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Opening/Friendship  
Friendship and Love (Coda)  
Homework  
Tag

Life and All That  
Starlight  
Just Between Us  
I'm Not  
A Little Hustle  
Bouquet Time  
Nocturne  
Yes

Take the World Away  
Okay  
If You Only Knew  
If You Loved Me  
Tell Me  
I Ought to Cry  
So It Goes  
I'm a Rotten Person  
A Journey that Never Ends

Lyrics Copyright © 1999 by Hal Hackaday

Little by Little I  
Popcorn  
Little by Little II  
Rainbows  
Rainbows (Coda)  
Little by Little III  
The Schmooze  
Little by Little IV  
Little by Little V  
Popcorn II

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## **IMPORTANT BILLING AND CREDIT REQUIREMENTS**

All producers of *LITTLE BY LITTLE* *must* give credit to the Authors of the Work in all programs distributed in connection with performances of the Work, and in all instances in which the title of the Work appears for the purposes of advertising, publicizing or otherwise exploiting a production thereof, including, without limitation, programs, souvenir books and playbills. The names of the Author(s) *must* appear on a separate line in which no other matter appears, immediately following the title of the Work, and *must* be in size of type not less than 50% of the size used for the title of the Work.

Billing *must* be substantially as follows:

(NAME OF PRODUCER)

Presents

*LITTLE BY LITTLE*

Music by Brad Ross

Lyrics by Ellen Greenfield

Lyrics by Hal Hackady

Story by Annette Jolles and Ellen Greenfield

The following information should also be included in all programs distributed in connection with performances of the Work:

Originally produced at Coconut Grove Playhouse, Miami, Florida  
Arnold Mittelman, Producing Artistic Director

Subsequently produced at The York Theatre Company,  
New York, New York

James Morgan, Artistic Director

Original Production conceived and directed by Annette Jolles

**LITTLE BY LITTLE** opened at The York Theatre Company in New York on January 21, 1999. It was directed by Annette Jolles, with sets by James Morgan, lighting by Mary Jo Dondlinger, costumes by John Carver Sullivan, musical direction by Vincent Trovato, and music and vocal arrangements by Wendy Bobbitt, Joel Fram and Brad Ross.

The cast was as follows:

MAN.....	Darrin Baker
WOMAN I.....	Liz Larsen
WOMAN II.....	Christiane Noll

Originally produced at the Coconut Grove Playhouse, Miami, Florida, Arnold Mittelman, Producing Artistic Director.

## **PRODUCTION NOTES**

**LITTLE BY LITTLE** is a story told all in song. It is performed with all three actors on stage throughout the show. They step in and out of the action as required, but never leave the stage. An actor who is not involved in a particular scene may either observe the action of the other characters, be present as if in the other characters' minds, or turn his/her back to the action.

There is no literal furniture, scenery, or props. The settings become clear from the actors' words and actions. The playing space therefore needs to provide fluidity and flexibility so that with a single step, the actors are instantly – and believably – in a different location.

When the show starts the characters are in the present day. They are young adults, dressed in contemporary clothing. Over the course of the show, they go back in time, then progress from childhood through adolescence and back into adulthood.

Each actor has a “base” outfit (e.g., a shirt and slacks). Layers of clothing on top of the base and shoe changes (e.g., blazers vs. sweat-shirts; high heels vs. sneakers) indicate the stages of their lives.

## MUSICAL NUMBERS

Opening / Friendship and Love	ALL
Friendship and Love (Coda)	ALL
Homework	ALL
Tag	ALL
Homework (Reprise)	ALL
Little by Little I	ALL
Life and All That	ALL
Starlight	ALL
Popcorn	MAN and WOMAN 1
Just Between Us	ALL
I'm Not	WOMAN 2
Little by Little II	ALL
A Little Hustle	ALL
Bouquet Time	ALL
Rainbows	MAN and WOMAN 1
Rainbows (Coda)	WOMAN 1
Nocturne	WOMAN 1
Little by Little III	ALL
Yes	ALL
Nocturne (Reprise)	WOMAN 1
The Schmooze	MAN and WOMAN 2
Take the World Away	WOMAN 2
Homework (Reprise II)	MAN and WOMAN 2
Okay	MAN
If You Only Knew	ALL
Little by Little IV	ALL
Yes (Reprise)	WOMAN 1 and MAN
If You Loved Me	ALL
I'm Not (Reprise)	WOMAN 2
Tell Me	MAN
I Ought to Cry	WOMAN 1
Little by Little V	ALL
So It Goes	ALL
Popcorn II	ALL
I'm a Rotten Person	ALL
Starlight (Reprise)	ALL
A Journey That Never Ends	ALL

## CHARACTERS

All three characters are in their mid/late 20s to early 30s. They've been best friends since childhood.

**WOMAN 1:** Charismatic and attractive. The type of woman who, although bright and competent, tends to rely on her sex appeal to get what she wants. She has a tendency to be self-centered and impulsive.

**WOMAN 2:** While also physically appealing, WOMAN 2 is more confident of her abilities than her appearance. As WOMAN 1's best friend, she sees herself as smart and reliable, not desirable. She's accommodating to a fault.

**MAN:** The most unsophisticated of the three — trusting, good-natured, not given to introspection. He's cute, charming, loyal, optimistic — a genuinely nice guy who believes that dreams really can come true.



**OPENING / FRIENDSHIP AND LOVE**

*(Lights come up to reveal WOMAN 1, MAN and WOMAN 2. They sing...)*

**W1.**

LITTLE BY LITTLE...

**W2.**

LITTLE BY LITTLE...

**ALL.**

LITTLE BY LITTLE...

