



# SECRETS OF SUCCESS

The J. Edgar Hoover  
Musical





Emma Goldman - Russian Jewish  
Anarchist - deported to "Buford"  
Dec. 31 - 1919.

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NOTES:

During the period 1919-1920, middle of Scene 4 - Scene 14, Edgar was 24-25 years old Clyde was 19-20.

For over fifty years until his death in 1972, J. Edgar Hoover (as Director of the FBI) was the most powerful man in the United States. Tonight, in a special return appearance, J. Edgar reveals the secrets of his success.

All costume changes especially when an actor changes character as well are lightning fast with an enormous 'how did they do that?' factor.

On playing Edgar: Underneath the text is rage, fear, and shame. It only occasionally bubbles to the surface in his bigotries and his joy at shaming and destroying others. Underneath that is the little boy begging to be loved. None of this can be explicit.

TIME: 1905 - NOW.

PLACES: The stage of The Clyde Tolson Theatre in the J. Edgar Hoover Lagoon, Hotel, Resort and Spa, Las Vegas, NV and WASHINGTON, NEW YORK, FLORIDA, LAS VEGAS, LIMBO.

The play is performed without an intermission.

The play should be played so that the audience is able to see other members of the audience watching the play. This may be done by staging it in the round, on a thrust stage or by seating some audience members on stage.

CAST (6 Tracks)

Man 1: JOHNNY E. HOOVER > J. EDGAR HOOVER

Man 2: RICHARD M. NIXON > "TEDDY ROOSEVELT" > "WINSTON CHURCHILL" > "LORD BADEN-POWELL" > A. MITCHELL PALMER > RADICAL 3 > JUDGE > MEYER LANSKY > FDR > HARRY TRUMAN > JFK > HIPPIE 1

Man 3: BULLY 2 > LONGSHOREMAN 2 > CLYDE TOLSON > RADICAL 4 > KEYSTONE KOP 2

Man 4: BULLY 1 > "JOSEPH KENNEDY, Sr." > VOICE FROM CROWD > LONGSHOREMAN 1 > RADICAL 1 > POLICEMAN > KEYSTONE KOP > SPECIAL AGENT > IKE > RFK > ANOTHER POLICEMAN

Woman 1: SOLOIST 1 > MOM > EMMA GOLDMAN > ELEANOR ROOSEVELT > HIPPIE 2

Woman 2: BLACK WOMAN > SOLOIST 2 > MYSTERIOUS BLACK WOMAN > RADICAL 2 > WOMAN IN THE LABOR EXCHANGE > STATUE OF LIBERTY > BLACK PANTHER > MAID

SCENES and MUSICAL NUMBERS

The Clyde Tolson Theatre in the J. Edgar Hoover Resort and Spa, Las Vegas.

Scene 1: 1972 and Limbo.

1. Prelude/The Secrets of My Success.....John Edgar Hoover and Company

Scene 2: 1905, Johnnie Hoover's bathroom and home.

2. Little Lord Fauntleroy.....Mom, Johnny Hoover

Scene 3: School Days. 1905-1910.

3. Mama's Boy.....Bullies, Johnny Hoover

Scene 4: Looking for a Hero 1910 - 1919

Scene 5: Graduation Day. 1910 - 1919.

4. General Palmer's Speech and March.....Palmer, Johnny, and Company

Scene 6: To the Department of Justice. Summer, 1919

5. A Boy's Own Hero..... John Edgar and Company

Scene 7: Palmer's Office and Edgar's memory. A few minutes later.

6. It May Be Over Over There, But It's Not Over Over

Here .....Edgar, Palmer, Mom

Scene 8: Union Square, New York. A few days later.

7. I Don't Want Your Revolution If I Can't Dance.....Emma and Company

8. 'Scuse Me, Mistah!.....Mysterious Black Woman

9. Hide 1.....Edgar

Scene 9: Washington and New York. The next day.

10. That's Our Boy.....Palmer, Mom, Edgar

Scene 10: Washington. A few days later.

11. This Man.....Clyde and Heavenly Choir

Scene 11: New York: A Hotel Room. That week

12. My Secret Weapon.....Edgar

Scene 12: Outside the Women's Labor Exchange. The same day.

13. In Maryland..... "The Barbershop Quartet"

Scene 13: The Women's Labor Exchange. From a moment later to Dec. 31, 1919.

14. "The Heroic J. Edgar Hoover Departs The Dangerous Revolutionary  
Emma Goldman: A One Reeler".....Company

Scene 14: A Hotel Room in New York and Washington. January 1, 1920.

15. How 'Bout Them Sox!.....Edgar, Clyde

16. Hide 2.....Edgar, Clyde

Scene 15: Limbo

17. That's Our Boy (reprise).....Special Agent, Mom, Palmer, Meyer

Scene 16: The FBI at work and play. 1920 - 1972.

18. Everything Is Fine.....Meyer, Edgar, Clyde

19. It's Time To Fire Hoover.....Eleanor, FDR, HST, IKE, JFK, RFK

20. Closer Than Brothers.....Edgar, Clyde

Scene 17: Las Vegas, The J. Edgar Hoover Lagoon, Hotel, Resort and Spa. Now.

21. Finale.....Company

Electronic Device Announcement

EDGAR

(A scratchy old radio broadcast)

This is J. Edgar Hoover of your FBI. Please turn off all electronic, photographic and surveillance devices and unwrap your candies and other sweets NOW. We know who you are including you in C 109, H 2, and all of you in the last row. Who do you think you are? Me?!

Scene 1

1972 and Limbo.

The Clyde Tolson Theatre in the J. Edgar Hoover Lagoon, Hotel, Resort and Spa, Las Vegas, NV.

There are many boxes on stage. They serve several functions during the show and finally are revealed as containing Edgar's files. Monitors are used for projections.

"MAY, 1972" is projected. RICHARD NIXON enters upstage. Projection: "J. Edgar Hoover has died. President Nixon to deliver eulogy." Large pictures of J. Edgar Hoover and Nixon are projected.

NIXON moves downstage. HE mounts a podium - one of the boxes. MEN 3 & 4 and WOMEN 1 & 2 face upstage as MOURNERS. Music up for "The Secrets of My Success."

RICHARD NIXON (MAN 2)

J. Edgar Hoover was one of the giants. His long life brimmed over with magnificent achievement. He became a living legend. The greatness of Edgar Hoover will remain inseparable from the greatness of the organization he created, the Federal Bureau of investigation. For nearly half a century, while eight Presidents came and went, the Director stayed at his post.

(HE steps away and is alone.)

The old cocksucker's finally dead.

ENSEMBLE

(4 MOURNERS become an ENSEMBLE joined by MAN 2.)

TODAY

WE WILL LEARN ABOUT J EDGAR HOOVER

THE MAN WHO BUILT THE F.B.I.

HE FOUGHT AGAINST



IMMORALITY  
SEX DEVIANTS

WOMAN 1

AND ROCK AND ROLL

ALL

JUST AN ALL AROUND AMERICAN GUY

WOMAN 2

HE WAS DEFENDER OF GREAT MORAL UPLIFT

ALL

WE'RE SO SAD HE HAD TO DIE

MAN 3

ENEMY OF COMMUNISTS

MAN 4

PORNOGRAPHY

WOMAN 1

AND BIRTH CONTROL

ALL

EVERYBODY COME AND TELL HIM GOODBYE

ALL

THE SECOND OF MAY  
NINETEEN SEVENTY-TWO  
HIS HEART GAVE OUT  
HIS FACE TURNED BLUE  
HE WAS A MAN WITH A RIGHTEOUS FIRE

WOMAN 2

BUT HE SANG IN THE HIGH SCHOOL CHOIR

ENSEMBLE

WE SING  
THE PRAISES OF J. EDGAR HOOVER  
THE MAN  
THAT CHILD-EREN SHOULD LOVE  
MORE POPULAR  
THAN PRESIDENTS  
MORE POWERFUL  
THAN A DICK-TATOR

NOW HE LIVES WITH JESUS IN HEAVEN ABOVE

(The CHORUS applauds and cheers as THEY tear into the boxes to get costumes and props. EDGAR pops out of the grave.)

EDGAR

DO YOU WANT TO HEAR MY SECRETS?  
THE SECRETS OF MY SUCCESS  
ALL THE CLEVER THINGS I DID OR SAID  
EVERYBODY HAS THEIR THEIR SECRETS  
AND SOMEDAY YOU'RE GONNA HAVE TO CONFESS  
MY TIME'S FINALLY COME  
NOW THAT I AM DEAD

THE FIRST OF MY MANY SECRETS  
SURPRISE! I DIDN'T GO TO HELL  
THANKS TO SOME BLUNDERING BUREAUCRAT  
I LEFT MYSTERIES BEHIND ME  
SECRETS I'M DYING TO TELL  
BUT THEY'LL NEVER LEAVE THIS ROOM  
I'LL MAKE SURE OF THAT!

I LEFT THE WORLD A HERO  
MASTER OF EVERYTHING I KNEW  
THANKS TO ALL THESE FOLKS WHO GOT ME HERE  
EIGHT COMPLIANT PRESIDENTS  
ANYTHING I WANTED THEY WOULD DO  
BUT IT WAS THE ENEMIES I MADE  
YEAR AFTER YEAR  
THAT BUILT MY CAREER

So many friends, so many enemies. But only one Mama!  
EVERYONE MEET MY MOTHER

MAMA

ANNIE MARIE SCHEITLIN HOOVER

EDGAR

SHE ALWAYS HAD MY INTERESTS AT HEART

MAMA

Now Johnny, have you been eating?

EDGAR

Mother! I'm dead!

DIPPING BACK TO MY DISTANT PAST

BULLIES

HERE COME A COUPLE OF RANDOM SCHOOL MATES

EDGAR

I COULD NEVER TELL THE TWO OF THEM APART

BULLY 1

I'm the one who gave you the black eye.

BULLY 2

I'm the one who gave you the other black eye

EDGAR

THIS IS MITCHELL PALMER

A. MITCHELL PALMER

I MADE HIM FAMOUS AS YOU SOON WILL SEE

PALMER

You've done well for yourself Edgar

EDGAR

THIS IS CLYDE TOLSON

CLYDE

CLYDE ANDERSON TOLSON

EDGAR

MY FRIEND, MY ALTER EGO

HE GOES EVERYWHERE WITH ME

CLYDE

You and me, Vegas? Golf? What d'ya say?

EDGAR

There are some secrets I'll never tell.

NOW LET ME INTRODUCE YOU

TO EMMA GOLDMAN

EMMA

QUEEN OF THE RADICALS

MAN (MEYER)

LOVELY SPAWN OF RUSSIA

EDGAR  
THE GIRL OF MY DREAMS

EMMA  
Revolution!

