MISCHIEF**

JAKE

THEY'RE HAPPY. I HATE THEM. I'M VERY UPSET.
 THIS AIN'T THE OUTCOME THAT I HAD EXPECTED.
 I LOST THE GIRL AND MY TALENT WAS REJECTED.
 I DON'T FORGIVE, AND I NEVER FORGET.
 I'LL DIG UP SOMETHING LOWER THAN HELL.
 THIS TIME IT'S GONNA TAKE A LOT MORE MISCHIEF.

SCENE SEVEN:

CAMPUS GROUNDS

TIME:

Immediately following

A dance crossover involving bad grades, and expulsion out the Whittney gate. This concludes with BILL walking with a female teacher across the stage. BEATRICE catches a glance. Is she unwittingly jealous?

BEATRICE

(Meeting VICKI)

Victoria! I just heard! Oh, congratulations! Wait till your father hears about this! And if I know your mother, she'll invite half of Iowa to see you.

VICKI

Aunt Beatrice, I'm scared. It's all happening so fast. I'm not ready yet.

BEATRICE

No one is ever ready. We all just jump in with both feet and hope for the best. Don't worry. Everyday you'll gain more confidence. Remember you're a Stanton girl - we never run away - too athletic! (Laughing) Come on, let's call your parents.

VICKI

One more thing could make our family completely happy.

BEATRICE

Yes?

VICKI

To see you get married.

BEATRICE

No one should be completely happy.

(MAGGIE, GLORIA and URSULA ENTER)

Maggie, have you completed your letter to Mr. Pepperton? Each one is a vote for our side.

MAGGIE

Of course. How many do you have?

BEATRICE

(Happily)

Over a hundred! Victoria, come on. **(BEATRICE EXITS)**

VICKI

(Removing her RED cardigan sweater) I'll be there in a second.

MAGGIE

If you're heading back to the room, let me borrow your sweater, I'm cold. (VICKI hands her the sweater) It looks like you and Claude are getting pretty serious. Have you done it?

VICKI

No.

MAGGIE

But you want to.

VICKI

Maggie! What about you?

(JAKE and his cronies slink on to eavesdrop)

MAGGIE

I want a guy in a black leather jacket and tight Marlon Brando jeans. After our second date or so he'd say, 'I love you, Maggie.' And I'd say 'I love you too...Thunder.'

JAKE

Help me out. I'll pay you five bucks.

BORIS

Ten.

JAKE

Later.

MAGGIE'S DILEMMA

MAGGIE

I WANT A DELINQUENT WHO'S NAME THE COPS ARE SMEARING.
I'D FIND HIS INSENSITIVE SNEER SO ENDEARING.
SO GIVE ME THAT SEXY LEADER OF THE PACK-
WHO'S TWO FAV'RITE COLORS WOULD BE BLACK AND BLACK.
OH, I WANT A BIG, BAD BOY!

HE DOESN'T KNOW ZIP ON THE ART OF ANDREW WYETH.
THIS GIANT KNOWS HOW TO UNZIP AND GO-LYTH!
WHO MAKES ME DO SINFUL THINGS I SHOULDN'T DO?
THAT DEVIL WHO'S GOTTA WEAR A SIZE TWELVE SHOE.
OH, I WANT A BIG BAD BOY.

THE ANSWER TO MY FEVERED PRAYERS-

HE'S ALWAYS EAGER TO TITILLATE.
HE LIKES TO TAKE US WHERE THE DRINKS ARE STRONG AND THERE'S
NO VICE TOO VILE TO CONTEMPLATE.

VICKI

Maggie, you can't.

MAGGIE

Quiet! I'm not finished!

(THE GUYS EXIT)

VICKI

HIS BLOOD'S NOT THE SLIGHTEST BIT BLUE. (SO WHAT, HIS JOKES
ARE.)

HE'S GONNA WIND UP IN A JAIL, LIKE HIS FOLKS ARE.

HE FAILED IN HIST'RY, WHO'S UPSET? NOT ME.

THERE'S NOBODY BETTER IN ANATOMY!

IF HE'S DUMB OR CLUMSY, I DON'T CARE-

AS LONG AS THE PETTING'S HEAVY.

WHO NEEDS FRED ASTAIRE OR EINSTEIN IN THE BACK OF A CHEVY?

OH, I WANT A BIG BAD BOY! I WANT A BIG BAD BOY!

OH, I WANT A BIG BAD . . .

**(JAKE ENTERS disguised in BORIS'S black leather jacket,
motorcycle boots and sunglasses.)**

MAGGIE

(Flirty) Oh, hello.

JAKE

(In his best, bad boy voice)

What's your name?

MAGGIE

Margaret. But my friends call me ... Easy Louisa. What's yours?

JAKE

Thunder.

MAGGIE

Oh, yes-yes-yes. Say, what size shoe do you wear?

BORIS

Twelve ... and a half.

MAGGIE

The more the merrier.

JAKE

Later, babe. (HE slowly and sexily EXITS)

MAGGIE

WHO CARES IF THUNDER CAN'T ARTICULATE-
HE KNOWS A VERB THAT HE CAN CONJUGATE.

OH, I WANT THAT BIG BAD BOY! OH, I WANT THAT BIG BAD BOY!
OH, I WANT THAT BIG BAD BOY!

**SCENE EIGHT: A SHORT DANCE CROSSOVER BLEEDS INTO DEAN
LEONARDS OFFICE - A SPLIT SCENE - LIT IN
THREE SPECIALS PLAYED SIMULTANEOUSLY.**

TIME: Early morning.

 DEAN LEONARD
Beatrice, 7:30 a.m. This must be important.

 BEATRICE
Jim, thanks for seeing me-

 BILL
privately.

 DEAN LEONARD
8:00 a.m. Bill, this must be important.

 BILL
The Board of Governors recommendation will have-

 BEATRICE
tremendous influence on Mr. Pepperton.

 BILL
Saturday's game! You could invite Pepperton to-

 BEATRICE
the musical, right?

 DEAN LEONARD
Maybe. I want you to attend the Campus Halloween Dance. The
faculty and their single friends are invited.

 BEATRICE
No-

 BILL
thank you! It's always-

 BEATRICE
The same people.

 DEAN LEONARD
They'll be in costume, they'll look different. Ah, I'll bet you
can't dance.

BEATRICE

You think so, huh?

BILL

In high school I asked Amy Potter to the Winter Cotillion, but I couldn't waltz. My mom found out and spent the next two weeks teaching me how.

BEATRICE

In third grade I learned how to waltz. Little did I know that Trigonometry would be more useful in my adult life.

BILL

After college, Amy and I got engaged, and then came the wedding. She married some mousey little pharmacist named Eugene who liked to waltz. I don't waltz anymore.

DEAN LEONARD

Mr. Pepperton will be attending.

BEATRICE AND BILL

I'll serve the punch.

SCENE NINE: THE GYM. THE HALLOWEEN DANCE. EVERYONE IS DRESSED IN FULL COSTUME.

TIME: Friday night.

UNDERNEATH

GLORIA AND THE CAMPUS CO-EDS
WE'RE AT A HALLOWEEN HOP.
EV'RYONE IS WONDERIN' WHAT'S UNDERNEATH.
THERE'S ONLY ICING ON TOP-
HAVE A LITTLE FUN AND SEE WHAT'S UNDERNEATH.

OOH, I WONDER WHAT'S UNDERNEATH.
DO YOU WONDER WHAT'S UNDERNEATH?
AND WHO IS UNDERNEATH?
IT'S YOU WHO'S UNDERNEATH.

ARE YOU A HOT TOMATO, OR TUNA SURPRISE?
ARE YOU A COLD POTATO, OR A BAG'A HOT FRIES?
ARE YOU AS WISE AS PLATO, OR DUMBBELL-
BUT WHO CAN TELL?

I SEE THE COVER YOU GOT-
TITLES NEVER TELL YOU WHAT IS UNDERNEATH.
(LIKE WITH GONE WITH THE WIND.)

IS IT A TROUBLESOME PLOT?
TITLES ONLY GIVE A HINT WHO'S UNDERNEATH.
(JUST WAIT TILL YOU MEET SCARLETT.)

SAY, I WONDER WHO'S UNDERNEATH.
HEY, I WONDER WHAT'S UNDERNEATH.
GIMME WHAT'S UNDERNEATH.
LET'S SEE WHO'S UNDERNEATH -
UNDERNEATH.

(BILL and BEATRICE, wearing masks are both serving punch, unaware of each other's identity. BILL is dressed as THE LONE RANGER and BEATRICE as MARIE ANTOINETTE.)

BEATRICE

(French accent)

Ooh la la, monsieur Lone Ranger! I've been to many of ze dances, but never met anyone zo charming as you.

BILL

(With a cowboy accent)

Likewise, Miss Marie Antoinetti.

(Two STUDENTS approach the table for punch, then EXIT)

BEATRICE

Mysterious men are zo attractive! Oh, give me a hint. Are you a guest of someone on ze faculty?

BILL

Shucks, ma'am I'm faculty myself. Football. You?

BEATRICE

English Lit.

(Stunned - no comment. Then they instantly take off their masks and loudly ad-lib bicker without accents. DEAN LEONARD approaches the table with MR. PEPPERTON)

DEAN LEONARD

(Cutting them off)

Coach Benedick and Professor Stanton, I'd like you to meet Mr. Pepperton.

BILL AND BEATRICE

(Very sweetly)

Refreshment?

BILL

Mr. Pepperton, please attend our next game but try not to notice the tattered uniforms our proud-to-to-an- American team has been forced to wear due to-

BEATRICE

Mr. Pepperton, surely you understand that the need for a well-maintained library is positively essential-

MR. PEPPERTON

(Interrupting)

I look forward to my appointments with you, separately of course.

BILL AND BEATRICE

Of course. **(THEY EXIT)**

VICKI

Jake, have you seen Claude?

JAKE

I think I saw him leave ... with a cheerleader. Come on Vicki, loosen up.

VICKI
I think your brother is looking for you.

JAKE
He's a chump. Let'im keep looking.

(JAKE presses into VICKI in a lewd way.)

VICKI
Stop it.

JAKE
Sure, for now. You'll come back. You'll come back when you know the truth about Mr. Perfect. **(HE EXITS)**

THE CAMPUS CO-EDS
GO UNCOVER WHO'S UNDERNEATH.
FRIEND OR LOVER IS UNDERNEATH.
THE CLUE IS UNDERNEATH-
OF WHO IS UNDERNEATH. UNDERNEATH.

(The Dance continues - MAGGIE meets VICKI)

MAGGIE
Let's go sneak into the men's dorm!

VICKI
You know the men's dorm is out of bounds for girls. It's a ten dollar fine the first time you break the rule, twenty dollars for the second, and fifty for the third.

MAGGIE
How much for a season pass? **(EXITING)** I'm gonna cruise around and try to rustle up some Thunder.

(VICKI joins CLAUDE. BEATRICE ENTERS, HER hopes of meeting someone dashed, sees the budding romance of VICKI and CLAUDE. PETER crosses to BEATRICE.)

PETER
Care to dance?

BEATRICE
Peter! You see? Just when you think there is no God, an angel appears. Tell me what you thought of the collected Milton I loaned you.

PETER
'O fairest of creation! Last and best of all God's works' John

Milton - 1608 to 1674.

(VICKI and CLAUDE approach THEM)

VICKI

Hi, Aunt Beatrice!

BEATRICE

Well, hello you two! Having fun?

CLAUDE

We were just about to leave.

BEATRICE

Yes, it's getting so late. Time to call it a night, don't you think, Victoria?

CLAUDE

Just so no other guys bother her, I'll see Vicki to her dorm.

BEATRICE

She knows her way.

CLAUDE

I'll just walk her part of the way.

(CLAUDE and VICKI EXIT)

PETER

You don't like Claude.

BEATRICE

Not really. I have a suspicion there's no tree under all those ornaments.