EDGAR  
DON'TT FORGET THE FILTHY GANGSTER

ALL  
MEYER LANSKY

EDGAR  
THORN IN MY BACKSIDE.

EMMA  
BUT NOT AS TOUGH AS HE SEEMS

LANSKY  
Execution!

EMMA  
Gonif!

LANSKY  
Kurva!

EMMA  
Schmendrick!

LANSKY  
Kochleffel!

EMMA  
Alterkaker!

LANSKY  
Yenta!

EMMA  
Putz!

EDGAR  
You two know each other?

BOTH

Hell, no!

WOMAN 2

`SCUZE ME MISTAH  
I CAN TELL  
YOU'RE A MAN WITH A WHOLE LOTTA SECRETS  
I GOT ONE THAT'LL BLOW THESE PEOPLE AWAY

EDGAR

GO AWAY!

WOMAN 2

And I'm telling you, I'm not going!

EDGAR

Can't you see I'm busy?

ON WITH THE SHOW!

COMPANY

HE WILL REVEAL HIS SECRETS  
YOU'LL SEE THE ENEMIES HE DESTROYED  
WITH A GOLDEN RULE NO SCHOOL HAS EVER TAUGHT.  
HE HAD A LIFE OF LIES AND CORRUPTION.

EDGAR

A LIFE THAT I THOROUGHLY ENJOYED.

COMPANY

HE MAY HAVE HAD A FEW FLAWS

EDGAR

MAYBE BENT A COUPLE LAWS

COMPANY

BUT EVERYTHING THAT HAPPENED HERE  
WHEN HE WAS IN CHARGE  
OF THE GREAT UNITED STATES OF AMERICA  
HAPPENED BECAUSE

EDGAR

I WAS NEVER CAUGHT!

MAN 1

Children! You are our future!

EDGAR

HOLD THAT THOUGHT.

WOMAN 2

Pay attention, this part is catchy!

COMPANY

DON'T GET CAUGHT.

EDGAR

(Points to picture of Nixon.)

LIKE HE DID

(Song buttons with sounds of cheering children.  
Picture of NIXON fades out.)

Scene 2

Edgar's bathroom and home.

Projection: 1905.

EDGAR addresses the audience as HE changes costume.

EDGAR

That's the first lesson I learned. I was 10 and I was playing in the bathroom. I wanted to be a hero, a boy's own hero as in each month's A Boy's Own Monthly. But how do I become one?

(He puts on a towel as a turban and a bigger towel as a gown and prances around.)

This is my flowing hair and this is my gorgeous gown.

(Suddenly MOM enters. A pause. Music changes to "Little Lord Fauntleroy.")

MAMA

What are you doing? Johnny, what does this mean?

JOHNNY

(To audience.)

Always remember to lock the bathroom door.

(To MAMA)

I..I..I..I...I WANNA BE LITTLE LORD FAUNTLEROY  
THIS IS MY SILK SUIT  
AND THIS IS MY CURLY HAIR  
Mother, I want that suit!

MAMA

Boys in our station of life don't dress like that. Up on Massachusetts Avenue, they may do that, but not here.

JOHNNY

WHY NOT?  
HERE IN MY MAGAZINE  
BOY'S MONTHLY

THERE ARE BOY'S IN THAT SUIT!  
SCOUT UNIFORMS,  
EVEN SAILOR SUITS

BOY'S MONTHLY IS FOR HEROES!

MAMA

All very nice. But no suit!

JOHNNY

I WANT THE SHOES WITH THE BUCKLES,  
A BIG FLUFFY COLLAR, A VELVET JACKET.  
I WANT MY HAIR IN CURLS!  
WHY SHOULD ONLY GIRLS GET CURLS?

MAMA

No!

JOHNNY

I'LL HOLD MY BREATH AND DI-----IE!  
JUST LIKE MY SISTER DID!

MOM

Very well, now go to school.

JOHNNY

I got my suit....

MOM

And you must never tell anyone about what you were doing.

(MOM exits. EDGAR puts on the suit, struts around  
as scene changes.)



Scene 3

School Days. 1905 - 1910

EDGAR, joyful in his suit, goes to school.

JOHNNY

I knew that one day I'd be ...  
A BOY'S OWN HERO  
THAT'S WHAT I'LL BE!

FOR A BOY'S OWN HERO  
CAN BE A GUY WHO LOOKS LIKE ME!.....

(Music changes to "Mama's Boy.")

BULLIES

Mama's boy, mama's boy.

JOHNNY

C'mon fellas...

BULLIES

JOHNNY JOHNNY JOHNNY  
COME OUT AND PLAY  
JOHNNY, JOHNNY, JOHNNY'S  
SO PRETTY TODAY  
HEY SQUIRT!

(THEY trip him and HE cries.)

SOMETHIN' ON YOUR SHIRT!  
AWW SORRY  
DID THAT HURT?  
JOHNNY, JOHNNY, JOHNNY  
WHAT D'YOU SAY?

JOHNNY

SMOKING  
I CAUGHT YOU SMOKING  
YOUR MAMA WOULDN'T LIKE THAT  
THOUGH SHE ALREADY KNOWS  
YOU'RE A BRAT  
YOU GOT THE SMELL ON YOU  
I'M GONNA TELL ON YOU

UNLESS YOU LEAVE ME ALONE.

BULLIES

JOHNNY PLEASE TELL ME WHY  
JOHNNY, JOHNNY, JOHNNY'S  
IS ABOUT TO CRY  
PIP SQUEAK!  
SO SMALL, SO WEAK  
JOHNNY, JOHNNY, JOHNNY  
YOU CRY, YOU DIE.

(JOHNNY cries.)

JOHNNY

STEALING  
I SAW YOU STEALING  
YOUR DADDY WOULDN'T LIKE THAT  
THOUGH HE ALREADY KNOWS  
YOU'RE A RAT  
HE'LL BE HELL ON YOU  
I'M GONNA TELL ON YOU  
UNLESS YOU LEAVE ME ALONE

BULLIES

JOHNNY, JOHNNY, JOHNNY  
YOU LITTLE SHIT YOU  
JOHNNY, LET ME SEE IF MY  
FIST WILL FIT YOU.

(THEY pummel HIM and rip his suit and shoes.)

JOHNNY

SWEARING  
LYING  
CHEATING  
I MAY BE SMALL  
BUT I SEE IT ALL  
I KNOW WHAT YOU DO  
AND YOU'RE A BOY SCOUT, TOO!  
I'M TELLING!

See don't get caught. But if you do? Make sure you've got  
the goods on those who catch you.

NO, IT WASN'T EASY...

Ow!

TO FIND THE SECRETS OF MY SUCCESS  
Ow!  
I WAS PUNCHED AND KICKED  
Ow!  
BUT SOMETHING CLICKED THAT DAY  
Ow!  
MAYBE I SHOULD PAY MORE ATTENTION  
Ow!  
MAYBE I SHOULDN'T OVERDRESS  
LITTLE DID I KNOW  
I WAS ON MY WAY.

(Lights change for the next scene as JOHNNY stays  
in place.)

Scene 4

Looking for a Hero. 1910 - 1919.

JOHNNY

(To audience.)

A Boy's Own Monthly said: "find a great man and follow his advice and you can become a boy's own hero." But who? I thought and thought and then it hit me -- Teddy Roosevelt. The rough rider. President Roosevelt brave, heroic, and powerful, but what would he say to me?

("TEDDY ROOSEVELT, with mustache and monocle, enters. As the same ACTOR plays "T.R.," "Churchill," and "Baden-Powell," HE does quick changes in sight of the audience.)

"T.R."

Hooper...

JOHNNY

Hoover.

"T.R."

You just don't measure up. Not fit, not strong, not possible. Go 'way.

("T.R." exits.)

JOHNNY

I'll find my great man. Maybe someone who was a boy's own hero himself. I know...my hero might not be an American, he could be Winston Churchill. Already world famous at only 25! soldier, writer, and oh, what an heroic escape in South Africa. And his mother is American. yes.....Winston Churchill. What would he say?

(Music up again. "WINSTON CHURCHILL," enters wearing a pith helmet and carrying a book.)

"WINSTON CHURCHILL"

Yes, my mother is not just any American, she's a Jerome! Let me see here.

(Thumbing through the book.)

Harriman.....Havemeyer.....um... Hotchkiss! There is no Hooper...

JOHNNY

Hoover.

"WINSTON CHURCHILL"

Oh, have it your way, Hoover ...in the Social Register  
(Holds up book.)

You're not our kind of American.

(HE exits.)

JOHNNY

I wasn't just dreaming, I was going to be a Boy Scout.  
That was it! My hero would be the founder of the Boy  
Scouts himself - Lord Baden-Powell. I'd be his very special  
Boy Scout a true boy's own hero. He wouldn't fail me!  
What would Lord Baden-Powell say?

("BADEN-POWELL," with Boy Scout hat, enters)

"BADEN-POWELL"

Scout Hoover...

JOHNNY

Hooper...ah, shit.

"BADEN-POWELL"

The initiation's tough. Cold showers, long marches, and  
nude wresting . . .with me.

JOHNNY

Yes, sir!

("BADEN-POWELL" exits. JOHNNY freezes.)

Scene 5

Graduation Day: George Washington  
Law School. 1919.

MOM enters

MOM

Johnny finally found his hero. After all those years, it was not a minute too soon - his last day at school at his law school graduation. I knew it as as I watched Johnny and the speaker, Attorney-General A. Mitchell Palmer.

(MOM puts on a 'go-to-graduation' hat and takes a seat. JOHNNY unfreezes and puts on a cap and gown.)

JOHNNY

Though he addressed the entire crowd, I knew my hero was speaking only to me.

(COMPANY ENTERS. MEN wear caps and gowns. MOM is dressed for the occasion. WOMAN 2 [who is black] sits apart. Lights up on a stage with patriotic bunting and two large signs. "Congratulations Class of 1919" and "Welcome to Attorney-General A. Mitchell Palmer." PALMER enters and moves to the podium. Music up for "General Palmer's Speech and March.")

PALMER

You all know I'm an attorney as you will be if you pass the bar -

(HE chuckles)

But look at my title, I am not just an attorney, I am also a general! And this is war.

LIKE A PRAIRIE FIRE THE BLAZE OF REVOLUTION NOW IS  
SWEEPING OVEREV'RY INSTITUTION OF LAW AND ORDER

JOHNNY

LAW AND ORDER

PALMER

BLISTERING ITS WAY INTO THE HOMES OF EV'RY  
UNSUSPECTING INNOCENT AMERICAN MALE

JOHNNY  
AMERICAN MALE!