PETER

You don't know him.

BEATRICE

True, but I've known enough men like him.

JUST FOR INSTANCE

PETER

YOU SHOULD HAVE SOMEONE WONDERFUL.

BEATRICE
WE REALLY SHOULDN'T BE DISCUSSING THIS.

PETER
COULD IT BE COACH BENEDICK? NO, THAT WOULD BE AWFUL.

BEATRICE
Bill Benedick! That would be awful.

PETER
OR MR. BALDWIN, OH, HE'S ALREADY MARRIED SO
THAT WOULD BE UNLAWFUL.

BEATRICE
IF MR. PERFECT IS OUT THERE, HE MUST BE HIDING.

PETER
I'll find him for you.

SOMEONE LIKE - JUST FOR INSTANCE-
LET ME SEE - SOMEONE LIKE-
MR. KIMINSKY - TAKE HIM FOR INSTANCE-
PROFESSOR IN HUMANITIES.
DISTINGUISHED, FIFTY-EIGHT, BUT PRONE TO USE PROFANITIES.
OR MR. BROWN, HE'S REALLY GREAT-
AND QUICK FOR SOMEONE OVERWEIGHT.
BUT HE'S GRUMPY, JUST DIVORCED AND FORTY-THREE.
THEY'RE BOTH TOO OLD FOR YOU-
SO HOW ABOUT SOMEONE LIKE-

SOMEONE WHO'S FUNNY-
SOMEONE WHO'S UNDER THIRTY-THREE.
SOMEONE DESERVING-
WHO'D REALIZE WHAT A LUCKY SOMEONE HE'D BE.

BEATRICE
SHOULDN'T YOU BE OUT DATING ONE OF THOSE PONY-TAILED
FRESHMAN GIRLS?

PETER
They're not my type.

JUST FOR EXAMPLE - TAKE ME FOR INSTANCE.
I LIKE A WOMAN WHO'S MATURE.
TAKE YOU FOR INSTANCE, YOU'RE THAT TYPE-
ATTRACTIVE AND SECURE.
I EXERCISE, AND I DON'T SMOKE.
THE STRONGEST DRINK I DRINK IS COKE.
AND I'M PURE IN MIND AND HEART AND TWENTY-THREE. (NEXT YEAR)

I SMILE WHENEVER YOU APPEAR.
 THAT'S HAPPENED SINCE MY FRESHMAN YEAR.
 SO PLEASE FORGIVE ME IF I GUSH.
 I SWEAR IT'S NOT SOME SCHOOL-BOY CRUSH.
 WOULD YOU TAKE SOMEONE LIKE-
 JUST FOR INSTANCE - LET ME SEE- SOMEONE LIKE-

BEATRICE

Thank you Peter. You're a fine young man, and don't think that I'm not flattered. Someday you'll find a girl as wonderful and open-minded as you are. Do you know Vicki's roommate, Maggie McCauly?

PETER

You're positively the only woman in the world for me.

BEATRICE

SHE'S SOMEONE WHO'S FUNNY-
 SOMEONE WHO'S UNDER TWENTY-THREE.
 SOMEONE DESERVING-
 WHO'D REALIZE WHAT A LUCKY SOMEONE SHE'D BE.
 SOMEONE ATHLETIC-

PETER

I'm an athlete.

BEATRICE

SOMEONE WHO'S INTELLIGENT.
 A FRESHMAN IN MY CHAUCER CLASS-
 SOMEONE WHO'S VERY, VERY PRETTY.

Peter?

PETER

A freshman huh? Well, maybe she likes older men.

BEATRICE

SOMEONE WHO'D LIKE SOMEONE LIKE-
 JUST FOR INSTANCE, LET ME SEE-

PETER

(Getting it, and now happy)

SOMEONE LIKE ME.

Thanks Miss Stanton.

(THEY EXIT in opposite directions as the dancers take over in following reprise and dance number)

THE CAMPUS CO_EDS

SAY, I WONDER WHO'S UNDERNEATH.

HEY, I WONDER WHAT'S UNDERNEATH.

GIMME WHAT'S UNDERNEATH.

LET'S SEE WHO'S UNDERNEATH - UNDERNEATH!

SCENE TEN:
TIME:

CAMPUS GROUNDS
After classes.

(MAE, VICKI, CLAUDE and PETER meet up with MAGGIE)

VICKI

Peter, this is my roommate Maggie Mc Cauly.

PETER

You're Maggie Mc Cauly? Miss Stanton was right. She suggested that-

MAGGIE

Look out! Run for cover.

(BILL and BEATRICE ENTER from opposite sides. Swiping off THEIR glasses, THEY start sparring pleasantly, but soon end up at war.)

BILL

Ah, Miss Stanton, have you heard we won our seventh game in a row?

BEATRICE

A worthy addition to *Ripley's Believe It Or Not*. Did you bring back the losers' heads on stakes?

BILL

No, I thought I'd make them sit through one of your literary readings and torture them to death.

BEATRICE

The Trojan Women is a classic. That single performance won us a state trophy. Come and see it - just so you know what one looks like.

BILL

I've invited Mr. Pepperton and the Board of Governors to see their favorite sport played to a sold out, cheering crowd. Come on out, just so you know what one looks like.

BEATRICE

I don't have the taste of the masses - I have masses of taste. Incidentally, I have a private meeting next week with Mr. Pepperton.

BILL

So do I.

BEATRICE
I will win that grant.

BILL
When hell freezes over.

BEATRICE
Mr. Benedick you are the most repugnant man alive.

BILL
So are you.

BEATRICE
Mr. Benedick!

BILL
Miss Stanton!

BEATRICE AND BILL
THERE'S A LOT I DON'T LIKE ABOUT YOU!

(THEY storm off in opposite directions)

PETER
We like him - and we like her. Then they should like each other, right?

MAE
Those two battleships deserve each other. Hey, I've got an idea!

LET'S GET THEM TOGETHER

LET'S GET THEM TOGETHER.

VICKI
Huh?

MAE
LET'S GIVE 'EM A SHOVE.

CLAUDE
Oh my God.

MAE
WHEN SOMEBODY HATES SOMEONE THAT MUCH, YOU KNOW THAT IT'S GOT TO BE LOVE.
IF A COUPLE HAS TOO MUCH IN COMMON, IT'S COMMON ALL RIGHT,
AND A YAWN.
WHY COULDN'T WE TRY TO COMBINE BRAINS AND BRAWN?

I say yes!
VICKI

I say yes!
PETER

I say yes!
MAGGIE

I say no! It's crazy. We can't pull that off.
CLAUDE

What about the Giants winning the pennant in '51? They said they couldn't pull that off either!
MAGGIE

That's right. . .Okay! I'm in!
CLAUDE

ALL
WE'RE IN THIS TOGETHER.
FOR ALL THAT IT'S WORTH.
WE'RE BETTING A MATCH MADE IN HELL COULD TURN OUT TO BE
HEAVEN ON EARTH.
MAYBE CUPID WILL SHOOT A FEW ARROWS THROUGH ONE OF THEIR
FIENDISH ROUTINES.
IF CUPID CAN'T DO IT - WE'LL SEND THE MARINES.

LET'S DO IT FOR OUR ALMA MATER.
LET'S DO IT FOR THEIR FIRST BORN SON.
FOR OUR GOD - OUR COUNTRY.
BUT MOST OF ALL-
LET'S DO IT 'CAUSE IT SOUNDS LIKE FUN.

(THEY ad-lib ideas. DEAN LEONARD ENTERS authoritatively.)

What's going on here?
DEAN LEONARD

Oh nothing. Nothing at all. (Etc.)
ALL
(Ad-Lib)

Are you talking about pairing Coach Benedick and Miss Stanton?
(Again, they ad-lib "no" etc.) Under no circumstances are you to ignore my following advice; (Then with a mischievous twinkle)

LET'S GET THEM TOGETHER.
LET'S GIVE IT A SHOT.

MAE
THE DUBIOUS MIXTURE OF OIL AND WATER WILL THICKEN THE PLOT.

DEAN LEONARD
I'D BE HAPPY TO AID THE CRUSADE TO PERSUADE MAN AND MAID TO
UNITE.

DEAN LEONARD AND MAE
IT MIGHT BE THE FIRST TIME TWO WRONGS MAKE A RIGHT.

ALL
WE'VE GOT THE TEAM.
WE'VE GOT THE DREAM.
NOW ALL WE NEED IS A BRILLIANT SCHEME.

(THEY clump together to whisper THEIR ideas)

ALL
That's it!

WE'LL GET THEM TOGETHER!
AT LEAST THAT'S THE PLAN!

SCENE ELEVEN:

The Park.

TIME:

The following day.

A dance crossover concludes, revealing COACH BENEDICK seated on a bench. HE is absorbed in the sports page, convinced that no one can see HIM. CLAUDE and PETER run on passing a football knowing that the coach is seated within earshot. THEY launch into their pre-rehearsed scene, loud enough for the coach to overhear THEM.)

PETER

O'Brien's looking to pass. He runs away from the pressure, and makes another spectacular option pass.

CLAUDE

Matthew's running deep down the sideline - makes an incredible catch at the thirty ... avoids the tackle...he's at the twenty...the ten...touchdown! (HE retrieves a pink diary they planted in a trashcan, and overacts.) Hey, what's this? Look! It's a woman's diary.

PETER

(Clearly NOT a good actor)

Holy cow, why-would-someone-throw-something-like-that-A-way?

CLAUDE

Let's see. Hmmm. No name on the inside cover. Maybe there's a clue. "September 8th 1955. Dear Diary, I never thought I could feel so passionately for any man. Only you, know of my secret love for Bill Benedick!"

PETER and CLAUDE

Coach Benedick!

(BILL surreptitiously inches to the edge of the bench to hear better. DEAN LEONARD ENTERS as planned)

DEAN LEONARD

What's going on?

CLAUDE

Whoever owns this diary loves Coach Benedick.

DEAN LEONARD

Poor demented creature.

PETER

"October 12, 1955. Dear Diary, my love only increases. I weep at night, I tear my hair and scream like a woman possessed `Oh Bill, my wonderful, masterful Bill! I shall never see our

initials carved in a tree; Bill Benedick and Beatrice Stanton!"

DEAN LEONARD, PETER, AND CLAUDE
Miss Stanton!

(BILL nearly falls off the bench with shock)

DEAN LEONARD
Let's find the most recent date. Maybe she came to her senses. "November 2, 1955. I'll never come to my senses. Instead of my nasty remarks, what I really long to say is 'I adore you, I adore you!' This will be my last entry dear diary. To the ash can with you and all my broken dreams...forever."

CLAUDE
She should tell him how she feels.

PETER
Are you nuts?

DEAN LEONARD
Coach Benedick must never know.

CLAUDE
Why?

DEAN LEONARD
If he knew he would ridicule her. Mr. Matthews, put this diary back where you found it.

CLAUDE
Poor Miss Stanton.

DEAN LEONARD
Poor, poor Miss Stanton.

(The MEN EXIT, Tossing the diary back in the trash can.)

BILL BENEDICK IS GONNA BE A SPORT

BILL
This can't be a trick. They were all so damned serious. Besides, Dean Leonard joined in, and he never lies. She loves me and they pity her.

WHAT A SORRY SOUL, ALL BY HERSELF.
 ALONE IN LOVE, UP ON A SHELF.
 AN UNATTRACTIVE WOMAN WITH A SECRET LOCKED INSIDE.
 AFTER ALL THESE YEARS WHO'D CLAIM HER?
 GOD, SHE LOVES ME, WHO CAN BLAME HER?
 WE COULD NEVER PLEASANTLY COLLIDE.
 BUT STILL AND ALL, THIS LOVESICK LADY NEEDS A FRIEND'S
 SUPPORT.
 BILL BENEDICK IS GONNA BE A SPORT!

(BEATRICE icily crosses the stage never breaking her gate)

BILL

Miss Stanton.

BEATRICE

Mr. Benedick.