PALMER  
SEEKING TO REPLACE OUR SACRED MARRIAGE VOWS  
WITH DEGENERATE AND LIBERTINE LAWS OF THE JUNGLE  
BURNING THE FOUNDATIONS OF SOCIETY  
WITH ITS POISONOUS AND PUTREFYING PATH.

JOHNNY  
PUTREFYING PATH!

PALMER  
IT'S OBVIOUSLY HOPELESS TO EXPECT THE HELP OF CONGRESS  
TO ELIMINATE SEDITION IN ITS MANY GUISES.

JOHNNY  
MANY GUISES

PALMER  
AND ALL ITS EVIL FORMS OF PROPAGANDA  
AND IT'S CONDESCENDING, ARROGANT CONTEMPT OF THE LAW

JOHNNY  
THE LAW!

PALMER  
THE ANARCHIST ADMITS TO NO RESPECT FOR OTHERS.  
ROBBERY, NOT WAR, IS THE GOAL OF LENIN.  
THE REDS ARE ONLY CRIMINALS AND ALIENS.  
IT'S AMERICA THAT'S GOT TO STOP THEIR CRIMES!

JOHNNY  
THEIR HIDEOUS CRIMES!

PALMER & JOHNNY  
(JOHNNY is a measure after Palmer as  
in a round.)  
I'M HAPPY TO BE STANDING HERE IN FRONT OF YOU  
THE CLEAN AND WORTHY GRADUATING CLASS OF NINETEEN  
NINETEEN.

JOHNNY  
NINETEEN, NINETEEN.

PALMER

YES, NOT ONLY WASHINGTON BUT ALL THE FOUNDING FATHERS  
WOULD BE PROUD OF THE MEN HERE TONIGHT.

JOHNNY

ALL THE MEN HERE TONIGHT!

PALMER

WE'LL GET THE TERRORISTS.

ALL

SSSSS

PALMER

THE SOCIALISTS

ALL

SSSSS

PALMER

THE COMMUNISTS

ALL

SSSSS

PALMER

THE ANARCHISTS

ALL

SSSSS

PALMER

THE NATURISTS

ALL

SSSS

PALMER

THE FIRST INTERNATIONALISTS  
THE SECOND INTERNATIONALISTS  
AND DON'T FORGET THE INTERNATIONAL WORKERS OF THE  
WORLD!

The Wobblies!

JOHNNY

We'll get them all!



PALMER

Join me as we jail and deport foreigners and all with  
foreign ideas. Graduates, I have already arrested  
thousands and thousands of the scum. And I've only just  
begun. Join my fight. And one young man, perhaps one of  
you, can become my very special special assistant.

(HE holds up application forms.)  
and undertake a most important mission.

JOHNNY

Me. Yes. Me!

PALMER

WE WILL MARCH AS WE MARCHED BEFORE,  
SOLDIERS CAN FIGHT WITH SO MUCH MORE,  
RUTHLESS INSTEAD OF TOOTHLESS  
... GENERAL PALMER IS GOING TO WAR

PATRIOTS WILL COME FLOCK TO THE CALL  
GET PREPARED FOR THIS BLOODY BRAWL.  
LEGAL WON'T SAVE THE EAGLE.  
GENERAL PALMER SAYS "GIVE IT YOUR ALL."

WHEN ARMAGEDDON COMES  
YOU WON'T BE SEDENTARY  
WHEN YOU HEAR THE BUGLES  
AND FEEL THE DRUMS  
AND YOU'LL MARCH MARCH MARCH...

THE CHOICE IS AN EITHER/OR  
MY WAY OR THERE'LL BE BLOOD GALORE!  
SOLUTION TO REVOLUTION:  
...GENERAL PALMER'S MEN WINNING THE WAR.

(COMPANY exits. JOHNNY remains alone on stage.  
Lights change.)

Scene 6

To The Department of Justice.

JOHNNY fills in an application form and removes his cap and gown and is in a suit. HE places AN application in an envelope and "mails" it. He moves as if walking across Washington. He holds up a boy's magazine. He speaks to the "kids" in the audience. Music up for "A Boy's Own Hero,")

JOHNNY

Very soon A Boy's Own Monthly will feature me on its cover and I will be their newest...

A BOY'S OWN HERO  
THIS IS WHO THEY'LL SEE!  
WHY CAN'T A BOY'S OWN HERO  
BE A GUY WHO LOOKS LIKE ME?

(The TWO BULLIES, as in the Scene 3, enter.)

BULLIES

MAMA'S BOY. MAMA'S BOY.

BULLY 2

It's that fairy, Johnny Hoover. Let's beat the shit out of him.

JOHNNY

GET OUT OF MY HEAD!  
I DON'T WANT YOU IN MY STORY!  
WHO CARES ABOUT YOU?

(BULLIES exit.)

I'M ON THE ROAD TO GLORY!  
JUST LEAVE ME ALONE!  
OR ELSE YOU WILL BE SORRY  
WHEN YOU DISCOVER  
I AM ON THE COVER OF  
A BOY'S OWN HERO  
I'M ON MY WAY,

TO A GREAT CAREER  
OH WHAT WOULD MAMA SAY?

(MOM enters.)

MOM

Johnny. Don't get above yourself. You'll wind up in the  
asylum like your father. Huh.

JOHNNY

No. Go away,  
I only take advice from a great man ...

(MOM exits.)

A.----- MITCHELL PALMER.  
A. ----- MITCHELL PALMER.  
A. ----- MITCHELL PALMER.  
I LIKE THE LETTER.

(PALMER enters. Sifts through application forms.)

A. ----- MITCHELL PALMER.  
A. ----- MITCHELL PALMER .....  
J. ----- EDGAR HOOVER.  
MUCH BETTER!

(Johnny is now EDGAR who sticks out his tongue at  
MOM and SHE exits.)

THE FIGHTING QUAKER HAS A NEW PROTÉGÉ  
A MOVER AND SHAKER CALL ME EDGAR WITH A "J."

(PALMER takes some of the forms and gives a  
"thumbs up." CHORUS enters.)

CHORUS

THAT'S THE NAME OF  
A BOY'S OWN HERO.  
COME AND JOIN THE FIGHT.  
LET'S MAKE ONE THING CLEAR.  
OH, YES, A HERO'S ALWAYS RIGHT.

PALMER

We need strong dedicated men.

EDGAR

(Opens letter and reads it.)

He wants to interview me!

I AM THE MAN THAT CRIMINALS  
WILL FEAR NOW  
YOUR FUTURE IS SAFE  
THIS COULD BE MY YEAR  
SO EV'RYONE CHEER!  
YOUR CHAMPION IS HERE NOW  
DEMONSTRATING  
THAT THE WORLD IS WAITING

CHORUS

FOR A BOY'S OWN HERO  
BUILT WITH NERVES OF STEEL.  
WE'LL ALL BE SAFER  
WHEN HE TAKES THE WHEEL.

WHY?

DO YOU THINK THIS SHY ORDINARY GUY  
STARTED AS A SPECIAL ASSISTANT  
TO MITCHELL PALMER?

EDGAR

HE KNOWS WHAT I CAN BE  
SOON THEY'LL ALL SEE ME  
IN THE NEWSREELS  
WEARING A FEDORA,  
SMOKING CUBAN CIGARS,  
PLAYING GOLF WITH JOSEPH KENNEDY  
AND FAMOUS MOVIE STARS.

("JOSEPH KENNEDY, SR." enters.)

"JOSEPH KENNEDY, SR."

Edgar! Come and meet Gloria Swanson!

EDGAR

Thanks, Joe.

(BULLY 2 pops in and then out.)

BULLY 2

We'll still beat the shit out of you.

EDGAR  
EVERYBODY WILL BLESS THE DAY  
OUR NOBLE HERO COMES  
TO CHASE AWAY  
THOSE DIRTY RADICALS AND BUMS!

The law is fine in normal times, but these are not normal times! I stand with General Palmer.

I WILL FIND THEM.  
I KNOW THEIR TRICKY GAMES.  
I CAN SMELL THE GARLIC,  
COUNT THE VOWELS IN THEIR NAMES. I'LL WATCH THOSE  
PUSHCARTS, PUSHING MARX, GO UP IN FLAMES.

CHORUS  
HURRAY!

PALMER  
A HUNDRED BOLSHEVIKS HAVE CONFESSED  
J. EDGAR HOOVER MAKES THE ARREST!

CHORUS  
'CAUSE HE'S A BOY'S OWN HERO  
SAY IT ONCE AGAIN.

EDGAR  
FOR THOSE BOYS WILL SOON  
TURN INTO STRONG YOUNG MEN.

Soldiers! are you ready?

CHORUS  
WE MUST BE SURE  
THEY ARE CLEAN AND PURE.  
EVERYONE SECURE  
IN HIS MANHOOD.

SOLOIST 1 (WOMAN 2)  
HE'S SO MAGNETIC!

EDGAR  
THEY'RE SO ATHLETIC!

CHORUS

THEY'LL HEAR THE CALL.  
THEY'LL BE IN HIS THRAWL.  
THEY'LL BE BLONDE AND TALL,  
AND HE'LL DRESS THEM ALL  
IN SNAPPY UNIFORMS.

EDGAR

I love the uniforms.

CHORUS

HE'S GONNA MAKE THEM  
THE PROUD LOYAL SONS  
OF A BOY'S OWN HERO  
EVERYTHING A MAN CAN BE  
THE DAY IS NEAR  
WHEN HE'LL APPEAR...

SOLOIST 2 (WOMAN 2)

(With vocal flourishes)

"OH SAY CAN YOU SEE-----"

(A take from the CHORUS. She's being uppity!)

CHORUS

THAT MAN IS

(PALMER steps out of the CHORUS as EDGAR  
"arrives" at the Department of Justice.)

PALMER

Next

EDGAR

ME!

CHORUS

AHHHHHHHHH.

(Holding himself as if he were already the man he  
wants to be, HE walks into his interview.)

Scene 7

Palmer's Office and Edgar's memory. A few minutes later.

EDGAR and PALMER are miming talking as if they've been meeting for a few minutes. MOM and BLACK WOMAN enter in the background.

MOM

(Coming forward)

I tried to stop him from doing this. He wouldn't listen. He was unmoved. But he won't forget what I said to him.

(SHE steps back as BLACK WOMAN comes forward.)

BLACK WOMAN

(More insistently.)

`SCUZE ME MISTAH  
I'M STILL HERE.  
AND I STILL GOT A  
INTERESTIN' SECRET  
DON'T YOU WANT TO HEAR IT.

EDGAR

No!

(HE is shocked that he said this aloud. HE and PALMER continue to mime the interview. PALMER registers the "no." BLACK WOMAN exits. Music up for "It May Be Over Over There, But It's Not Over over here.")

PALMER

(All are Interior until noted.)