BILL

ONCE SHE BRAGGED A PORCUPINE CARESS-
 WOULD SOOTHE HER MORE THAN MINE, OH YES-
 BUT I'LL BE DAMNED THIS DAMSEL IN DISTRESS HAS CHANGED HER
 MIND.
 NOW SHE THINKS I'M WILLIAM HOLDEN,
 GOD AND SUPERMAN ALL ROLLED IN.
 COULD IT BE THAT BEATRICE IS BLIND?
 THIS MODESTLY ATTRACTIVE WOMAN LANDED IN MY COURT.
 BILL BENEDICK IS GONNA BE A SPORT!

She has so many qualities that I never took seriously. She's smart, honest, professional, plus I just noticed she has very nice legs.

THE TORCH HAS BEEN IGNITED!
 WHAT A REALLY ODD CONDITION-
 I DESIRE THE OPPOSITION.
 I FEEL SO DAMNED EXCITED!
 HER PASSIONS ROAR FROM EV'RY PORE.
 I NEVER NOTICED THAT BEFORE.

HERE'S A GUY WHO'D RATHER SWALLOW GLASS-
 THAN EVER MAKE A FORWARD PASS.
 BUT NOW THIS MOST ATTRACTIVE WOMAN HAS ME IN A SPIN.
 THERE'LL BE THOSE WHO TAKE OBJECTION-
 TO MY RIPENING AFFECTION.
 LET 'EM LAUGH, I'LL TAKE IT ON THE CHIN.
 HEY, I'M THE FOOL WHO FUMBLER WHEN I SOLD THE LADY SHORT.
 I HOPE THAT BEATRICE WILL BE A SPORT.

(RE-ENTER a very perturbed BEATRICE)

BILL
(Brightly)

Beatrice!

BEATRICE
Call me Miss Stanton. Against my will, Dean Leonard asked, told me to come out and remind you of this afternoon's faculty meeting.

BILL
Why, thank you Beatrice. It was awfully nice of you to go to all that trouble.

BEATRICE
Mr. Benedick, if I thought it were any trouble at all, I wouldn't have done it.

BILL
So you did it out of the goodness of your heart.

BEATRICE
(Irritated and exhausted by it all)
Have it your own way. **(She EXITS)**

BILL
(Confidently) Well, she loves me all right! It's in everything she says. 'Have it your own way.' There's a double meaning in that! (Introspectively) Bill Benedick, you're in love. Well, how about that.

IT'S STRANGE THE WAY A MAN CAN CHANGE.
MY ATTITUDES, I'LL REARRANGE.
MY STUBBORN BACH'LOR DAYS ARE DONE.
I LOST THE WAR, AND YET I WON.
SHE LOVES ME, THAT'S THE THING THAT COUNTS.
I'LL LOVE HER BACK IN LARGE AMOUNTS.
THE WEDDING OUGHT TO BE THE FORMAL SORT.

June is a good month for a wedding! 'Course May is a little sooner.

GET A LOAD O' ME-
BILL BENEDICK IS GONNA BE A SPORT!

(BILL EXITS. JAKE who has been hiding behind a tree, swipes the diary from the trash and EXITS. BEATRICE enters and sits on a park bench deeply absorbed in her book. THE GIRLS and MAE arrive and are ready to go.)

MAGGIE

Oooh, poor Coach Benedick.

VICKI

Yes, poor Coach Benedick. If she only knew how desperately he loved her she'd faint!

(Oblivious to the GIRLS, BEATRICE closes HER book and starts to EXIT LEFT)

MAE FRANCIS

And you want to be an actress! Come on, or we'll be late for rehearsal. We'll try again tomorrow.

(MAE, MAGGIE and VICKI start to EXIT RIGHT)

VICKI

(Calling out) Oh, Aunt Beatrice, I need to speak to you. (To MAE and MAGGIE) I'm gonna try again. I'll be right there.

(MAE and MAGGIE EXIT hoping that VICKI can pull it off)

BEATRICE

Yes?

VICKI

Isn't life wonderful? Full of surprises. Like my meeting Claude. It's destiny.

BEATRICE

Yes. Victoria, about Claude -

VICKI

Isn't he handsome?

BEATRICE

Yes ... yes he is. But there's so much more to it than that. (Gently, but firmly) I don't think either of you, especially Claude, is ready for a serious commitment. There's plenty of time for that. For now I think its best you concentrate on your studies.

VICKI

(Bristling)

The way you did.

BEATRICE

I understand what's best for you.

VICKI

You want me to be just like you.

BEATRICE

That's not true.

VICKI

(Angry) It is. I'm in love. You don't understand. How could you understand? I don't want to be an old maid! (Having said too much) I have to get to rehearsal. (VICKI EXITS)

BEATRICE

Victoria, come back. (Shaken) Grant Humanities a grant. Right here on the dotted line. (No one signs)

SCENE TWELVE: ONE STAGE REHEARSAL FOR THE PENNSYLVANIA MAIDEN!**TIME:** Afternoon. Some girls are rehearsing dance steps.

MAE

Very good, that's enough. Okay Stakowski, let's have the farm scene.

STAKOWSKI

"Well, I got myself the sweetest peach in the whole county, and the Pickens farm when her stupid old man dies."

JAKE

(Like a backward farmhand)

"What about curvy Gertie Hawkins?"

STAKOWSKI

"Shhh. I'll always have Gertie Hawkins! Hey, here comes Gertie now!"

GLORIA

"Oh, hello Johnnie! My, don't you look handsome!"

STAKOWSKI

"Helloooooooo Gertie. You're sure somethin' in that peek-a-boo polka dot dress."

GLORIA

"Thank you Johnnie, polka dots always makes me feel so pretty."

STAKOWSKI

"Ain't you got a kiss fer me?"

GLORIA

"Sure do!" (SHE kisses him hard on the lips)

STAKOWSKI

"Wooooooooo, Gertie!"

MAE

All right everyone, that's it for today.

(JAKE as "Thunder" and MAGGIE converse alone in the wings)

JAKE

Let's hook up in the P.M. I could zip up to your room at nine o'clock.

MAGGIE

(Unsure)

Vicki's going to the Library to study for her Shakespeare exam. I'd have the room to myself.

JAKE

You ain't scared, are ya?

MAGGIE

Easy Louisa is never afraid. Easy Louisa is the eager vixen of your wildest fantasies.

JAKE

Crazy! Later, babe.

(JAKE EXITS as MAGGIE approaches VICKI ON STAGE)

MAGGIE

You're going to the library tonight, right?

VICKI

Until it closes at ten. You want to join me?

MAGGIE

Nah, I thought I'd take a long walk, then back to the dorm by nine and straight to bed . . . I hope.

VICKIE

Here. Take my sweater; it's going to be chilly.

(She hands her the Red Sweater. MAGGIE EXITS as VICKI walks toward CLAUDE and past DANNY)

DANNY

(In CLAUDE'S sight and earshot)

You're gonna be great.

VICKI

Thanks for the vote of confidence. (SHE gives HIM a peck on the cheek, (DANNY EXITS, and SHE goes to meet CLAUDE) We made some big advances today!

CLAUDE

Vicki!

VICKI

After we do it a few more times, I'll loosen up all the way.

CLAUDE

That's it! I tried! I'm only human!

VICKI

What are you talking about?

CLAUDE
 You think I didn't see you passionately kiss that ... chorus
 boy!

VICKI
 You're doing it again.

CLAUDE
 You're right. Let's go out tonight, and I'll make it up to you.

VICKI
 I can't. I'm going to the library.

CLAUDE
 I see.

VICKI
 You don't believe me.

CLAUDE
 I do.

VICKI
 You don't. You're suspicious and jealous, just like Othello.

CLAUDE
 How many guys are you seeing?!

VICKI
 (Giving up on HIM)
 Claude!

CLAUDE
 (Caught)
 I trust you. Honestly. Absolutely.

VICKI
 You do?

CLAUDE
 Positively.

VICKI
 Well then it's off to the library. (She kisses him passionately)
 Parting is such sweet sorrow.

CLAUDE
 (On another world) Ditto.

(VICKI EXITS while JAKE as himself ENTERS)

Hey, Jake where you off to?

JAKE

I have to get back to my room and memorize my line. Listen man, (reeking with sincerity) you're doing a terrific job.

CLAUDE

Thanks. You're a good sport, and a good pal.

JAKE

Well, a good pal should tell ya something that you oughta know.

CLAUDE

What's that?

JAKE

No, I can't. I just can't tell you. (pause, then bluntly) Vicki is cheating on you.

CLAUDE

Not my Vicki!

JAKE

Your Vicki? You mean Mike's Vicki - Ron's Vicki? She passes herself around like a bag of pretzels.

CLAUDE

You're lying!

JAKE

I'll prove it to you! I know that she's sneaking some carny trash into her room at nine o'clock. You'll be able to see them up in her window.

(THEY EXIT IN OPPOSITE DIRECTIONS)

SCENE THIRTEEN:**OUTSIDE VICKI'S DORM ROOM**

TINE: A light change indicates that several hours have passed.

In VICKI'S fourth floor window MAGGIE (In VICKI'S red sweater) and JAKE as "THUNDER" are getting better acquainted. CLAUDE arrives peering up from the sidewalk below. JAKE removes HIS shirt and HER sweater and blouse. From that distance, CLAUDE is convinced that the silhouettes in the window are indeed VICKI and a mystery lover.

CLAUDE

That can't be VICKI. Wait a minute. That's her red sweater. That IS VICKI!

CLAUDE storms off, as CONRAD and BORIS run on with MARK KELLER, from *The Bugle* to snap a photo. CONRAD whistles that the coast is clear. JAKE bolts for the door, leaving MAGGIE alone. CONRAD and BORIS shake hands and MARK KELLER EXITS. JAKE joins his cronies a moment later, outside and CENTER STAGE.

FINALETTO

JAKE

I'M HAPPY I DID IT, I'D DO IT AGAIN.
 THAT'S GOOD FOR STARTERS, BUT I'M FAR FROM FINISHED.
 I SEE A LOT MORE LIVES TO BE DIMINISHED.
 I NEVER REALIZE WHEN TO SAY WHEN.
 AH, VINDICATION - EVER SO SWEET.
 TOMORROW'S GONNA BRING A LITTLE MISCHIEF.

JAKE, BORIS AND CONRAD

ZE-BA-DOOT-IN. ZE-BA-DOOT-IN-ZE-DAY.

CLAUDE

OOH, WHAT SHE'S DOIN' TO ME.
 PURE

WHERE'S THE FAITHFUL GIRL
 THOUGHT I COULD TRUST-
 ALL THE HOPE I HAD QUICKLY
 CRUMBLLED TO DUST.
 OH, HOW SHE FLAUNTED HER LOVER-SO
 EV'RYBODY COULD SEE.

I BELIEVE IN GETTING EVEN.
 OOH, WHAT SHE'S DOIN' TO ME.

VICKI

WHO HAS A HEART THAT'S
 AND TRUE?

JAKE

TOMORROW NIGHT!
 MISCHIEF!

VICKI

YOU THAT'S WHO. WHO
 TRUSTS
 ME JUST AS TRUST YOU?
 FAITHFUL-HONEST
 WONDERFUL THROUGH AND
 THROUGH. OOH,
 WHAT HE'S DOIN' TO ME

JAKE
 TOMORROW NIGHT!
 MISCHIEF!
 SO EVIL! TOMORROW'S
 GONNA BRING A LITTLE
 MISCHIEF!

MAGGIE
 WE WEREN'T TOGETHER.

I DIDN'T SAY `NO.'
 I'M ANGRY, DISHEVELED, CONFUSED-
 AND GOD-DAMN IT-

I'M STILL PURE AS SNOW.

VICKI: TRUST ME.
 HE TRUSTS ME.
 ME. I CAN'T WAIT
 SEE HIM TOMORROW
 JAKE: TOMORROW
 NIGHT!
 MISCHIEF!