HE IS AWKWARD  
CLUMSY  
AND FOOLISH

EDGAR

..COMPLETELY DEDICATED  
TO YOUR WORK.

MOM

NOW JOHNNY...

PALMER  
ARROGANT, STUBBORN, AND MULISH.

MOM  
YOU SHOULD EAT SOMETHING.

EDGAR  
COMMUNISTS. ALIENS.

PALMER  
NO MORE THAN A CLERK.

MOM  
CHICKEN AND DUMPLINGS?

EDGAR  
SOCIALISTS. ANARCHISTS.

PALMER  
SLIGHTLY RIDICULOUS,

EDGAR  
A THREAT TO OUR WAY OF LIFE.

MOM  
WHITE MEAT OR DARK?

EDGAR  
SOCIAL PERVERTS.

PALMER  
BUT ENERGETIC.

EDGAR  
HYSTERICAL, NEURASTHENIC WOMEN.

MOM  
YOU LOVE MY COOKING.

PALMER  
I ADMIT HE'S GOT PASSION.

MOM  
YOU SHOULD BE LOOKING  
FOR A JOB THAT YOU CAN DO.



EDGAR  
RADICALS AND TERRORISTS.

MOM  
I'LL BE HERE AT HOME

PALMER  
GREAT INSTINCTS!

MOM  
WAITING FOR YOU.

EDGAR  
BUT MOST OF ALL WE MUST STOP THE UNIONS!

PALMER  
I like him!

(From here on, PALMER addresses EDGAR. Bunting  
and flags fly in.)

EDGAR  
(Pushing MOM out.)  
The law is fine in normal times, but these are not normal  
times!

IT MAY BE OVER OVER THERE,  
BUT IT'S NOT OVER OVER HERE.  
THERE MAY BE FREEDOM IN THE AIR,  
BUT WE STILL MUST PROTECT OUR REAR.  
THERE IS A NEW AND MURKY THREAT.  
WE BEST NOT GET TOO COMFY YET.  
I SEE ANOTHER VICTORY TO CHEER.  
IT'S NOT OVER OVER HERE!

REMEMBER IT WAS ONLY NINETEEN SEVENTEEN  
WHEN AMERICA SHOWED THE WORLD ITS STUFF.  
ENGLAND AND FRANCE  
NEVER HAD A CHANCE.  
UNTIL AMERICA PROVED WE COULD PLAY ROUGH.

PALMER  
WE ARE TOUGH!

EDGAR  
THEY HEARD THE SOUNDS FROM OVERSEAS.

THE SOUNDS THAT WHISPERED SOFTLY IN THE BREEZE.  
 JOHNNY'S GOT A GUN  
 GOT A GUN  
 GOT A GUN.  
 ON YOUR KNEES, DIRTY HUN,  
 ON YOUR KNEES!  
 DO YOU HEAR THAT INSISTENT DRUMMING?  
 THE BRUM DEEDLE DUM TUM TUMMING.  
 THE YANKS THE YANKS THE YANKS  
 ARE CO-O-MING!

Sir, I didn't serve in the Great War. I think I was saved  
 by a higher power to serve you.

PALMER

You do understand. Well said, my boy! You can say it over  
 and over.

EDGAR

IT MAY BE OVER OVER THERE,  
 BUT IT'S NOT OVER OVER HERE.  
 THERE MAY BE FREEDOM IN THE AIR,  
 BUT WE STILL MUST PROTECT OUR REAR.  
 THERE IS A NEW AND MURKY THREAT,  
 WE BEST NOT GET TOO COMFY YET.  
 I SEE ANOTHER VICTORY TO CHEER.  
 IT'S NOT OVER OVER HERE!

PALMER

We do need strong dedicated men!

EDGAR

AMERICA HAS NEVER EVER LOST A WAR.  
 AND, TO BE SURE, IT NEVER WILL.  
 BUT WE MUST BE ON OUR GUARD  
 EVEN WHEN IT'S HARD.  
 WE'VE GOT THE MUSCLE AND THE SKILL!  
 SHOOT TO KILL!  
 NOW IS NOT THE TIME TO TURN OUR EYES  
 AWAY FROM AN ENEMY IN DISGUISE.  
 IN THE TENEMENT, DOWN THE BLOCK  
 IN THE BUSHES, UNDER A ROCK  
 SPEWING FILTH AND POPPYCOCK  
 AND DIRTY LIES.

PALMER

We must remember that to stop a mob, you must stop its leader.

EDGAR

THE RED WHITE AND BLUE IS WAVING.

PALMER

It is the great leader who turns an inchoate mob into a revolutionary army.

EDGAR

THE JEWS ARE MISBEHAVING.

PALMER

The French Revolution had Robespierre. The Russian has Lenin...

EDGAR

AMERICA NEEDS SAVING!

PALMER

And we have a menace so big, so monstrous

EDGAR

AMERICA, AMERICA...

PALMER

So female!

EDGAR

Emma Goldman! She is Lenin in a frock. And she believes in free love! You want me to find Emma Goldman! I will. I'll go to New York's lower East Side where all the stinking mongrels hang out. I'll deport her and her stately bosom

PALMER

It'll be tough, she's a citizen.

EDGAR

Justice may be blind, but I'm not!

(THEY each put an arm around the other's shoulder. More bunting than ever.)

PALMER & EDGAR

IT MAY BE OVER OVER THERE!  
BUT IT'S NOT OVER OVER HERE.  
THERE MAY BE FREEDOM IN THE AIR.  
BUT WE STILL MUST PROTECT OUR REAR.

EDGAR

THERE IS A NEW AND MURKY THREAT.  
WE BEST NOT GET TOO COMFY YET.  
I SEE ANOTHER VICTORY TO CHEER!

EDGAR & PALMER

YES, IT'S NOT OVER OVER HERE!

(Lights down.)

Scene 8

Union Square, New York

EMMA addresses the unseen audience as the cheers of the crowd build and build.

VOICE FROM CROWD

Emma Goldman! Speak, Emma, speak!

EMMA

The circus has come to town. The modern day P.T. Barnum, Attorney General A Mitchell Palmer, is looking deport me! I'm an American and the only weapon they'll find on me is my pen; the only army they'll see is the army of the poor; and the only crime is their war on the Constitution. Yes it's a circus and they are the clowns. I'm hiding? I'm hiding in plain sight. Clowns! I won't give up joy, or love. (Music up.) I won't face the music if I can't sing. and I don't want your revolution if I can't dance.

(Music up for "I Don't Want Your Revolution If I Can't Dance" - a dance number. EMMA dances joyously as the exhilaration of liberation overtakes HER.

(The music is multi-ethnic.as the dance is something made up of a kazatska, a czardas, a tarantella, and a tango as well as other ethnic music. As the music changes ethnically, EMMA appeals to each ethnicity - Irish, Italian, Greeks, Jews etc. The dance reveals her leadership of a very wide variety of peoples. Placards, in various languages, fly in in addition to those already there. There may also be some wild cards such as "See the undulations of Carrie de Booze from Canada," "Next week: Tillie Pipick from Peru and Ada Onion from Bermuda," "Klein's on the Square." and profanities in unknown languages and other items of equal or greater stupidity.

(The unseen CROWD cheers more and more loudly and wildly. During a lull in the dance PALMER and EDGAR enter and look on.

(HOOVER approaches EMMA, while PALMER observes from a distance. EDGAR attempts to reach EMMA but is stopped each time by 2 BEEFY LONGSHOREMEN, played by the same actors who play the bullies. THEY dance with EMMA but keep EDGAR at bay.

(EDGAR rushes to grab EMMA. EDGAR rushes to EMMA and grabs her despite the LONGSHOREMEN protecting her as the dance ends.)

EDGAR

(Edgar's voice gets deeper and more macho.)

Emma Goldman, you can't hide from me. Judge Meyer has revoked your bail. You are under arrest.

EMMA

It's not over yet! You'll see!

(EDGAR leads EMMA to what becomes a jail cell, Bars fly down.)

(Suddenly, a MYSTERIOUS BLACK WOMAN enters. SHE is dressed in slave clothing. Song: "'Scuse Me, Mistah.")

MYSTERIOUS BLACK WOMAN  
(Firmly.)

PARK IT MISTER  
SIT IT DOWN BEFORE  
THIS SISTER GETS ANY OLDER.  
YOU'D BE WISE JUST SHUT UP  
AND LISTEN TO ME.

EDGAR

Let me go!

MYSTERIOUS BLACK WOMAN

GET A GRIP  
YOU WEENY MAN  
I BEEN HERE  
LOOKING OVER YOUR SHOULDER.  
LOOK INTO MY EYES MISTAH  
WHAT DO YOU SEE?

YOUR DADDY'S DADDY'S DADDY

WATCHIN' DARKIES PICKING COTTON  
SMELL THE SWEET MAGNOLIA  
IN THE TREES  
BUT THERE'S TROUBLE IN DIXIE.

BLACK AND WHITE  
DON'T MIX TOO GOOD  
ON AN OLD MISSISSIPPI PLANTATION.  
FUNNY, WHAT CAN FALL  
FROM A FAMILY TREE.

EDGAR

I don't know you and I don't want to know you! If you  
don't leave me alone I'll call one of my agents!

MYSTERIOUS BLACK WOMAN

YOUR DADDY'S DADDY'S DADDY  
SEES A LITTLE GIRL IN PIGTAILS  
"AIN'T IT LUCKY  
SHE BELONGS TO ME!  
WHAT A SWEET LITTLE ANGEL!"

EDGAR

Shut up!

MYSTERIOUS BLACK WOMAN (GRANDMA)

"YOU CAN WORK INSIDE THE HOUSE  
IF YOU LEARN TO BE GOOD  
TO YOUR MASSA"  
I REMEMBER  
WHAT HE SAID TO ME

GUESS THAT MAKES US  
KINFOLK NOW  
YOU CAN ADD IT TO THE LIST  
OF YOUR SECRETS  
THOUGHT I SHOULD MAKE A CALL

HONEY, YOU DON'T  
LOOK LIKE ME AT ALL

FUNNY WHAT CAN FALL FROM A FAMILY TREE

C'mon, give your Granny a kiss.

EDGAR

Noooooooooooooo!

(Pushing GRANDMA out of the way, OTHERS exit.  
Music ends. EDGAR returns in a rage as HE menaces  
GRANDMA.)

EDGAR

(Music up for "Hide 1." TO GRANDMA)  
I'll ignore you, I know how. It's the secret of success.  
They thought I was tough and so I am tough.

HIDE!  
HIDE!  
I WON'T SHOW THE WORLD  
WHAT I HAVE TO HIDE  
INSIDE.  
IF YOU THINK THE MASK I'M WEARING  
IS THE INNER ME I'M SHARING  
THEN MY JOB IS DONE.  
I'VE GOT YOU ON MY SIDE.  
AND YOU'LL NEVER KNOW THE CRAP  
I HAVE TO HIDE.

HEIGH HO I'M A PRO.  
YOU'LL NEVER KNOW  
WHO I REALLY AM.  
"HELLO MA'AM, NICE DRESS!"  
THE MAN YOU THINK YOU'RE SEEING  
IS A STEADFAST HUMAN BEING  
WITH THE CONFIDENCE THAT CANNOT BE DENIED.

YOU WILL NEVER KNOW  
WHAT LURKS  
INSIDE MY BRAIN  
I'M THE TOUGHEST GUY  
YOU EVER SAW.  
AND I DON'T EXPLAIN.  
I'LL JUST HIDE  
BEHIND THE LAW.  
IF I SHOW SOME MANLY POWER,  
I WILL BLOSSOM LIKE A FLOWER  
FOR FOLKS ONLY SEE  
WHAT THEY WANT TO SEE.  
AND THE TRICK IT SEEMS TO ME  
IS TO BE WHAT THEY SEE.



COME CLOSE AND LOOK  
IN MY EYES  
THE ORDINARY MAN  
DOESN'T WANT A CROOK SPOUTING LIES.

HE'LL SEE NOTHING FALSE OR SINISTER  
YES, I COULD BE YOUR MINISTER  
'CAUSE HONESTY'S THE VERY BEST DISGUISE.

I can do that!

FOR THAT MASK ALL SNUG IN PLACE  
WILL TURN INTO MY FACE.  
THEN I'LL HAVE A WHITE AND MANLY HIDE.

(EDGAR dances and finds and faces down MYSTERIOUS  
BLACK WOMAN and HE forces HER to exit.)

YOU WILL NEVER KNOW  
WHAT LURKS  
INSIDE MY BRAIN  
I'M THE TOUGHEST GUY  
YOU EVER SAW.  
AND I DON'T EXPLAIN.  
I'LL JUST HIDE  
BEHIND THE LAW.  
IF I SHOW SOME MANLY POWER,  
I WILL BLOSSOM LIKE A FLOWER  
FOR FOLKS ONLY SEE  
WHAT THEY WANT TO SEE.  
AND THE TRICK IT SEEMS TO ME  
IS TO BE WHAT THEY SEE.

COME CLOSE AND LOOK  
IN MY EYES  
THE ORDINARY MAN  
DOESN'T WANT A CROOK SPOUTING LIES.

HE'LL SEE NOTHING FALSE OR SINISTER  
YES, I COULD BE YOUR MINISTER  
'CAUSE HONESTY'S THE VERY BEST DISGUISE.

I will do that!

FOR THAT MASK ALL SNUG IN PLACE

HAS TURNED INTO MY FACE.  
AND I HAVE A WHITE AND MANLY HIDE.

I'LL BE LOVED AND RESPECTED  
COOL, CALM AND *CONNECTED!*  
AND THEN I WILL BE SATISFIED!

(By the end of the song, EDGAR's face and jaw  
have become set and HE begins to look a little  
like the mature Edgar. HE walks into the next  
scene. Lights down.)

Scene 9

New York and Washington.

EMMA, behind bars, looks at EDGAR.  
The bars fly up, EMMA is released.

EMMA

I knew it wasn't over! What's Hoover going to do now?

(EMMA becomes MOM as music up for "That's Our Boy.")

MOM

Son, I warned you. Oh, son, I did. What are you going to do now?

(EDGAR picks up phone, lights up on PALMER on phone.)

PALMER

What's wrong with you! I don't care that she made bail. I sent you to capture her. What are you going to do now!?

(MOM and PALMER are joined by MAN 4 and WOMAN 2 (GRANDMA) as a 4 part harmony chorus

MOM

My heart breaks for you.

PALMER

You're in over your head.  
You've got to get her

MOM

What'ya gonnna do?

PALMER

Just make it happen.  
AND I DON'T CARE HOW

CHORUS

THAT'S OUR BOY

THAT'S OUR BOY

PALMER  
YOU NEED TO  
FIND HER NOW.

CHORUS

THAT'S OUR BOY

THAT'S OUR BOY

PALMER  
Only if you succeed...then

MOM  
You'll never find her. Emma's  
safely hidden in the Women's  
Labor Exchange.

CHORUS

EDGAR  
How do you know?

AMERICA  
WITHOUT HER

THAT WILL  
MAKE YOUR NAME.

MOM  
Somehow, I feel very close to her.

(SHE exits.)

EDGAR  
(To Palmer.)  
I know where she is, the Women's Labor Exchange.

CHORUS

THAT'S OUR BOY  
OUR PRIDE AND JOY

THAT'S OUR BOY

PALMER  
Good! Good detective work! Get  
into the women's exchange  
any way you can.  
"Find" explosives and arrest  
her and then deport her.

THAT'S OUR BOY

THAT'S OUR BOY!

EDGAR  
Sir, I will.

THAT'S OUR BOY

I've been compiling  
files on radicals -  
450,000 of them so far.

THAT'S OUR BOY

PALMER

Terrific, terrific, but the task  
at hand is to get her -  
she's our number one public enemy.

EDGAR

I promise, I will.  
(Hanging up.)  
I damn well will.  
I goddam well will.  
And now my secret weapon.

"Public enemy number one"  
I gotta remember that....

(Music buttons as EDGAR joyously marches off.)

Scene 10  
Washington

MOM enters with PALMER and CLYDE  
TOLSON in the background.

MOM

Johnny doesn't know it, but Palmer is looking elsewhere.

(SHE exits. Lights up on PALMER and CLYDE.)

PALMER

(Looking at resume and then at Clyde.)

Mr. Tolson, your references are glowing. You always rise to the top. The Secretary of War says you are his best Private Secretary. He would be sorry to lose you, but I need you. Mr. Hoover needs to help him rid the country of radicals like Emma Goldman.

CLYDE

It will be a great pleasure, Attorney General Palmer

PALMER

Goldman is so tough that even a Hoover cannot do it alone.

CLYDE

I've been watching and admiring this man from afar. It will be a great honor.

PALMER

I need her gone right now. I've only just begun - there are thousands more, no, tens of thousands, no, hundreds of thousands we must jail and silence!! Hoover compiled the list. Tolson, you're the man for the job. Go to New York. Battle stations!

(PALMER marches off.)

CLYDE

(Somewhat ironically.)

Guess this makes me - reinforcements!

(Music segues into the music for "This Man.")

IT'S SUCH A LONG WAY FROM  
CEDAR RAPIDS BUSINESS COLLEGE

TO WASHINGTON DC.  
 I'M SO...EXCITED. WOW!  
 MY NEW EMPLOYER!  
 I'VE COME A LONG WAY FROM  
 CEDAR RAPIDS BUSINESS COLLEGE  
 WHAT'S AHEAD OF ME?  
 OH, BOY!  
 I DID THIS...HOW?  
 I'M NOT A LAWYER!  
 BUT I CAN GAIN THE CONFIDENCE OF POWERFUL MEN  
 I CAN SEIZE THE DAY.  
 AND PLEASE MY WAY TO THE TOP.  
 I HAVE WON THEIR HEARTS BEFORE  
 AND I CAN DO IT AGAIN.  
 EVEN THOUGH THEY SAY MY RESUME IS HOLLOW  
 I'LL CLEAN MY SUIT  
 I'LL PRACTICE MY SALUTE  
 AND I WILL FOLLOW

THIS MAN  
 IS WHAT I NEED  
 J. EDGAR HOOVER  
 A MAN WHO MUST SUCCEED  
 I'LL BE THERE  
 TO TAKE HIS LEAD  
 THIS MAN IS WHAT I NEED!

BUT WAIT!  
 WHY SHOULD I GIVE MY ALL TO SOME STRANGE GUY  
 I DON'T EVEN KNOW?  
 I'M A KAPPA ALPHA  
 WE RULE THE WORLD.  
 BUT HE WILL PROBABLY BE FAMOUS  
 HE WILL BE IN ALL THE PAPERS  
 HE'LL BE ON THE RADIO  
 HE'LL NEED SOMEONE TO HOLD HIS HAND  
 AND GUIDE HIM.  
 IT'S ONLY FAIR THAT I BE THERE  
 TO STAND BESIDE HIM.

THIS MAN  
 JUST MIGHT BE GREAT.  
 A STEADY CAPTAIN  
 WHO NEEDS A STRONG FIRST MATE.  
 I THINK THAT HE MAY BE MY FATE.  
 THIS MAN

JUST MIGHT BE GREAT.

(An off-stage CHORUS (FOUR ACTORS) sings)

CLYDE & CHORUS

THIS MAN  
IS ON HIS WAY  
HE NEEDS A SOUL MATE  
TO BUILD A BRAND NEW DAY.

CLYDE

A PARTNERSHIP FOR LIFE  
With pay!!!!  
THIS MAN IS ON HIS WAY.

THIS MAN  
HE HOLDS THE KEY.  
I'LL GO TO NIGHT SCHOOL  
AND GET THAT LAW DEGREE.  
I WAS BLIND BUT NOW I SEE!

CHORUS

THIS MAN  
THIS MAN  
THIS MAN

CLYDE

WILL MAKE ME ME!

(Lights iris out on Clyde's face.)



Scene 11

Edgar's Hotel Room in NYC.

EDGAR enters with packages.

EDGAR

Now, I unleash my secret weapon and go under cover into the Women's Labor Exchange, and capture Emma. Desperate times call for unorthodox methods.

(Music up for "My Secret Weapon.")

MY SECRET WEAPON  
YOU MAKE ME  
POWERFUL AND STRONG  
YOU'RE ESSENTIAL TO MY  
LAW ENFORCEMENT GEAR.  
MY SECRET WEAPON  
NEVER WILL STEER ME WRONG  
I'M INVINCIBLE WHEN YOU ARE NEAR.

(HE opens the packages and pulls out a dress and accessories and sings to them.)

MY DRESS  
MY WONDERFUL DRESS  
I HAVE TO CONFESS  
THE SECRET IS YOU'RE MY BEST FRIEND.  
MY FROCK  
MY DELICATE FROCK  
CARESSING MY JOCK.  
I KNOW YOU WOULD SHOCK MY MOTHER

WHEN I'M IN MY BEADED SILVER SHEATH  
NO ONE CAN EVER KNOW  
WHAT'S UNDERNEATH.  
THEY CAN STARE  
I REALLY DON'T CARE,  
YOU'RE WHAT I WEAR  
WHEN I WORK THE NIGHT SHIFT.  
OH I REALLY CAN FEEL LIKE A MAN  
IN MY DRESS.