MAE
 THE PENNSYLVANIA MAIDEN!
 OPENING TOMORROW NIGHT;
 THE PENNSYLVANIA MAIDEN!

DEAN LEONARD
 Ah, there you are. How is it going?

BEATRICE
 Fine - at least on the professional side. I have two hundred
 letters of recommendation. Now all I need is the Board of
 Governors support.

DEAN LEONARD
 Beatrice, the Board examines attendance records for school
 events. I'm afraid they've decided to recommend Athletics for
 the grant.

BEATRICE
 That can't help but sway Pepperton's decision.

DEAN LEONARD
 I'm sorry. Why is this so important to you?

BEATRICE
 I want to win. I never have. Not once. Jim, the game's not
 over yet. I'm not giving up.

BEATRICE
 I'M UNFLINCHING, AND UNDISMAYED.
 UNSUBMISSIVE, AND UNAFRAID.
 SAINT JOAN IN THE SADDLE-
 AND FIRST IN COMMAND.
 I'LL COME BACK FROM BATTLE-
 A DOLLAR IN MY HAND.
 HE'S UNDAUNTED - AND UNSWERVING-
 IT'S NO WONDER THAT I FIND HIM SO
 UNNERVING. UNRELENTINGLY UNFAILING,
 FULL OF VIGOR AND VIM-
 THERE'S A LOT I DON'T LIKE ABOUT HIM.

JAKE, MAE, VICKI, CLAUDE
BORIS, CONRAD, MAGGIE
 TOMORROW!
 TOMORROW!
 TOMMOROW!
 TOMMOROW!

BILL
 I'VE ALREADY GOT SOME NAMES
 PICKED OUT-
 TO GIVE OUR PRECIOUS
 LITTLE SPROUT.
 ME!
 IT'S BILLY FOR A BOY
 AND BILL'O'MINA FOR A GIRL.

VICKI: TRUST ME!

CLAUDE: OOH, WHAT SHE'S DOIN'TO

BEATRICE: UNSEEMLY

MAGGIE: NO BIG BAD BOYS.

JAKE: A LITTLE MISCHIEF

BORIS/CONRAD: TOMORROW!

YES, I'M ALL FOR PROCREATION-
 IT'S THE FUTURE OF THE NATION.
 FIRST I'LL GIVE SOME

VICKI: HE TRUSTS ME.

JAKE: OOH!

MAGGIE: NO BIG BAD BOYS!

JAKE: A LITTLE MISCHIEF

BORIS/CONRAD: TOMORROW! TOMORROW!

CIVIL WORDS A WHIRL.

I'LL TELL HER-

THAT I LOVE HER

AND I'LL HAPPILY REPORT-

BILL BENEDICK IS GONNA BE A
 SPORT.

BEATRICE: THERE'S A LOT I DON'T
 LIKE ABOUT HIM!

THE COMPANY
 ON WE GO TO BUILD A REPUTATION.
 BARRICADES AS FAR AS WE CAN SEE.
 WILL A HAPPY ENDING EVER COME-
 HERE IN THE WORLD-
 THE TURBULENT WORLD-
 THE SPIRITED WORLD-
 THE CHANGEABLE WORLD OF WHITTNEY?

(The CURTAIN DESCENDS as JAKE runs center and waves the pink diary in the air to predict more mischief.)

ACT II

SCENE ONE:
TIME:

THE FOOTBALL FIELD
Saturday afternoon.

A Dance Crossover featuring CHEERLEADERS and all, celebrating the team's eighth game victory. We hear the following announcement, and the entrance of BILL and the TEAM with CLAUDE on their shoulders.

ANNOUNCER

There's the gun! Final score - your fighting Minute Men thirty-one, the Bridgeport Bloodhounds - three, edging Whittney even closer toward The Ivy Bowl.

MAE, VICKI and MAGGIE surreptitiously follow BEATRICE OFF STAGE. The dance concludes with MAE and the GIRLS returning, having not accomplished their goal.)

MAE

That Professor Stanton is slipperier than a side of pork.

MAGGIE

It's no use, she's too set in her ways.

VICKI

(Seizing the dramatic opportunity)

Coach Benedick is in love, and my aunt still hasn't a clue. It's hopeless. Everything, everywhere is hopeless. Life is futile. Why bother?

MAE

God, you're young!

OPTIMISTIC

VICKI

THEY SAY THE ASIAN FLU IS DUE.

MAGGIE

WE'LL NEVER BEAT THE PRINCETON CREW.

VICKI

SOME SAY WHITTNEY'S MET IT'S WATERLOO.

MAE

I DON'T AGREE AT ALL.

MAGGIE

INFLATION'S RISING TEN PER CENT.

VICKI
OUR CHILDREN WON'T BE AFFLUENT.

MAGGIE
COMMUNISM IS ON THE ASSENT.

MAE
THAT'S ALL FOLDEROL.
UN CAN MAKE APPEALING UNAPPEALING-
UN I UNDERSTAND WON'T GO AWAY.
BUT I HAVE AN UNRELENTING FEELING-
UNDULATING UNDERWAY-

I'M OPTIMISTIC - UNDENIABLY OPTIMISTIC-
KEEP'IN AN EYE FOR THE SUN IN THE SKY.
I'M OPTIMISTIC - UNABASHEDLY OPTIMISTIC-
SOMEONE UP THERE'S GONNA ANSWER MY PRAYERS.

WE'LL RING THAT VIC'TRY BELL AGAIN.
TELL OUR PALS WE'RE SWELL AGAIN.
WHEN OUR SPIRITS RISE AGAIN-
HELL WILL VAPORIZE AGAIN.
I'M OPTIMISTIC -

Well?

VICKI
UNASSUREDLY OPTIMISTIC.
LOVE'S IN THE AIR, COULD IT LAND RIGHT THERE?

MAE
I'M OPTIMISTIC -

Hit it!

MAGGIE
UNAFRAID TO BE OPTIMISTIC-
THINGS WILL IMPROVE IF WE GET IN THE GROOVE.

MAE
(To VICKI)
DON'T YOU BE SOME FLOP STATISTIC-
COME ON KID, BE OPTIMISTIC!
YES MA'AM! I AM!

I'M.....TRYING MY HAND AT THE PLANS THAT I PLANNED.
I'M OPTIMISTIC-
START WITH A GRIN, ADD SOME HOPE AND YOU'RE IN.

(MAE starts to snap HER fingers, the kids join HER)

ALL
 KEEPIN' AN EYE - SUN IN THE SKY-
 SPACE AGE - FUTURISTIC-
 JASPER JOHNS - MODERNISTIC.
 OPTIMISM.
 SOMEONE UP THERE - ANSWER MY PRAYER.
 SALINGER - STEREO- GRADE POINT AV'RAGE 4.0
 LOTS OF - FREE LOVE.
 OPTIMISM!
 JONAS SALK - GENEVA TALK - T.V. - BLUE CHIP STOCK
 L.P'S - ROCK AROUND THE CLOCK-
 YANKEES BACK IN THE PENNANT-
 KENNEDY IN THE SENATE-
 THINGS WILL IMPROVE - GET IN THE GROOVE-
 YES MA'AM - I AM! AHHHHHHH!
 (DANCE)

ALL
 WE'RE OPTIMISTIC-
 VICKI
 UNBELIEVABLY OPTIMISTIC!
 MAE
 MAYBE TODAY LOVE WILL FIND A WAY.

ALL
 WE'RE OPTIMISTIC - UNPREVENTABLY OPTIMISTIC-
 POINTING OUR SHOES TO SOME POSITIVE VIEWS.
 THE TEMP'RA'TURE SAYS TEN BELOW.
 BUT UNDERNEATH THAT ICE AND SNOW-
 IS A DAFFODIL REVVIN' UP TO GROW.

MAE
 WE'RE UNCOMMONLY -
 VICKI
 UNRESTRAINABLY-
 ALL
 UNSHAKABLY - UNBREAKABLY - OPTIMISTIC!

SCENE TWO:**BEATRICE'S CLASSROOM**

TIME: Before her class. SHE is alone as DEAN LEONARD arrives.

DEAN LEONARD

A lovely morning, isn't it? A perfect day to begin a romantic relationship.

BEATRICE

Yes. Well then, you'd better get going.

DEAN LEONARD

You're like a daughter to me. I want you to be happy. Someone could be waiting around the corner.

BEATRICE

No one is waiting, Jim.

DEAN LEONARD

You're an intelligent, passionate woman who deserves the best.

BEATRICE

That's the problem. I don't believe intelligence and passion can co-exist.

DEAN LEONARD

You know, when I was your age I knew somebody just like you - someone who had all the answers, even before he got the questions.

BEATRICE

Who was this brilliant person?

LOOK AGAIN

DEAN LEONARD

IMPOSSIBLE ME. IMMOVABLE ME.
 WHITE WAS WHITE AND BLACK WAS BLACK TO IMPLACABLE ME.
 I'D POMPOUSLY PROCLAIM THAT EV'RYTHING REMAINS THE SAME.
 BUT MY GRANDAD HAD SOME SOUND ADVICE I'M GLAD TO SAY HOLDS
 TRUE.
 I'D LIKE TO TAKE ONE LITTLE SLICE AND PASS IT ON TO YOU.

LOOK AGAIN -
 ANYTHING CAN CHANGE AND OFTEN DOES.
 LOOK AGAIN -
 AND SOMETHING ISN'T AS YOU ALWAYS THOUGHT IT WAS.
 THAT UNATTRACTIVE DUCKLING MAY HAVE TURNED INTO A SWAN.
 THE DARKEST NIGHT JUST MIGHT PRODUCE A STAR TO WISH UPON.

LOOK AGAIN -
 EV'RY DAY WE MAKE A SMALL ADVANCE.
 LOOK AGAIN -
 EACH FIRST IMPRESSION OUGHT TO GET A SECOND CHANCE.
 A STRANGER MAY EXTEND HIS HAND AND URGE YOU TO EXPLORE.
 SO LOOK AGAIN, THAT FRIEND MAY END UP BEING SOMETHING MORE.

WHEN A PROBLEM WON'T UNTANGLE-
 JUST LOOK AGAIN FROM ANOTHER ANGLE.
 THROUGH YOUR DIFF'RENT POINT OF VIEW-
 THE ANSWER IS THE CHANGE IN YOU.
 LOOK AGAIN -
 FOR THE WORLD, IS WORTH ANOTHER TRY.
 LOOK AGAIN -
 THE POSSIBILITIES ARE ENDLESS AS THE SKY.
 A WHOLE NEW LIFE YOU NEVER KNEW-
 IS ANXIOUSLY AWAITING YOU.
 LOOK AGAIN -
 LOOK AGAIN -
 - THEN, LOOK AGAIN.

(BEATRICE kisses DEAN LEONARD atop the head. HE EXITS as her STUDENTS ENTER the classroom.)

BEATRICE

Good morning everyone. Please turn to the last chapter of *Marie's Big Day!* (Reading) "She knew what she had to do. Slowly she crept up the darkened stairs-

(Outside HER Classroom)

CLAUDE

It was kinda foggy last night. Maybe I saw the wrong window.

JAKE

She's playing you for a fool. It was clear as crystal, and here's the photos to prove it. Two eight by tens and a dozen wallet size.

CLAUDE

Well, he can have her.

JAKE

He already has.

CLAUDE

(Grabbing photos) Gimme those. **(THEY EXIT)**

(Back in BEATRICE'S Classroom)

BEATRICE

"She murdered Louie. Yes, it was self-defense, but if the jury decided differently, Marie would gladly go to jail a happy woman. With her precious freedom from men restored, Marie swore on her mother's grave never to love again." The end.

MAGGIE

Professors Stanton, aren't we ever going to study a love story with a happy ending?

BEATRICE

That is a happy ending. **(The bell rings)** Class dismissed.