MY SECRET WEAPON  
IT'S MY UNDERCOVER LIFE.  
I'D LIVE THERE ALWAYS

IF I COULD.  
 WITH MY SECRET WEAPON,  
 I CAN BE MY OWN WIFE.  
 OH, THE WORLD FEELS GREAT  
 WHEN I LOOK GOOD.

IF I'M BORED,  
 MY SPIRIT'S RESTORED  
 WHEN I HOP IN MY FORD  
 AND MOTOR TO LORD AND TAYLOR  
 FOR CLOTHES.  
 A NEW PAIR OF HOSE,  
 A SMART AGENT KNOWS  
 HOW TO CREATE ILLUSION.

WHEN I'M WEARING  
 SILK IN STYLISH RED,  
 AN UGLY DUCKLING CAN  
 BECOME A FED.  
 IN A GOWN  
 THE SUN WILL GO DOWN.  
 I'M OUT ON THE TOWN  
 THEN I WILL TRAP THOSE BAD BOYS OF CRIME  
 EVERY TIME WHENEVER I'M  
 IN MY DRESS.

(Dance break as EDGAR gets dressed.)

I'M THE COP NO  
 CROOK WILL EVER SEE,  
 'CAUSE NO ONE ELSE CAN BE  
 AS SECRETIVE AS ME.

(Cakewalk.)

BRING ON THE PRESS!  
 THEY NEVER WILL GUESS  
 THAT HERE IN THIS DRESS  
 IS THE MOST POWERFUL MAN  
 IN THE DISTRICT OF COLUMBIA.  
 OH I KNOW I CAN GET MY MAN  
 IN MY DRESS.

My beautiful dress. Wanna see my dress? Don't you love my dress?

YES!

(EDGAR walks into the next scene.)

Scene 12

Outside the Women's Labor  
Exchange.

Lights up, BLACK WOMAN enters.  
Three RADICALS are hanging out.

BLACK WOMAN

Edgar is busy dolling himself up. He thinks he has successfully buried his grandma's race and his own "interests." I'll let you in on yet another secret, he hasn't. Whenever he sees a black woman, he sees me - Grandma.

(GRANDMA puts on a Russian hat, a great coat, and produces as if out of nowhere a glass of tea. SHE joins a group of RADICALS. EDGAR enters in full drag. HE carries a suspiciously large but perfectly accessorized purse.)

EDGAR

Courage has never looked more stylish!

RADICAL 1

Well look over there ... it's that fed.

RADICAL 2

"She" comes up here from Washington and is not even smart enough to disguise the car -- it has Maryland plates.

(EDGAR walks toward THEM.)

RADICAL 1

He's heading our way!

(RADICAL 1 does a quick count.)

Quick! Act like a barbershop quartet!

("In Maryland" is sung A cappella.)

"THE BARBERSHOP QUARTET"

THERE IS A POOR OLD LONELY MOTHER IN MARYLAND  
WHO HAS SHED SO MANY TEARS FOR HER CHILD.  
HE HAS WANDERED FAR  
FROM HIS MOTHER'S GUIDING STAR.  
HE IS WICKED, FORSAKEN AND WILD.

SO LET US WISH ON ALL THE FAIRIES IN MARYLAND  
THAT OUR CHILDREN NEVER GROW UP THAT WAY.  
THAT THEIR VIRTUE THE WON'T LOSE  
FROM PROSTITUTES AND BOOZE.  
THEN THE WHOLE WORLD WILL BE CAREFREE AND GAY.  
WE'LL ALL BE GAY.

EDGAR

Funny. Funny. Funny. I know you're really terrorists..  
And you won't stop me from going into that women's  
exchange.

(Silence. EDGAR pulls a gun from his bra.)

EDGAR

Is Emma in there?

(Still silence.)

Is she in there? I'm only gonna ask...one more time.

"THE QUARTET"

THERE'S A POOR OLD LONELY MOTHER IN MARYLAND...

(EDGAR points the gun at them.)

EDGAR

Shut up ... Bang.

(The RADICALS scatter and run off.)

Fairy indeed. Hah. Now Emma is one cooked goose.

(A POLICEMAN enters.)

Officer, those ruffians were accosting me.

POLICEMAN

Don't worry ma'am, I'm in the mood to break some heads.

(HE exits. We hear shouts and screams.)

EDGAR

This is fun. I could get to like this!

(We go immediately to the next scene.)

Scene 13

The Women's Labor Exchange and Warehouse near Union Square.

EDGAR is alone on stage as the scene changes from the previous one into the interior of the labor exchange.

The scene will involve a large number of quick costume changes. They should be choreographed into the scene and be part of the dance/movie. The build should be both dramatic and bravura in the skill, speed and surprises of the costume changes.

EDGAR

This is fun. This is like a movie. It is a movie and I'm its star! All it needs is music. Hit it!

(Music and lights up on the Exchange, the lights flicker as in a silent movie and a title is projected. "The Heroic J. Edgar Hoover And The Dangerous Revolutionary Emma Goldman: A One-Reeler.")

(Another WOMAN IN THE LABOR EXCHANGE tries to stop HIM, but HE pushes forward after a struggle.)

(EDGAR, looks around, and when no one is watching, pulls out some sticks of dynamite from his purse, places them on the floor, and then pretends to 'find' them.)

(EMMA enters and sees the struggle and mouths "Yikes, it's Hoover." A title is projected, "Yikes, it's Hoover." EMMA and EDGAR do a strange pas de deux. EDGAR blows a whistle.)

(EMMA tries to run but two KEYSTONE KOPS enter and grab HER. There is a fight and EMMA is subdued.)

(EDGAR takes EMMA prisoner. Title is projected.  
"Emma Goldman, you are under arrest."

(Next title is projected "The Terrorist Emma  
Goldman has her (brief) day in court."

(JUDGE enters, gavels and looks to Hoover who  
nods nods "yes"

(The KEYSTONE KOPS hold up a sign "GUILTY."

(JUDGE gavels and mouths "Guilty." Title  
"Guilty."

(Title is projected "Deport her to Russia where  
she belongs." JUDGE gavels again. EMMA is taken  
off by the KOPS.

(The STATUE of LIBERTY [BLACK WOMAN] enters.  
EMMA appears in a cutout of a boat. STATUE and  
EDGAR wave goodbye to Emma. Title is projected  
"Emma Goldman, Russian Jewish anarchist, deported  
SS Buford, December 31, 1919." Title is  
projected "Happy New Year." EMMA sails off as  
EDGAR, triumphant, exits.  
STATUE of LIBERTY raises sign "finis." Music  
buttons.)

Scene 14

Hotel room in New York and later Washington. The day after Emma's deportation. It is January 1, 1920.

EDGAR is holding newspapers scattered around the bed as he packs his bags.

EDGAR

(Singing a very happy tune.)

IT MAY BE OVER OVER THERE,  
BUT IT'S NOT OVER OVER HERE

What a wonderful way to start the new year, the new decade and celebrate my birthday! Look...

A THOUSAND BOLSHEVIKS HAVE CONFESSED  
AND J. EDGAR HOOVER MAKES THE ARREST!  
'CAUSE I'M A BOY'S OWN...

(A knock on the door, EDGAR hustles the newspapers into one of the bags, opens the door and ushers in CLYDE.)

CLYDE

Mr. Hoover, Clyde Tolson reporting for duty.

(CLYDE is so beautiful that EDGAR stares.)

EDGAR

(Catches himself and stops staring.)

Mr. Tolson, I was just about drive back to Washington.

CLYDE

I thought I might ride with you. I had hoped to help you deport Red Emma, but that was your very own personal triumph. Now we need time to decide what we do next.

EDGAR

Yes, next? It will be my pleasure. Have you ever ridden in a Model T. Henry Ford. A great car. A great man.

CLYDE

Haven't ridden in one, yet. Saw that great ad with Babe Ruth diving one.

EDGAR  
Babe Ruth - another great man.

CLYDE  
Sad about the scandal in the World Series.

(EDGAR claps CLYDE on the back and his hand stays there for a moment too long. EDGAR doesn't know what to do. Music up for "How 'Bout Them Sox.")

EDGAR  
(Baffled, panicked.)  
HOW 'BOUT THEM SOX!

CLYDE  
THE WHITE SOX?

EDGAR  
THE BLACK SOX

CLYDE  
AND HOW!

EDGAR  
THEY'RE ON THE TAKE

CLYDE  
WHO'D HAVE GUESSED IT?

EDGAR  
THOSE SOX ARE DIRTY NOW

CLYDE  
HARD TO BELIEVE IT HAPPENED  
IN BASEBALL LIKE THAT

EDGAR  
IT WAS THE JEW, ARNOLD ROTHSTEIN.

CLYDE  
THE GANGSTER?

EDGAR  
THE RAT!



CLYDE  
IF YOU WERE AT THE GAME  
THEY SAY YOU'D KNOW  
JUST LOOK AT HOW THEY BAT AND THROW.

EDGAR  
(To HIMSELF.)  
HE'S TALKING BASEBALL!  
WHAT DO I SAY?  
I'M TALKING BASEBALL  
A GAME I DON'T PLAY

EDGAR  
The throw, the throw. Like this...(pause) Like this? Like  
this? Like this!?

(EDGAR looks at CLYDE as if asking whether he's  
thrown the way baseball player's do.)

CLYDE  
Not exactly. We've got our work cut out for us. Like  
this.

EDGAR  
(To HIMSELF.)  
Everyone is a radical today. Even actors, can you believe  
it, actors going on strike; the entire city of Seattle  
walking the picket line...and suffragettes demanding votes  
for women and dressing so unfashionably...

(Long pause after "unfashionably.")

CLYDE  
HOW 'BOUT THEM SOX!

EDGAR  
THE WHITE SOX?

CLYDE  
NO RED SOX, I MEAN  
THE SOX IN BOSTON.  
THE BEST TEAM I EVER HAVE SEEN.  
THEY TOOK THE SERIES FIVE TIMES SINCE 1903.

CLYDE  
YOU BEEN TO FENWAY? IN BOSTON

EDGAR  
I GET TICKETS FOR FREE!

CLYDE  
I KNEW THE FIRST TIME I SAW BABE RUTH PLAY  
I KNEW THAT HE'D GO ALL THE WAY!

EDGAR  
(To HIMSELF)  
HE'S TALKING BASEBALL  
BECAUSE HE CAN  
HE KNOWS HIS BASEBALL  
OH, WHAT A MAN!

(To CLYDE)  
TRADING THE BABE FOR MONEY  
THAT WAS BAD  
BOY THAT MADE ME SO DAMN MAD.

CLYDE  
THAT HARRY FRAZEE WAS CRAZY  
HE PAID FIVE HUNDRED K  
TO INVEST IN A DUMB BROADWAY PLAY!