(MAGGIE and VICKI remain. MAE ENTERS to pin a show poster on the wall. THEY speak privately, but loud enough for BEATRICE to hear)

MAGGIE

It's not our fault we overheard them. Dean Leonard's fatherly advice to Coach Benedick was absolutely right.

MAE

Yes! Passionately as the coach feels, he just **had** to throw away that secret love letter he wrote to ... Beatrice Stanton!

(BEATRICE freezes and nearly faints)

VICKI

Maybe we shouldn't have picked the letter out of the trash can.

MAE

You're right. Let's throw it away and be done with it. (SHE crumples the letter into the trash can. Then under her breath) Sometimes cupid kills with an arrow, and sometimes with a trap.

(The GIRLS EXIT. BEATRICE retrieves the crumbled note.)

BEATRICE

Dearest Beatrice. I can't live with this secret any longer. I can't eat, I can't sleep. Ever since the first time I saw you I loved you, God-damn it! I thought if you knew, you'd never stop laughing. That's why I had to pretend that I hated your beautiful guts. You are an angel. You are positive proof that God still creates miracles. All my love, Bill Benedick ... coach of the Whittney Minute Men ... your slave of love ... really.

THAT'S THAT

BEATRICE

WHAT'S GOING ON HERE?
 SOMETHING'S GOING ON HERE.
 YESTERDAY HE COULDN'T ABIDE ME-
 AND I COULDN'T STAND TO HAVE HIM AROUND ME.
 SO WHAT'S THIS CURIOUS, RUSTLING INSIDE ME?
 IS IT? COULD IT BE? AM I IN ? ... NO!
 I FIRMLY CONTROL MY THERMOSTAT-
 ALL THE REST IS IDLE CHAT - AND THAT'S THAT.

THIS ISN'T LOVE.
 I KNOW WHAT THAT FEELS LIKE;
 IT'S WALKING A TIGHTROPE WITHOUT A NET.
 THIS CAN'T BE LOVE.
 THAT'S WISHING AND WAITING-
 AND HOPELESSLY SINGING A STRANGE DUET.
 OH NO, NOT LOVE.
 THAT'S SLEEPLESS REFLECTING AND ENDLESS DISSECTING AND TIT
 FOR TAT.
 SO IT ISN'T - IT CAN'T BE - NOT LOVE.
 THAT'S THAT.

BUT MY HEART IS AS LIGHT AS A BLUEBIRD IN FLIGHT.
 I'M A JAZZY RIFF THAT'S HOT.
 I'M THE APPLE THAT ADAM WAS ANXIOUS TO BITE.
 BUT CAN THIS BE LOVE? IT'S NOT!

MAYBE IT'S LOVE.
 THE SORT THAT I'VE READ OF;
 THE PASSIONATE KIND THAT I'VE BEEN DENIED.
 COULD IT BE LOVE?
 LIKE SCARLETT AND RHETT OR-
 LIKE KATHY AND HEATHCLIFF, NO, THOSE TWO DIED.
 CAN IT BE LOVE-
 WITH SOMEONE I HATED AND HOTLY DEBATED IN EV'RY SPAT?
 STILL MAYBE - IT COULD BE - NOT LOVE.
 THAT'S THAT.

I KNOW I'M IN LOVE WHEN I HELPLESSLY GRIN.
 (Smiling)

I CAN FEEL THAT STARTING NOW.
 AND THE JOY DEEP INSIDE WOULD BE SENSELESS TO HIDE-
 SO I PROUDLY MAKE THIS VOW-

YES, THIS IS LOVE!

ALL RIGHT, I'LL ADMIT IT.
GOODBYE TO MY ARROGANT, FOOLISH PRIDE.
YES, I'M IN LOVE.
I'M FULL OF DESIRE.
MY BEAUTIFUL BEAST IS A PRINCE INSIDE.
THANK GOD, IT'S LOVE.
I'M FINALLY READY TO STEADILY ROLL OUT THE WELCOME MAT.
I'M HERE MY AVID CAVALIER-
SO LOVE ON AND ON AND ON, AND THAT'S THAT.
THAT'S THAT!

**(A crossover featuring a slow motion football victory by the
Minute Men. This tranforms into . . .)**

SCENE THREE:**DEAN LEONARD'S OFFICE.**

TIME: Again, early morning. Facing front in three "SPECIALS"
MR. PEPPERSON interviews BILL and BEATRICE SEPARATELY.
BILL ENTERS.

MR. PEPPERSON

Coach Benedick, Eight a.m. right on the dot. I admire punctuality.

BEATRICE

(Entering) Nine a.m. right on the dot.

MR. PEPPERSON

I admire punctuality. I thought it best to see you and Coach Benedick separately. Why do you feel so passionately about winning the grant?

BILL AND BEATRICE

I have a one dollar bet on it.

MR. PEPPERSON

Is your department more deserving than say - (with awe) Science?

BILL AND BEATRICE

Yes. Definitely.

BILL

Athletics builds character, and develops a sense of-

BEATRICE

Community that only the arts can offer-

BILL

preparing them for life after Whittney. Yes, I do believe the Science department is top notch, however just look at Humanities, and Beatrice Stanton; probably the finest English Lit. professor we've ever had.

BEATRICE

Coach Benedick has done a valiant and miraculous job of taking the Minute Men to the top.

BILL

She's a credit to this college.

BEATRICE

He's a credit to this college.

MR. PEPPERSON

So then, what you're saying is that the Pepperton grant should go to your opposition.

BILL AND BEATRICE

I never said that.

(A CROSSOVER OF UNINHIBITED FLIRTATION DISSOLVING INTO ..)

SCENE FOUR:

BACKSTAGE

TIME:

Opening Night

MAGGIE

It's almost a half hour to the show. Are you nervous?

VICKI

No. Yes. No. Yes. Yes. No. Yes.

MAGGIE

Don't make me slap you.

VICKI

Have you seen Claude? He's been avoiding me all day.

MAGGIE

Maybe he's jittery too.

VICKI

Of course. (A mess again) I'm having a nervous breakdown.

MAE

(ENTERING with several cast members dressed like farmers)

No you're not. Pennsylvania Maidens never have nervous breakdowns. They think lovely thoughts and bake bread. Maggie, go call half hour.

MAGGIE

Right.

PETER

Hey, Maggie. If you're not busy after the show, how about-

MAGGIE

Excuse me Peter, I've got so much to do.

(BEATRICE ENTERS looking very feminine)

MAE

Beatrice, my, my, my you look younger than Loretta Young. Have you seen Coach Benedick?

BEATRICE

No, not since our last little fight.

MAE

Ah, there he is!

BEATRICE

Here?

MAE

Oh, excuse me. Um, I must be wanted somewhere.

(MAE EXITS with cast members as BILL ENTERS, clean shaven and neatly attired. THEY whip off THEIR glasses and awkwardly converse)

BILL

Miss Stanton?

BEATRICE

Mr. Benedick. What are you doing here?

BILL

I'm helping out with the set.

BEATRICE

You are?. Well...I guess I should be...

BILL

What are you reading?

BEATRICE

A biography - *Red Grange - the Gallopin' Ghost.*

BILL

Well, how about that. I guess there's a lot we don't know about each other.

BEATRICE

Yes ... well...

BILL

Well ...

I GUESS I NEVER GAVE IT A CHANCE

HOW 'BOUT THIS WEATHER?
TERRIBLE WEATHER.

BEATRICE

I REALLY LOVE THE AUTUMN CHILL.

BILL

THIRTY DEGREES IS NOT A THRILL.

BUT, I GUESS I NEVER GAVE IT A CHANCE.
DO YOU LIKE BOWLING?

BEATRICE

I DON'T LIKE BOWLING.

BILL

I BOWL FIVE STRIKES IN EV'RY GAME.

BEATRICE

I'M IN THE GUTTER EV'RY FRAME.
BUT, I GUESS I NEVER GAVE IT A CHANCE.

BOTH

I NEVER THOUGHT TO GIVE A SECOND GLANCE-
OR GIVE SOMETHING A SECOND CHANCE - LIKE;

BEATRICE

BASKET WEAVING.

BILL

ANCHOVIES.

BEATRICE

DETROIT.

BILL

THE BARBER OF SEVILLE.

BEATRICE

I'D RATHER GO TO GOTTERDAMERUNG INSTEAD.

BILL

I KNOW I'D HATE THAT, WHATEVER YOU SAID.

BEATRICE

DO YOU LIKE READING?

BILL

I DO LIKE READING.
I READ THE SPORTS' PAGE EV'RY DAY.

BEATRICE

(Sincerely)

AND PICTURES HAVE SO MUCH TO SAY.
BUT, I GUESS I NEVER GAVE IT A CHANCE.
DO YOU LIKE WILLIAMS?

BILL

YES! ESTHER WILLIAMS!
I'D GLADLY WATCH HER SWIM FOR DAYS.

BEATRICE

I MEANT THE MAN WHO WRITES THE PLAYS.

BILL AND BEATRICE

I NEVER PLANNED TO GIVE (HER/HIM) A CHANCE.
I NEVER THOUGHT TO TAKE A DIFF'RENT STANCE-
OR GIVE SOMEONE A SECOND CHANCE-
LIKE;

BEATRICE

EISENHOWER.

BILL

STRAVINSKY.

BEATRICE

SPIKE JONES. JOHN WAYNE.

BILL

OR DORIS DAY.

BOTH

GIVEN A CHANCE, A PERSON SUDDENLY MIGHT CLICK.

BILL

LIKE BEATRICE STANTON-

BEATRICE

AND BILL BENEDICK.

BILL

DO YOU LIKE DANCING?

BEATRICE

I'M WILD FOR DANCING.

BILL

DANCING'S MY FAV'RITE CONTACT SPORT.

BEATRICE

I'VE ALWAYS BEEN THE WALTZING SORT.

BOTH

PERHAPS WE OUGHT TO GIVE IT A CHANCE.

MAGGIE

(Entering)

Miss Stanton, we need the alterations on that wedding dress.
Mr. Benedick, please set that bench stage right. (EXITING) Half
hour everyone! Half hour!

(BILL and BEATRICE go to opposite sides and sing to themselves)

BOTH

OPPOSITES AT TIMES AGREE.
I MUST ADMIT, THAT'S FINE BY ME.
I GUESS I NEVER GAVE IT A CHANCE.

BILL

Well, good luck with the wedding dress, Miss Stanton.

BEATRICE

Call me Beatrice.

SCENE FIVE :
TIME:

THE GIRLS' DRESSING ROOM.
Shortly before the show.

(The GIRLS slip into costumes, and touch up THEIR makeup.)

MAE

Easy on the rouge, Gloria. You're a Pennsylvania farm woman, not a Billy Rose show girl. Beatrice, are you okay? You're not nervous.

BEATRICE

Me? Of course not. Why should I be nervous?

MAGGIE

(Entering)

Places! Places everyone!

BEATRICE

(Hysterical)

Places! Oh my God, it's places!! First it's half hour then all of a sudden, places! I hate show business!

(MAE and the girls EXIT)

Victoria! Ah, there you are. Now, just relax and take lots of deep breaths.

VICKI

I'm fine, really. Thank you for everything, Aunt Beatrice.

BEATRICE

You did it. You earned it. Everything's going to be different after tonight. People will see you in whole different way. They're going to say, 'look, here comes Victoria Stanton!' I am so proud of you. Honey, what's the matter?

VICKI

I guess I am a little nervous. Butterflies in my stomach. It's about Claude.

BEATRICE

I'm sure he must be wonderful. I was too hard on him.

VICKI

He's been so intense. I think he wants to take our relationship ... further.

What would you do?
BEATRICE

What should I do?
VICKI

What's in your heart, always what's in your heart.
BEATRICE

But if you were me-
VICKI

I'm not you. You're a fine young woman, and I know what ever
decision you make will be the right one.
BEATRICE

Places, Vicki. Come on.
MAGGIE
(ENTERING)

About those butterflies - just get them to fly in formation.
All the best.
BEATRICE
(Kissing VICKI)

(MAGGIE and VICKI EXIT. Alone at a standing mirror, BEATRICE catches HER reflection. SHE holds the wedding dress up to HER)

REPRISE: LOOK AGAIN

BEATRICE
LOOK AGAIN - MAYBE LOVE IS WORTH ANOTHER TRY.
LOOK AGAIN - THE POSSIBILITIES ARE ENDLESS AS THE SKY.
A WHOLE NEW LIFE, YOU NEVER KNEW-
IS ANXIOUSLY AWAITING YOU....

SCENE SIX: ON STAGE AND OFFSTAGE

TIME: Immediately following. The audience sees snippets of *THE PENNSYLVANIA MAIDEN!* intercut with isolated backstage exchanges. We hear the "Overture" in the background.

(Backstage- PETER ENTERS carrying costumes)

BILL

(a bit like Et tu, Brute)

You too, O'Brien?

PETER

Wardrobe supervisor! Say, coach, about next year - Claude's been giving me some quarterback tips. I'm ready.

BILL

You're ready when I say you are.

MAE

(ENTERING)

On stage for the opening number! Coach Benedick, I need your help stage left.

MAGGIE

(CROSSING)

Places! Places!

(BEATRICE ENTERS)

MAE

(For BILL'S benefit) Beatrice, don't you look *lovely*. I need your help stage left as well. Smile and have fun everybody, remember this isn't *The Trojan Women*. (Looks at BEATRICE) Oops.

BEATRICE

The Trojan Women is a classic.

MAE

Yes dear, it is. It's also as much fun as choking to death.

(ON STAGE)

THE PENNSYLVANIA MAIDEN

CHORUS

AH-AH-AH-AH-AH-AH-AH-AH.
THE PENNSYLVANIA MAIDEN!
THE PENNSYLVANIA MAIDEN!

MADE IN PENNSYLVANIA!
 WHERE HONESTY IS THE GOLDEN RULE.
 THAT'S WHAT SHE TEACHES IN HER SUNDAY SCHOOL.
 SARAH PICKENS. SARAH PICKENS.
 SHE'S FULL OF GOODNESS AND NOT THE DICKENS.
 A HEART OF GOLD NEVER HEAVY-LADEN.
 SHE'S THE PERFECT PENNSYLVANIA MAIDEN.

(BACKSTAGE - OPPOSITE SIDE)

JAKE
 Look, here comes Miss Hospitality.

VICKI
 What is the matter with you? You've been ignoring me all day.

CLAUDE
 Who were you with last night?

VICKI
 (Furious)
 Who was I with? Um, a tall, dark stud, twice the man you are.

CLAUDE
 (Aghast)
 You admit it?

VICKI
 Oh!!

(Furious, she walks away from him and waits for her ON STAGE entrance.)

JAKE
 (Appearing)
 Oooh, man! She thinks you're gonna take that.

CLAUDE
 I'm not?

JAKE
 I wouldn't. I'd get even.

CLAUDE
 You were right the last time. What should I do?

(ON STAGE)

PENNSYLVANIA SKY

PAPA PICKENS

Like the land, I never change.

PAPA PICKENS AND CHORUS

WE CHOP WOOD - UNDER PENNSYLVANIA SKY.

FARMING GOOD - UNDER PENNSYLVANIA SKY.

NOBLE THOUGHT BREEDS NOBLE DEED.

AND THAT IS PENNSYLVANIA'S CREED.

WE WILL STAY - UNDER PENNSYLVANIA SKY.

WORK AND PRAY ...

(BACKSTAGE)

MAE

Gloria, you're entrance is stage left.

GLORIA

Can I ask a stupid question?

MAE

There are no stupid questions, only stupid people.

GLORIA

From the audience, isn't this the left side?

MAE

Are you in the audience, Gloria? No, but you are in the wrong costume. Hurry and change, you're almost on.

(ON STAGE)

VICKI

"Hank, while you were away at school, Papa promised me to Johnnie Smith. Honor thy parents is what I teach in my Sunday school."

CLAUDE

"But you love me, don't you?"

VICKI

(Bravely not letting on that it's killing her to let him go)
"No, no Hank I don't. Now run along to Gertie Hawkins. I know

she's sweet on you."

(BACKSTAGE)

BEATRICE

(ENTERING Backstage)

Mae, we're having trouble with Gloria's change.

MAE

Right away. Hey, coach - take this prompt book in case someone forgets a line. (MAE and BEATRICE EXIT)

(ON STAGE)

STAKOWSKI

"Well, I got myself the sweetest peach in the whole county, and the Pickens farm when her stupid old man dies."

JAKE

"What about curvy Gertie Hawkins?"

STAKOWSKI

"Shhh. I'll always have Gertie Hawkins! Hey, here comes Gertie now ... hey, here comes Gertie now....."

(BACKSTAGE)

BILL

Where's Gloria?

MAE

(Calling from Off Stage)

Not ready!

(ON STAGE)

STAKOWSKI

"Hey, here comes Gertie now ... look Luke, here comes Gertie now."

(Panicked, BILL walks on stage covering HIS face with the script)

BILL

"Oh, hello, Johnnie! My, don't you look handsome!"

STAKOWSKI

(Stunned and thrown)

"Helllllllo Gertie. You're sure somethin' in that peek-a-poo

mocha dot mess."

BILL

" ... Thank you, Johnnie ... polka dots always makes me feel so pretty."

STAKOWSKI

(Hesitating)

"Ain't you got a kiss for me?"

BILL

(HE freezes, then starts to walk toward JOHNNIE and STOPS)
"No."

STAKOWSKI

(Rubbing his cheek as if he **had** been kissed)

"Woooo, Gertie! Oh, look here comes the church choir. Their heading out to Quaker territory for a little gathering. Let's go!"

(BILL runs OFF)

LET'S RAISE A LITTLE HECK TONIGHT

POUND ON THE FLOOR BOARDS, GATHER A CROWD.
ROUND UP A PARTNER AND SHOUT OUT LOUD.
LET'S RAISE A LITTLE HECK TONIGHT.
LET'S RAISE A LITTLE HECK TONIGHT.
KICK UP YER HEELS - SKIP TO YER LOU.
SHAKE OFF YER CARES - SHOUT HALLELU!
WE'LL SEE THOSE QUAKER ACRES LIGHT UP LIKE A BUGGY LIGHT-
WHEN WE RAISE A LITTLE, RAISE A LITTLE HECK TONIGHT!

(They dance a bit of a hoedown)

(BACKSTAGE)

JAKE

Well, now you know what kind'a guy Mr. Perfect is.

VICKI

Leave me alone.

JAKE

(Grabbing HER shoulders)

Come on baby, I know what you need. (HE grinds himself into VICKI and kisses HER)

VICKI

(Pushing HIM away)

You disgust me.

JAKE

(VICKI turns to ENTER the ON STAGE scene) You're gonna be sorry you said that.

(ON STAGE)

CLAUDE

"I'm going to tell your father how we feel."

VICKI

"He's made up his mind. I can't go against his wishes."

CLAUDE

"Mr. Pickens, that weasel Johnnie Smith is after your money and nothin' else. Sarah and I love each other. Please give us you're permission to get hitched."

PAPA PICKENS

"I'm an old fool for not seeing things right. My children, true love is all that matters. You have my blessing."

(VICKI EXITS to change into her wedding dress. The crowd prepares for the nuptials.)

GERTIE

Johnnie! Johnnie! There's gonna be a wedding!

STAKOWSKI

Hell, Gertie, I know that. Me and Sarah is gettin' hitched.

GERTIE

No, ya dumb hunk a' lumber, Hank and Sarah, Hank and Sarah are getting married.

STAKOWSKI

They is? Woooo, Gertie! Then that leaves me free to keep fiddlin' with you!

GERTIE

Oh, yeah? Go fiddle your old cow.

THE PERFECT BRIDE

CHORUS

HAPPY ENDING. HAPPY ENDING.
THE PERFECT BRIDE - WHAT A PERFECT BRIDE.
CHARMING, GRACEFUL-
THE LOVELY COMPLEXION OF PEACHES AND CREAM.
ALWAYS GIVING-

THE LIVING REFLECTION OF YOUR SWEETEST DREAM.
 AN ANGEL WITH NOTHING TO HIDE.
 A LUCKY MAN, CLOSE AT HER SIDE.
 THE PERFECT BRIDE.

PREACHER

Do you, Sarah Pickens, promise to love, honor and obey this man through sickness and in health till death do ye part?"

VICKI

"I do."

PREACHER

"And do you, Hank Forrest, promise to love, honor and obey this woman through sickness and in health till death do ye part? (CLAUDE does not answer. The PREACHER "holds" and then proceeds as if CLAUDE had said `I do.')

If there be any man here that sees fit why this man and woman should not be joined in Marriage, speak now or forever hold your peace. By the authority vested in me by-

CLAUDE

(In HIS own voice, serious, and out of control)
 I do. I see a good reason. (Stepping forward to address the entire audience) I thought Vicki Stanton was as pure and honest as the role she's playing tonight. But she isn't.

VICKI

Claude-

CLAUDE

Just last night I saw her, naked with some stranger up in her dorm window. She admitted it herself. A thief might have honor. A whore might have a heart of gold. Victoria Stanton has neither honor or a heart of gold. (Breaking down)The real Victoria Stanton is nothing more than a tramp.

(VICKI runs OFF STAGE in tears. As the curtain is rung down, CLAUDE runs off in the opposite direction. BEATRICE calls after VICKI but she runs. As the set changes we see VICKI rushing away, as well as the unmistakable sight of people turning their backs to HER as SHE passes. She runs into DEAN LEONARD)

VICKI

Dean Leonard, I can....

DEAN LEONARD

(Sternly)

Miss Stanton, you will report to my office immediately.

(VICKI runs away)

SCENE SEVEN:

BACKSTAGE

TIME:

Immediately after the fiasco.

BILL

Beatrice.

BEATRICE

Did you see it? Read all about it - tomorrow - front page of The Bugle. Where is Claude?

BILL

I don't know. Where's Vicki?

BEATRICE

I can't find her.

BILL

You're crying.

BEATRICE

I'm not crying.

BILL

Please don't cry.

BEATRICE

Now that I've started I'll probably never stop.

BILL

Please. When I see someone as wonderful as you cry (He starts to cry) I start. Beatrice, what I have to tell you ...is ... there's something I have to tell you ...

BEATRICE

Yes?

BILL

Something I've got to tell you. . .

BEATRICE

(Starting not to cry)

Yes, I know because my heart is bursting to tell you something I never dreamed, but ... God help me.

BILL

God help us both.

HERE'S LOOKING AT YOU

BEATRICE AND BILL
I LOVE YOU - I LOVE YOU.

BEATRICE
I SAID IT, I'M HAPPY.

BILL
I LOVE YOU - I LOVE YOU.
I SWEAR THAT IT'S TRUE.

BEATRICE
I LOVE YOU - I MEAN IT.
PLEASE SAY IT AGAIN.

BILL
I LOVE YOU.

BEATRICE
I LOVE YOU.

BILL
THAT GOES FOR ME TOO.
I LOVE YOU.

BEATRICE
I LOVE YOU RIGHT NOW EVEN MORE.

BEATRICE AND BILL
THE SIGHT OF YOU NEAR ME WAS WORTH WAITING FOR.

BEATRICE
I couldn't wait one more minute to tell you.

BILL
Neither could I. You're beautiful.

BEATRICE
So are you.

(THEY put ON THEIR glasses)

HERE'S LOOKING AT YOU.
I KNOW SOMETHING HAS BEGUN.
FROM THE LIGHT OF YOUR EYES WARM AND WISE AS THE SUN.

BILL
HERE'S LOOKING AT YOU.

AND THE LOVING HEART THAT SHOWS-
FROM THE GLOW OF YOUR SMILE TO ALL TEN OF YOUR TOES.