EDGAR  
(To HIMSELF)  
THAT WAS GOOD!  
THAT'S ALL I GOT  
I'M TALKING BASEBALL  
AND LIKING IT A LOT!

CLYDE  
Broadway plays! Fruits! Sissies!

EDGAR  
Yeah, they're everywhere.

(HE puts his arm around CLYDE)

CLYDE  
HOW 'BOUT THEM REDS

EDGAR  
THE COMMIES?

CLYDE  
CINCINNATI.

EDGAR  
I SEE... I HATE THE REDS

CLYDE  
CINCINNATI?

EDGAR  
NO ,THE COMMIES!

CLYDE  
I AGREE. I THINK THE REDS

EDGAR  
THE COMMIES?

CLYDE  
CINCINNATI!

EDGAR  
WHAT A GAME!

CLYDE  
OH THEY WERE GOOD

EDGAR  
AND GOOD LOOKING!

(To HIMSELF, a take)

BUT THEY OUGHT TO CHANGE THEIR NAME

CLYDE  
THEY NEVER CHEAT  
OR PLAY WITH DIRTY TRICKS  
THEY WOULD HAVE WON  
WITHOUT THE FIX!

EDGAR  
THEY ARE ALL HEROES TO YOUNG BOYS

CLYDE  
THAT'S HOW IT SHOULD BE

EDGAR  
BOYS NEED THEIR HEROES

BOTH  
JUST LIKE YOU AND ME

EDGAR  
We're a team. Just like in baseball.

CLYDE  
An honest team. Out in the open.

BOTH  
YOU AND ME, EDGAR AND CLYDE  
BASEBALL FANS, SIDE BY SIDE!

EDGAR  
(TO HIMSELF)

I'M TALKING BASEBALL  
I DON'T KNOW BASEBALL  
I'M TALKING BASEBALL!

(Pause. To HIMSELF, the music builds.)

BOTH  
HOW 'BOUT THEM SOX!

EDGAR  
Not a team, brothers!

(A pause)

CLYDE  
Brothers?

EDGAR  
Are you a fraternity man?

CLYDE  
A KA?

EDGAR  
Kappa Alpha Order?

CLYDE  
The same.

BOTH

Brother!

(THEY do the secret handshake.)

BOTH

"1-2-3 Robert E. Lee. 3-2-1 The South Should have Won"

CLYDE

How did you know I was a KA?

EDGAR

It's in your file.

CLYDE

You investigated me!?

EDGAR

You'd investigate me, if you could.

CLYDE

...Right.

CLYDE

Palmer's raids are losing popularity

EDGAR

Next year, when he leaves office. We'll say he went too far, we tried to cut him off.

CLYDE

Till then, it's our own little secret.

EDGAR

Secrets, of course! I have secrets. You have secrets. But as brothers, we can share secrets. It's in the KA code of honor ... Does-everyone-have-something-to-hide? Of course!

(To audience)

Aha! The secrets of success was in front of my face all along. They weren't methods I had to learn; techniques I had to discover. The secrets were the secrets of everyone else.

(Music up for "Hide 2." To Clyde.)

We can investigate and find out what anyone has to

HIDE

CLYDE

HIDE?

EDGAR

THE MAN NEVER LIVED  
WHO HAS NEVER HAD  
TO HIDE  
SOME NAUGHTY INDISCRETION  
OR EMBARRASSING OBSESSION  
THAT THE LADIES IN DUBUQUE CANNOT ABIDE

BOTH

HOW WE LOVE THE CRAP THAT PEOPLE HIDE

EDGAR

(To the audience)

SO WHO CAN OBJECT?  
THE SOUVENIRS I'LL COLLECT  
ARE THE GREAT CAREERS  
I PROTECT  
THE POWERFUL WILL KNOW ME  
YES, EVERYONE WILL OWE ME  
YOUR ALLEGIANCE,

(From this point on, THEY egg each other on, it's  
a contest between them.)

CLYDE

YOUR FIRST BORN

EDGAR

AND YOUR PRIDE.

EV'RY POL AND PRESIDENT WILL  
COME TO ME  
TO SHAKE MY HAND  
AND CHEW THE FAT  
YOU MAY BE REPUBLICAN  
OR DEMOCRAT.

CLYDE

YOU WILL FIND YOURSELF CONFIDING  
ALL THE SECRETS YOU'VE BEEN HIDING  
FROM YOUR WIFE

WITH YOUR ANGELIC SMILES.

EDGAR  
THE PHOTOGRAPHS ARE IN MY FILES  
YOU WANNA PLAY?  
DO WHAT I SAY!

BOTH  
JUST WALK THIS WAY,  
WE'LL HAVE FUN.

CLYDE  
DO YOU WANNA SEE MY SHINY BADGE  
AND MY GUN

EDGAR  
Wanna touch it?  
YOU COULD BE HEAD OF STATE  
OH YES, DEMOCRACY IS GREAT  
BUT YOU'LL NEED MY PERMISSION  
IF YOU WANT TO RUN

BOTH  
WE MUST BE RESPECTED  
IF YOU WANT TO BE ELECTED

EDGAR  
Nothing can stop us.

CLYDE  
Our very own Bureau of Investigation

EDGAR  
No, our Federal Bureau of Investigation.

CLYDE  
J. EDGAR HOOVER!

EDGAR  
AND HIS BEST FRIEND, CLYDE

BOTH  
WILL MAKE AMERICA LEARN TO HIDE.

(Blackout.)

Scene 15

Limbo.

Music up for "That's My(Our) Boy."  
PALMER/MEYER, MOM and SPECIAL (MAN  
4) AGENT, BLACK WOMAN enter and  
form a 4 part harmony chorus.

SPECIAL AGENT

Mr. Hoover inspired me and thousands of other boys to join  
the bureau and become a G Man - the dream of every red-  
blooded all-American boy. And look at my snappy uniform.

CHORUS

THAT'S OUR BOY

PALMER

I gave him his career...

CHORUS

THAT'S OUR BOY

SPECIAL AGENT

Everyone admires G Men.

CHORUS

WATCH HIS POWER GROW

PALMER  
He never looked back

THAT'S OUR BOY

MOM  
Look at my Johnny  
Johnny's so famous.  
But he never moved out of my house

THAT'S our BOY.

SOON THE WORLD WILL KNOW

What a Mother's love can do!

CHORUS

AMERICA WITHOUT HIM  
WOULDN'T BE THE SAME  
THAT'S OUR BOY.

PALMER

And the bureau grew and grew ...

OUR PRIDE AND JOY.



SPECIAL AGENT  
And so did the Mafia.

THAT'S OUR BOY

(PALMER becomes MEYER LANSKY.)

MEYER  
Permit me to introduce myself. I am Meyer Lansky, self-proclaimed business man and founder of Murder Incorporated. It will take us some years but we'll get the goods on Edgar and use him to our ends. Keep an eye peeled.

CHORUS  
THAT'S OUR BOY

MEYER  
We're watching him and Clyde.

THAT'S OUR BOY

We can beat him at his own game.

HOLD HIS NAME UP HIGH.

Make him bow to us.

MOM

CHORUS  
AMERICA LOVES OUR BOY

He always does the right thing.

THAT'S OUR BOY

AND THE FBI

He's always in the papers and the radio.

ALL WE WANT IS FREEDOM  
TO BE SAFE  
TO BE SECURE  
THAT'S OUR BOY.

MEYER  
The higher he gets,

OUR PRIDE AND JOY

the greater the fall.

THAT'S OUR BOY.

(Music buttons.)

Scene 16

The FBI at work and play, 1920 -  
1972

During the following montage using  
'March of time' arrangement of  
That's Our Boy, EDGAR and CLYDE  
"play golf," and move in a  
motorized golf cart and stop at  
each projection.

EDGAR becomes "OLD" EDGAR in this  
scene more by how HE acts and  
holds himself not by costume  
changes and makeup. His voice  
matures too.

EDGAR

Our possibilities are endless. We create a crime lab, the  
best in the world.

CLYDE

We'll have it down to a science.

CLYDE

We need to be seen.

EDGAR

Go after Gangsters. Dillinger. Bonnie and Clyde...

(Projections of the people in the headlines.  
EDGAR or CLYDE takes strokes to punctuate.)

What prohibition didn't give us, the Depression will.

(EDGAR and CLYDE drive the cart as MEYER enters  
and cuts them off in his motorized cart.)

MEYER

Gentlemen. Always a pleasure.

CLYDE

What do you want, Lansky? We don't associate with  
gangsters.

EDGAR

It'll be okay. What do you want?

MEYER

Just a little understanding among men of the world.

(Song: "Everything is Fine.")

WE'RE BUILDING A LITTLE SOMETHING IN THE DESERT  
A CITY OF SECRETS, SEX AND SIN  
FULL OF INNOCENT FUN,  
ANYONE WHO IS ANYONE  
WILL BE WAITING TO GET IN.

THE KEY TO THIS CITY  
IS THE DESERT  
IS WRAPPED IN A GREAT BIG SECRET ABOUT YOU.  
BUT I CAN GUARANTEE IT  
NO ONE WILL SEE IT.  
IF YOU CAN KEEP A SECRET TOO.

DON'T SAY IT DON'T SWEAT IT  
DON'T WORRY, I GET IT.  
I KNOW YOU'RE ONLY BUDDIES  
BELIEVE ME I UNDERSTAND  
AMERICA'S TOP COP  
AND HIS SECOND IN COMMAND.

EDGAR

You don't have anything on us.

CLYDE

He might have some pictures.

MEYER

PICTURES?  
YEAH, I TOOK SOME PICTURES  
YOU AND YOUR CORN-FED BOYFRIEND  
CROSSING THE LINE.  
LET'S SAY, VEGAS WILL BE BUILT,  
THE BUREAU WILL GO ON.  
AMERICA IS SAFE,  
EVERYTHING IS FINE.

EDGAR

I can says it's a trick of the photo lab.

MEYER

But would people believe you? A schwartza!

EDGAR

Reasonable men can come to an understanding.

MEYER

Exactly.

CLEAN YOUR MESSES,  
AND CLOSE YOUR DOORS.  
I'LL LIVE MY LIFE,  
AND YOU CAN LIVE YOURS.  
KEEP YOUR LIGHT UNDER A BUSHEL,  
YOU DON'T WANNA LET IT SHINE.  
LAS VEGAS WILL BE BUILT,  
THE BUREAU WILL GO ON,  
AMERICA IS SAFE,  
EVERYTHING IS FINE!

(MEYER exits.)

CLYDE

What do we do now?

EDGAR

Even more. This guy's an amateur. Watch me when I have to rein in FDR.

(MOM enters using a cane.)

MOM

Edgar, are you eating? You're never home.

EDGAR

(As the golf cart stops.)

Clyde and I have gangsters to catch, and many many people to watch.

MOM

Edgar, I don't think I have much time left.

CLYDE

Mrs. Hoover, you look wonderful. You'll outlive us all...

MOM

Do you really think so?

(SHE coughs and SHE drops dead. EDGAR reacts by embracing the body and keening.)

EDGAR

Momma!

(MOM gets up and with that famous floppy hat SHE becomes....)

MOM/ELEANOR

Shut up, I'm Eleanor Roosevelt!

(Calling offstage.)

Franklin, Franklin. Franklin!

(FDR enters in a wheel chair.)

FDR

What is it, Eleanor?

ELEANOR

Hoover follows me everywhere.

FDR

What should I do?

ELEANOR

(Part 1 of "It's Time to Fire Hoover.")

IT'S TIME TO FIRE HOOVER  
IT'S TIME TO GIVE HIM THE SACK  
TIME TO GIVE HIM THE OLD HEAVE-HO  
AND NEVER TAKE HIM BACK

IT'S TIME TO FIRE THE SONOVABITCH  
HE'S A BULLY AND A BRUTE  
THIS COUNTRY WILL BE SO  
MUCH BETTER OFF  
WHEN YOU FIN'LLY GIVE HIM THE BOOT.

(The golf cart moves next to FDR's wheel chair and EDGAR speaks with FDR.)

EDGAR

Some people were talking about you and Lucy Mercer. Don't worry. I know it can't be true. She's such a fine lady. I've stopped the story cold.

(ELEANOR pushes FDR off.)

CLYDE

We're making enemies.

EDGAR

The more enemies, the more powerful we are.

(Projection: "Pearl Harbor is Bombed." "Victory" is flashed.)

EDGAR

I have to get Truman to suspend habeas corpus. So many to round up and so little time. Harry will see things my way.

(HARRY TRUMAN holding the famous "Dewey Beats Truman" newspaper. Part 2: "It's Time to Fire Hoover.")

TRUMAN

Now that I beat Dewey,  
OF COURSE, I'LL FIRE HOOVER  
S'WHAT I PROMISED TO DO  
TIME TO SAY "YOU'VE GONE FAR ENOUGH  
AND TAKE YOUR BOYFRIEND TOO"

IT'S TIME TO FIRE EACH SONOVABITCH  
THEY'RE MEGALOMANIACS  
THIS COUNTRY WON'T STAY THE  
LAND OF THE FREE  
IF WE FAIL TO GIVE 'EM THE AX.

EDGAR

You won't dare to. I got the goods on you and the corrupt political machine that spawned you. Go fire fucking MacArthur!

TRUMAN

I did! Ike, Hoover's your problem now.

(HE becomes IKE with a big "I like Me" button, who grabs one of Hoover's golf clubs from the cart as it moves off. He begins part 3 of "It's Time To Fire Hoover.")

IKE

IT'S TIME TO FIRE HOOVER  
IT'S TIME TO BREAK HIS SPELL  
TIME TO GIVE HIM THE OLD GOLD WATCH  
AND LET HIM ROT IN HELL

(IKE becomes JFK who catches a football from the entering RFK. Both have Boston accents.)

JFK

IT'S TIME TO FIRE THE SONOVABITCH  
HE'S A DANGER AND A CLOWN.  
THIS COUNTRY WILL BE SO  
MUCH BETTER OFF  
WHEN WE'RE FIN'LLY SHUTTING HIM DOWN.

EDGAR

You must be joking. Who's the clown!

(HE shows them two boxes of files labelled "JFK" and "Marilyn Monroe".)

JFK

Hoover, you bastard!

(EDGAR speaks to RFK just as RFK holds the football.)

SPECIAL AGENT

Gunshot.

EDGAR

The President's been shot.

(The football bounces across the stage. RFK stands and then slowly exits. EDGAR and CLYDE smile and sing "Closer Than Brothers.")

EDGAR

CLOSER THAN BROTHERS.  
TIGHTER THAN TWINS  
WORKING TOGETHER

AMERICA WINS.

CLYDE

EV'RY BEAUTIFUL WOMAN  
WHO'S SEEN US.  
KNOWS IT'S USELESS  
TO TRY AND COME BETWEEN US.

SOMETIMES WE ARGUE  
BUT WE NEVER FIGHT  
I HAVE OPINIONS  
BUT YOU'RE ALWAYS RIGHT!  
THERE'S A MAN ON THE INSIDE  
THAT NO ONE ELSE CAN SEE

BOTH

CLOSER THAN BROTHERS ARE WE.

HOW DO WE DO IT?  
IT'S REALLY A SNAP!  
NOTHING MUCH TO IT  
TAP TAP TAP TAP

(Indicates 'listening in and wiretapping.)  
COMMUNISTS WANT TO ENSLAVE US,  
POLITICAL HACKS CANNOT SAVE US

(CLYDE tap dances all over the stage and up and off some of the boxes, the tapping should sound like a machine gun. THEY turn around a box that says Commies. Headline is flashed "Huge Federal Government Homo Ring exposed and purged." CLYDE dances on top of the box very Fred Astaire. Pictures of the Rosenbergs.)

CLYDE

We can do the same thing to the coons we did to the fags  
and we get the Reverend (sarcastic) Martin Luther King.

(Photos of civil rights marches etc., and Martin Luther King. EDGAR grimaces as THEY turn around a box which says Martin Luther King.)

EDGAR

(Closing the two boxes of files)

NOW WE DON'T NEED THIS ONE



HOW COULD WE KNOW?  
THE PRESIDENT...

SPECIAL AGENT

Gunshot

EDGAR

THE REVEREND...

SPECIAL AGENT

Gunshot.

(Another box "Martin Luther King" closed.)

Pills

(Closes another box "Marilyn Monroe")

CLYDE

MARILYN MONROE...  
REPORTERS ARE CROWDING THE LOBBY  
THEY ALL WANT TO SPEAK TO BOBBY

SPECIAL AGENT

You guessed it.

(Another box closed, "Robert F. Kennedy")

CLYDE & EDGAR

WE DON'T LEAVE TRACES  
OR FOLLOW THE RULES.  
THE MEN WHO MAKE THEM  
ARE LIARS AND FOOLS.  
WE'LL KEEP THIS COUNTRY  
SAFE FOR YOU AND ME.  
CLOSER THAN BROTHERS ARE WE.

(BLACK WOMAN enters as BLACK PANTHER, Others as 2  
HIPPIES.)

CROWD

Black power! Stop the war! End the draft, (etc.)

CLYDE

HIPPIES AND PANTHERS

BELONG IN THE ZOO

(EDGAR signals a POLICEMAN.)

EDGAR  
SAVING THIS COUNTRY  
THERE'S SO MUCH TO DO

(POLICEMAN shoots HIPPIE 2.)

BOTH  
STICKING TOGETHER  
THAT IS THE KEY  
CLOSER THAN BROTHERS ARE WE

EDGAR  
We knew everything about every one.

CLYDE  
We know everything!

EDGAR  
Nixon is getting more and more reckless.

CLYDE  
Cut him off.

EDGAR  
Yeah, the Plumbers! Who does he think he is? Me?

(Picture of John Lennon, Bob Dylan, Jean Seberg,  
Rock Hudson, Liberace, investigated by FBI.)

BOTH  
CLOSER THAN BROTHERS  
JOINED AT THE HIP.  
WE RUN THE BUREAU  
LIKE A BATTLE SHIP.  
EVERYONE LIKES TO SEE US.  
WHO WOULDN'T WANT TO BE US?

(Pictures of Edgar and Clyde at the races,  
playing golf, with movie stars, at the Stork  
Club, with Cardinal Spellman, Ethel Merman.)

BOTH  
WE TAKE OUR DINNERS

TOGETHER EACH NIGHT  
TWO MEN OF POWER

HANDSOME EDGAR

STRAIGHT CLYDE

WHITE. EDGAR

BOTH  
WALKING TOGETHER,  
WE WILL ALWAYS BE  
CLOSER THAN BROTHERS.  
WE DON'T NEED ANY OTHERS.  
CLOSER THAN BROTHERS ARE WE.

J. EDGAR HOOVER!  
AND HIS BEST FRIEND, CLYDE.  
WE MADE AMERICA LEARN TO HIDE.  
WE LIVED OUR LIVES,  
AND THEN WE DIED.

You first! EDGAR

No, after you! CLYDE

If you insist. EDGAR

(Projection: "J. Edgar Hoover 1895 - 1972."  
HOOVER exits. Then "Clyde Anderson Tolson 1900 -  
1975." HE exits as lights go down.)

Scene 17  
Las Vegas

The boxes explode scattering files over the stage and into the audience. The ones to the audience might be real FBI files.

BLACK WOMAN enters with a push broom. Music up "That's Our Boy."

MAN 2

J. Edgar Hoover is dead at 77.

MAID

What a mess!

How the hell did this happen?

ALL  
THAT'S OUR BOY

(to the audience)

Well, somebody's got to clean it up!

THAT'S OUR BOY!

Guess who gets to play the maid!

WE HOLD HIS NAME UP  
HIGH

(MAN 1 becomes SPECIAL AGENT.)

SPECIAL AGENT

I'm Special Agent Carlton Cochran.

CAN I SEE YOUR PAPERS?

THAT'S OUR BOY

MAID

Hell, no!

SPECIAL AGENT

O.K. You're clean.

THAT'S OUR BOY  
HE WILL NEVER DIE

MAID

Damn right I am.

AMERICA IS WATCHING  
EV'RYTHING YOU DO.  
THAT'S OUR BOY.

What does that thing say about me?

OUR PRIDE AND JOY

(SPECIAL AGENT TAKES A  
picture with his phone  
looks hard at her  
and downloads something)

SPECIAL AGENT

The amount of information we can store is approaching  
infinity. We can find out anything about anyone -  
With a computer chip and a flash drive. That's what we do.

MAID

Oh, shit!

THAT'S OUR BOY  
THAT'S OUR BOY  
HE'S YOUR BOY.

EDGAR

I COULD LINGER WITH YOU FOREVER,  
BUT I'M AFRAID IT'S TIME TO GO  
YOU'VE SEEN MUCH MORE OF MY LIFE  
THAN YOU HAVE READ.

IF THERE IS ONE THING I CAN LEAVE YOU  
THE ONE THING YOU'RE DYING TO KNOW.  
WHAT IS THE SECRET OF MY SUCCESS.  
IT'S EV'RY THING I'VE SAID.

ALL

AMERICA AMERICA  
A MAN CAN GO FAR.  
HE LIED FOR YOU,  
HE DIED FOR YOU  
SO YOU MADE HIM  
A STAR.

HE'S YOUR BOY.

EDGAR

I've got you covered!

(Monitors show the audience.)

The play is over.