BEATRICE AND BILL
A GAME OF POISON DARTS-
BECAME A GAME OF HEARTS.
AND THE CARDS THAT WE PLAY-
ALL ARE WINNERS TODAY.

BILL
MY FAVORITE VIEW-
IS WHEREVER YOU MAY BE-
IN THAT FORTUNATE DRESS CLINGING SO PERFECTLY.

BEATRICE
WE'LL STROLL HAND IN HAND-
WE'LL LOOK AND BE SEEN.

BILL
WE'LL MAKE THE FRONT COVER OF LOOK MAGAZINE.

BEATRICE AND BILL
I LOVE YOU, I DO.
HERE'S LOOKING AT YOU.

BILL
Beatrice, may I have this dance?

BEATRICE
Oh, yes.

(THEY WALTZ)

BEATRICE
MY FAV'RITE WORD WAS "NEVER"-
WHEN DISCUSSING LOVE AND MEN.
BUT THROUGH THIS ENDEAVOR-
I'VE LEARNED THAT I'LL NEVER SAY NEVER AGAIN.

BILL
A FREEZING DAY IN HADES-
WAS THE DAY I'D PICK A MATE.
WELL, HELL JUST FROZE OVER.
SO WHAT'A'YA SAY THAT WE GO THERE AND SKATE?

BEATRICE
ONE LOOK AND I KNEW-
I'D NO LONGER BE ALONE.

HERE'S THE MAN AMONG MEN THAT I NEVER HAVE KNOWN.

BILL

HERE'S LOOKING AT ME.
OPENHEARTED AS CAN BE.
IT'S BECAUSE OF YOUR SOUL YOU ALLOWED ME TO SEE.

BILL AND BEATRICE

OUR M.G.M. ENDING WITH LOVE EVERLASTING-
IS DUE TO SOME MIGHTY UNUSUAL CASTING.
HERE'S TO THE KISS THAT'S BEEN LONG OVERDUE-
HERE'S LOOKING AT YOU.

(THEY kiss)

BILL

I'd do anything in the world for you. Anything! Give me some impossible deed, and I'll do it!

BEATRICE

Kill Claude.

BILL

(Laughing)

I can't kill Claude.

BEATRICE

Then take him off the team.

BILL

I'd rather kill him. This is the first time we've made it to the championship game. Think of what it means to the school, and the team and-

BEATRICE

And to you.

BILL

And yes, to me. Claude is the star player. If I bench him, we'll lose. Think of our reputation. Ask me to do anything else, that's fair.

BEATRICE

Fair? Was it fair of him to slander my niece in front of fifteen hundred students and their parents? Think of her reputation.

BILL

If she's innocent, then she has nothing to worry about.

BEATRICE

If? No, she's innocent - but the taint of suspicion is forever. I promised my brother that I would watch over Victoria, and make sure that she wouldn't get mixed up someone like Claude.

BILL

So take away his library card. Oh, come on. He just got carried away.

BEATRICE

Oh, I do wish I were a man. Then I'd have the power to set this right. What would you deem proper punishment? A slap on the wrist?

BILL

No. You think I should kick him off the team?

BEATRICE

Yes! It's lesson that will serve him the rest of his life.

BILL

You're not being reasonable. You're pig-headed as ever.

BEATRICE

True to form you're selfish ... and blind. So where goes this leave us?

BILL

I have never loved anyone as much as you.

BEATRICE

I want to believe you. What's at stake here is more important than any game. If you were the man I thought you had become, you'd take him off the team.

BILL

I can't. I won't. That's final.

BEATRICE

Then you can go straight to hell.

BILL

Beatrice, I-

BEATRICE

Please...Bill.

BILL

I'm sorry. (HE exits)

BEATRICE

Me too.

LEARNING MY LESSONS AGAIN

THIS ISN'T LOVE.
OH NO, NOT LOVE.
JUST WHEN I THOUGHT-
I'D APPLIED THE LESSONS LIFE HAD TAUGHT.
I FIND MY MIND RETAINED A LOT.
BUT THERE'S A LOT MY HEART FORGOT.
WHY COULDN'T I REMEMBER-
THAT A DANCE WHIRLS AWAY ANY FAULTS.
AND ROMANCE CAN NEVER LAST AS LONG AS THE WALTZ.

I WAS TAUGHT THAT GOD HAD A PLAN-
EV'RY CLOUD WOULD BE SILVER-LINED.
THEY'RE THE ONES I SELDOM CAN FIND.
LOOK FOR HAPPY ENDINGS IN MOVIES.

NEVER TELL A MAN HOW YOU FEEL.
ALWAYS KEEP YOUR HEART IN CONTROL.
LET HIM SEE YOUR SMILE, NOT YOUR SOUL.
SUDDENLY - I'M LEARNING MY LESSONS AGAIN.

IF MY HOUSE OF CARDS FELL, HE'S NOT TO BLAME.
ALL MY HOPES WERE FAR TOO HIGH IN THE PLAN.
SO, HE'S NOT THE KING OF HEARTS, JUST A MAN.
WILL I EVER LEARN THAT LOVE IS JUST A GAME?

NOW I KNOW THAT ALL OF THE PAIN-
WORSENS WITH REPEATED MISTAKES.
WHAT CAN MEND A HEART WHEN IT BREAKS?
THAT'S A LESSON TIME FAILED TO TEACH ME.

I'M RESOLVED TO KNOW FROM NOW ON-
JUST HOW LONG TO STAY AT THE DANCE.
FALL IN LOVE AGAIN? NOT A CHANCE.

I'LL CLOSE THE BOOK ON LOVE FOR GOOD.
I'LL GO BACK TO THE WAY I WAS.
I WON'T RECALL HIS PENSIVE SIGHS-
I WON'T REMEMBER EV'RY BLINK OF HIS EYES.
WHAT A DUNCE I AM WITH MEN.
ONCE AGAIN - I'M LEARNING MY LESSONS AGAIN.

SCENE EIGHT:

DEAN LEONARD'S OFFICE

TIME:

Immediately following.

DEAN LEONARD

If what you said tonight is true, it would mean Victoria Stanton's expulsion from Whittney. Your outburst has put her reputation in shambles. I demand the facts.

CLAUDE

I saw her up in that window, I have the pictures to prove it and-.

BILL

Claude is under a lot of pressure. The show, and the big game coming up. Crazy kid. You flew off the handle, right?

CLAUDE

Right.

DEAN LEONARD

There's more to this than meets the eye. Miss Francis, bring in those foreign students who tried to tell me what happened. I couldn't understand one word they said.

CONRAD

(ENTERING with **BORIS**)

Too too skiddle de dappa true. Man, Rock is 'bout to roll. For sure you won't dig us then. All's I know is I didn't get my cut of the bread.

MAGGIE

(ENTERING)

Dean Leonard.

DEAN LEONARD

Ah, Miss Mc Cauly - please translate.

MAGGIE

(To Boris)

For starters I want to know what made your pal, "Thunder" rumble out so fast.

BORIS

First, Jake played the mean scheme. He promised to pass some green to us so's we'd rip trip the rocket, makin' him think Vicki was messin' with a dude in the frame above. Third and lastly, he didn't make the big scene. Zap a de uh-uh. Fifth, and

to begin with, Jake stiffed us and blew.

DEAN LEONARD

Jake?

MAGGIE

Jake O'Brien. He duped Claude and cheated these chumps. Vicki went to the Library. It was me in the room.

CLAUDE

You?

MAGGIE

It's my roommate I owe an explanation to, not you.

CLAUDE

I gotta get to Vicki.

BILL

Stay here.

DEAN LEONARD

Miss Mc Cauly, I will consider a certain leniency for your involvement in this matter. However, please inform these gentlemen of their suspension. I'll deal with Jake later.

MAGGIE

You drips are tripped.

BORIS

(To CONRAD)

Zapped.

CONRAD

Oh, man!

(The BEATNIKS EXIT)

CLAUDE

So you see, it wasn't my fault. I saw a girl in a red sweater. I thought it was Vicki.

BILL

You thought. No, you didn't think. You opened your fat trap and muddied someone's name before you knew anything for fact. Who the hell do you think you are, Joe McCarthy?

CLAUDE

Coach-

BILL

You're off the team.

CLAUDE

The Ivy Bowl is this Saturday. We'll lose the big game if-

BILL

Life is the big game. Football prepares you for it. You're off the team.

DEAN LEONARD

Mr. Matthews, you're excused. Thank you, Miss McCauley, I'll take it from here.

(CLAUDE and MAGGIE EXIT)

I don't have a son, but if I did, I'd want him to be like you.

BILL

Come on, Pops, I'm gonna buy you a beer.

SCENE NINE: **AT THE MAIN GATE OF WHITTNEY COLLEGE**
TIME: Later that night.

BEATRICE
 (Rushing on)

Victoria! Maggie, have you seen Vicki? I've looked everywhere.
 I'm worried.

MAGGIE
 I can't find her either. Let's try back at the theater.

(THEY EXIT)

VICKI
(ENTERING)

Ursula, Ursula. (**URSULA ENTERING** from opposite side ignores HER,
 and keeps walking.) Wait, please. (**GLORIA ENTERS** with **DANNY**)
 Gloria, have you seen my aunt? (THEY keep walking)

GLORIA
 I'm sorry, Vicki.

JAKE
 (Running on)
 Vicki, hey Vicki. You poor kid.

VICKI
 Jake. You were right about Claude.

JAKE
 Shh, shhh. (Hugging HER) Stop crying. It's gonna be okay.
 Relax, Jake's here, baby.

VICKI
 It's over. I'm ruined. My whole life is over.

JAKE
 Come with me and I'll make you feel better. There's a roadhouse
 not far from the highway. I know the motel manager - very
 silent type.

VICKI
 What?

JAKE
 Come on, I'll break you in nice and easy.

VICKI

(She slaps him hard) I'd rather die.

JAKE

Baby, you're already dead.

VICKI

That's right. I'm dead. Tell them I'm dead. Tell Claude I killed myself. (SHE runs off)

(CLAUDE ENTERS ON A MISSION)

JAKE

Claude, hey buddy, wait up. Look, I can explain everything.

CLAUDE

(Grabbing him by the collar and throwing him to the ground)
Where's Vicki?

JAKE

I'm sorry man, but she's gone. I mean really gone.

CLAUDE

What do you mean?

JAKE

Did herself in. (JAKE Runs Off)

CLAUDE

(Stricken)

Oh, my God! What have I done? It's all my fault.

(VICKI ENTERS briskly from opposite side with suitcase crossing toward Whittney gate)

CLAUDE

Vicki! You're alive.

VICKI

Yes, and leaving before they throw me out.

CLAUDE

Vicki! Vicki please! Wait!

VICKI

Claude, get out of my way.

CLAUDE
No. (HE crooses in front of HER)

VICKI
I mean it, Claude.

CLAUDE
Where are you going?

VICKI
Far, far away.

CLAUDE
You can't leave Whittney.

VICKI
Watch me. Imagine that I am dead. You killed me.

(SHE heads for the gate, but HE blocks HER move again)

TRUST ME

CLAUDE
Oh, Vicki!
YOU SHOULD HIRE A THUG TO BREAK MY LEGS-
I'LL EVEN PAY THE FEE.
AFTER THAT A TWENTY GUN SALUTE-
DIRECTLY SHOT AT ME.

VICKI
Claude.

CLAUDE
DRAG WHATEVER'S LEFT ACROSS THE FOOTBALL-
FIELD FOR ALL TO SEE.
I'LL BEG SATAN PLEASE THE FURNACE ROOM-
AND THROW AWAY THE KEY.

VICKI
Claude.

CLAUDE
EV'RY BAT IN HELL SHOULD GOUGE MY EYES AND-

VICKI
Claude!

CLAUDE

I'll make it right. I promise. I'll do anything you say. Name it.

VICKI

(Direct- tough, and with no nonsense)

TRUST ME - I WISH YOU WOULD TRUST ME.
MY PARENTS BOTH TRUST ME-
MY GRANDMOTHER TOO.

MUST BE - A REASON THEY TRUST ME.
NOT MY BROTHER, BUT JUST ME.
SO WHY SHOULDN'T YOU?

NO ONE - CAN SAY THEY MISTRUST ME.
THEY MAY HATE ME, BUT TRUST ME.
SO PICK UP YOUR CUE - AND TRUST ME-
YOU KNOW YOU SHOULD TRUST ME-
SO LET GO AND JUST TRUST ME WITHOUT MUCH ADO.

CLAUDE

I WAS ONCE THE GREEN-EYED MONSTER-
GIVING YOU THE THIRD DEGREE.
I WAS JEALOUS OF THE GUYS YOU KNOW-
EXCEPT YOUR DAD AND ME.
BUT FROM NOW ON YOU'RE GONNA SEE-
HOW TRUSTING I CAN BE.
IF THE BAND SHOULD PLAY A SLOW DANCE-
GO AND DANCE WITH JOE INSTEAD.
DRIVE AROUND WITH CLEM-
TILL FOUR A.M. - I GIVE MY GO-AHEAD.

You see Vicki, I really do mean it.

CLAUDE

LOVE YOU - YOU KNOW THAT I LOVE YOU.
I'LL SHOW THAT I LOVE YOU.
I'M MAKING A VOW.

TRUST YOU - FOR ME THERE IS JUST YOU.
THOUGH AT TIMES I DISGUST YOU.
PUT YOUR TRUST IN ME NOW.

TRUE BLUE - HONEYDEW, UPPERCRUST YOU-
THERE'S NO NEED TO ADJUST YOU,
YOU'RE PERFECT AND HOW.
I TRUST YOU!
I REALLY DO TRUST YOU.

VICKI

Trust me.
Just trust me.
ALL I WANT YOU
TO DO IS

Yes.
Yes.

Go on.
Go on.

Yes!
Yes!

LIKE A TRUSTY ST. BERNARD-
OR A LOYAL BODY GUARD-

VICKI

LIKE A TIFFANY BROOCH.
LIKE MY AUNT-

CLAUDE

OR THE COACH.

BOTH

LIKE A LIFETIME WARRANTEE YOU CAN TRUST ME.

SCENE TEN: THE SCHOOL ASSEMBLY OUTSIDE THE PLAYING FIELD. The TIME: Saturday afternoon - the day of the big game. The school song is lightly sung under MAGGIE and PETER'S dialogue.

DEAN LEONARD AND STUDENTS
 COME ALL YE LEARNED SCHOLARS IN WHITTNEY CAMPUS THROUGH.
 LIFT UP YOUR LOYAL VOICES FOR THE WHITTNEY RED AND BLUE.
 OUR HEARTS ARE JOINED FOREVER - AMERICAN AND TRUE.
 WITH HONOR WE WILL PROUDLY HAIL THE WHITTNEY RED AND BLUE.

MAGGIE

Peter! Good Luck today!

PETER

Yeah, we're gonna need it. Are you okay?

MAGGIE

Why don't I ever meet nice guys like you.

PETER

Well, now's your chance. You know, I was re-reading Milton's *Paradise Lost* the other night, and was struck by the author's splendid ability to

DEAN LEONARD

(At the podium)

When the Minute Men run on to the field today, they will be taking along the hearts and hopes of an entire college. So for all the proud men and women of Whittney, let's ring that victory bell! **(The CROWD Cheers)** Claude Matthews has asked to speak. Go ahead, son.

CLAUDE

(Very sincere)

I'm sorry I let everybody down. I'm not playing in the game today because I'm a hot-headed, jealous jerk who was too thick-headed to see any further than my nose. I slandered the fine name of Victoria Stanton, and I regret it. She is, and always has been a woman of the highest character. I made a terrible mistake, and deserve the punishment handed to me. Vicki, I am so, very sorry. You guys can print all that in the Bugle.

DEAN LEONARD

Thank you Claude.

STAKOWSKI

Hey coach, how 'bout it.

WAGNER

Put him back on the team.

MAGGIE

Yeah coach, he's a changed man.

(Other students pipe in as well, then silence as BILL is about to speak)

BILL

Right! O'Brien!

PETER

Yeah, coach?

BILL

You're in for Matthews.

BEATRICE

Bill!

BILL

Get in there and show me what you got. Game starts in twenty minutes.

PETER

I'm not ready.

BILL

You're ready. O'Brien, you're ready because I say you are.

PETER

Wow, you bet! I won't let you down, coach. Maggie I'm quarterback! Will you watch the game?

MAGGIE

(provocatively)

I'm gonna watch **ev'ry** move you make!

PETER

Wooo! (HE runs to CLAUDE)

BILL

Who knows, we might score a couple points.

BEATRICE

You already have.

PETER

Claude, oh man, now what?

CLAUDE

You got the stuff, buddy. Just keep your head up and check the defense.

PETER

Right. (PETER runs off)

VICKI

(Going to CLAUDE)

Thank you, Claude. You were wonderful.

CLAUDE

I feel wonderful. Vicki, marry me.

VICKI

Claude. Don't you think we ought to go steady first?

DEAN LEONARD

And now the announcement we've all been waiting for. May I introduce Mr. Pepperton of the Pepperton Foundation.

MR. PEPPERTON

Thank you, Dean Leonard. I received a vast amount of heartfelt recommendations. I was therefore forced to make a difficult decision. Science! Science will have to find its' funding elsewhere. Due to Coach Benedick's unselfish encouragement for Humanities, and Professor Stanton's for Athletics, both departments will be awarded the full ten thousand dollar grant.

(The CROWD Cheers)

BILL

Congratulations!

BEATRICE

You too! (THEY hand each other one dollar)

DEAN LEONARD

Thank you Mr. Pepperton. Lastly, rest assured that justice does prevail. Jake O'Brien has been expelled from the college, his Whittney episode destined to trail behind him like tin cans.

JAKE

(ENTERING)

Who cares? I'm off to pursue an acting career where I'll be

understood ... New York!

MAE

Good. New York can always use another waiter.

JAKE

(Leaving with suitcase, but stopping to speak to BEATRICE and BILL) Hey, before I go, I got one, last partin' shot. Your students, including your niece and star quarterback set you up to think you were in love. Nothing could be further from the truth. So long, chumps. (JAKE EXITS tossing the diary to BEATRICE.)

BEATRICE

What's this?

BILL

Your pink diary, with your confession of love for me.

BEATRICE

My what? A diary? Me? PINK? That isn't my diary. A diary? I wouldn't keep such a thing. PINK? This is Dean Leonard's hand writing.

BILL

(Stunned)

But ... you mean to say you didn't write that?

BEATRICE

No Bill, I didn't. (Hopeful, knowing it's all okay) But I do have your love letter right here.

BILL

I didn't write this.

BEATRICE

I see. Well, I guess it's best that we found out now before we did something-

BILL

Foolish.

REPRISE: HERE'S LOOKING AT YOU

CLAUDE, PETER AND DEAN LEONARD
(Serenading like Guardian angels)

YOU LOVE HER.

YOU LOVE HER.

YOU KNOW THAT YOU LOVE HER.

BEATRICE

We have too many sharp corners to ever love smoothly.

VICKI, MAGGIE AND MAE FRANCIS
YOU LOVE HIM. YOU LOVE HIM. SO TELL HIM YOU DO.

BILL

Maybe that's why God made sandpaper.

PETER, CLAUDE, DEAN LEONARD,
VICKI, MAGGIE, AND MAE FRANCIS
DON'T PASS UP THIS MOMENT TO SHOW THAT YOU LOVE HER.
OH, SWEAR THAT YOU LOVE HIM.
YOU KNOW THAT IT'S TRUE.

BEATRICE

The company that makes it would have to work twenty-four hour shifts.

PETER, CLAUDE, DEAN LEONARD
VICKI, MAGGIE, AND MAE FRANCIS
JUST SAY IT!
RIGHT NOW IS THE TIME TO EMBRACE.
THIS ISN'T A MOMENT ABOUT SAVING FACE.

(THEY EXIT AS STAKOWSKI ENTERS)

STAKOWSKI

Coach, they're ready for the coin toss.

BILL

(To BEATRICE)

Now make sure you stay for the whole game. I don't want you to miss us sink that final basket.

BEATRICE

You're trying to trick me. I know that's a Hockey term.
(Laughing) You're exasperating.

BILL

(Laughing too) Thank you. You're impossible. Don't you care for me even a little bit?

BEATRICE

(Playing with HIM)

Within reason. Do you care for me?

BILL
 (Playing with HER)
 Within reason. What's the single flaw of mine that attracted you to me?

BEATRICE
 Listed alphabetically?

BILL
 You know what?

I'LL BET YOU'RE TICKLISH.

BEATRICE
 What?!

NO, I'M NOT TICKLISH.

BILL
 I GOT A BUCK THAT SAYS YOU ARE.

BEATRICE
 (already laughing)
 Bill, you stay away from me, do you hear? I mean it. You don't have any flaws, Okay?

(HE chases HIM. SHE chases HIM. He tosses HER over HIS shoulder fireman style, deposits and tickles HER. SHE tickles him. THEY both scream with laughter and kiss)

2nd REPRIS: HERE'S LOOKING AT YOU

BEATRICE
 Well, how about that.

HERE'S LOOKING AT YOU-
 AND THE BUMPY ROAD AHEAD.

BILL
 COULD WE WAKE UP TO FIND WE'D BE BETTER OFF DEAD?

BEATRICE
 WE MIGHT GET ALONG.

BILL
 WHO KNOWS, BY AND BY.

BEATRICE
PERHAPS ON OCCASION WE'D SEE EYE TO EYE.

BILL
I DOUBT IT.

BEATRICE
ME TOO ...

STAKOWSKI
(ENTERING)
Come on coach, this is it!

(BILL and BEATRICE smile wanly and EXIT in opposite directions)

SCENE ELEVEN: DURING THE SCENE CHANGE WE HEAR THE VICTORY BELL RING. NOW THE PRESENCE OF APPLE AND CHERRY BLOSSOMS INFORM US THAT IT IS SPRING - FIVE MONTHS LATER, OUTSIDE THE CAMPUS CHURCH.

TIME: A beautiful Saturday morning.

MAE
Here for the kids' wedding, Jim?

DEAN LEONARD
Yes, of course. Weddings give the world so much hope.

MAE
Quite a school year, wasn't it?

DEAN LEONARD
Yes, wonderful! Ivy Bowl champions at last!

MAE
Thanks to O'Brien over there.

PETER
(ENTERING with MAGGIE)
Claude said they weren't going to get married yet.

MAGGIE
They said that months ago.

MAE
Those kids are too young I tell you. Now, as for me, I'm the perfect age to get married!

(MAE and DEAN LEONARD join hands)

(The Crowd is dressed for a wedding. The church doors open and reveal CLAUDE and VICKI dressed in formal clothes. A moment later, through the doors walk BILL and BEATRICE, beautifully dressed as bride and groom. THEY kiss.)

BILL AND BEATRICE
(Singing)
I LOVE YOU I DO.-
HERE'S LOOKING AT YOU.

(Apple blossoms fall from the trees. MARK KELLER snaps a photo. BEATRICE flings her bouquet to someone in the audience.)

2nd REPRIS: LOOK AGAIN

FULL COMPANY

LOOK AGAIN - FOR THE WORLD, IS WORTH ANOTHER TRY.
LOOK AGAIN - THE POSSIBILITIES ARE ENDLESS AS THE SKY.
A WHOLE NEW LIFE YOU NEVER KNEW-
IS ANXIOUSLY AWAITING YOU.
LOOK AGAIN - BE WHAT YOU NEVER HAVE BEEN.
LOOK AGAIN - TILL THE LAST AMEN.
LOOK AGAIN - THEN, LOOK AGAIN.

(Curtain)