*(Lights and music change. They look at one another, then turn and sing to the audience...)*

**ALL.**

BEFORE WE GET STARTED, A COMMENT OR TWO  
IF, AS WE UNFOLD OUR TALE,  
IT SEEMS FAMILIAR TO YOU  
THAT WOULDN'T SURPRISE US  
THE TRUTH OF IT IS  
OUR STORY COULD EASILY BE YOURS,

**MAN.**

BE HERS

**W1.**

OR BE HIS

**MAN.**

AND SO BECAUSE NO ONE HERE IS BLAMELESS

**W1.**

WE FIGURE IT'S BEST THAT WE GO NAMELESS

**W2.**

SO YOU CAN RELAX

AS WE PRESENT OUR VERSION OF

**ALL.**

THE TROUBLES THAT COME OF MIXING  
FRIENDSHIP AND LOVE  
TAKE US, FOR EXAMPLE,  
A CLASSICAL CASE,  
A TRIO OF FRIENDS,  
THE LIFELONG FRIENDS YOU NEVER REPLACE

**MAN.**  
 THINGS USED TO BE SIMPLE  
**W1/W2.**  
 THEY GOT SO COMPLEX  
**ALL.**  
 WE THOUGHT WE WOULD ALWAYS BE BEST FRIENDS  
**MAN.**  
 AND THEN THERE WAS  
**ALL.**  
 SEX!

**ALL.**  
 WE NEED TO GO BACK TO ADOLESCENCE,  
 RELIVE THE BEGINNING OF PUBESCENCE  
**W1.**  
 EXAMINE OUR ACTIONS  
**MAN.**  
 AND THE CONSEQUENCES OF  
**ALL.**  
 TO CLEAR UP THE MESS WE MADE OF  
 FRIENDSHIP AND LOVE

*(They begin to get caught up in their story, forgetting the audience as the tension builds.)*

**MAN.**  
 WHEN LOVE ERUPTS  
 OUR NERVES DO TEND TO GET JANGLED  
**W2.**  
 MISTAKES ARE MADE  
**W1.**  
 AND THINGS ARE SAID WE DON'T MEAN  
**ALL.**  
 OUR FEARS, OUR HOPES, OUR HEARTS  
 CAN GET SO ENTANGLED AND MANGLED  
 THAT FRIENDSHIP GETS MASHED IN BETWEEN

*(They become aware of the audience again.)*

**ALL.**  
 BEFORE WE GO ONWARD  
 WE'VE GOT TO GO BACK  
 TO TRY TO DISCOVER HOW  
 WE GOT SO FAR OFF THE TRACK

*(As they realize they need to revisit what happened in the past, they begin to trade the outer pieces of their adult clothing for the garments of their younger days.)*

**MAN.**

AND AS WE REVISIT EACH DECISION

**W1.**

WE MADE WITH OUR HORMONE-TINTED VISION

**W2.**

CONSIDER OUR STORY AS THE TRUE ADVENTURES OF

**W1.**

THREE TYPICAL PEOPLE WHO ARE,

**MAN.**

MUCH LIKE YOU ARE,

**W2.**

ALTERED THROUGH OUR

**ALL.**

FRIENDSHIP

**W1.**

FRIENDSHIP

**MAN.**

FRIENDSHIP

**ALL.**

AND LOVE

### ***FRIENDSHIP AND LOVE CODA***

**ALL.**

WE THOUGHT WE WOULD ALWAYS BE

BEST FRIENDS...

BEST FRIENDS...

*(They complete the change from adult clothing into kids' clothing. As they do, it begins to thunder and rain.)*

### ***HOMEWORK***

*(The three go back in time. They are now in early adolescence. They lie in a clump, draped over one another innocently, waiting out the storm.)*

**W1.**

I'M BORED

**MAN.**  
ME TOO  
**W2.**  
ME THREE

**W1.**  
I'M BORED  
**W2.**  
WE KNOW  
**MAN.**  
I'M MAD!

**MAN.**  
THAT HOMEWORK IS THE WORST I'VE EVER SEEN  
THAT PROBLEM WITH THE STUPID TRAIN

**W1.**  
IT'S NOT THE TRAIN THAT'S STUPID  
**W2.**  
DON'T BE MEAN!

**W1.**  
I'M SICK OF ALL THIS STUPID RAIN!

**W2.**  
IT'S STOPPING

**W1.**  
LET'S MOTOR!

**MAN.**  
HEY, LOOK THERE— A RAINBOW!

**W2.**  
IT'S GORGEOUS, IT'S LIKE...

**MAN.**  
A REWARD!

**W1/W2.** What?

**MAN.**  
LIKE, "THANKS FOR YOUR PATIENCE"

**W2.**  
A THANK YOU FROM HEAVEN,  
THAT'S COSMIC!

**W1.**  
OH, GAG ME!  
I'M BORED!

**TAG**

*(W1 "tags" W2 and runs away.)*

**W1.**

YOU'RE IT

**W2.**

YOU'RE IT

*(W2 tags MAN and gloats. He sits there, feigning a pout.)*

**W2.**

I GOTCHA, HA

YOU CAN'T CATCH ME

YOU CAN'T CATCH ME!

YOU'RE IT!

*(W2 moves close to MAN trying to make him play. He fakes her out, tags her and runs away. They all chase one another.)*

**MAN.**

YOU'RE IT!

I GOTCHA, HA!

YOU CAN'T CATCH ME!

YOU CAN'T TOUCH ME!

**MAN/W1.**

JUST TRY TO CATCH ME

TRY TO TOUCH ME

HA-HA-HA

**W2.**

YOU'RE IT

*(W2 catches W1.)* YOU'RE IT

**W1.**

YOU'RE IT

*(W1 grabs MAN; they freeze as we hear his thoughts.)*

**MAN.**

WHAT DO I FEEL?

WHAT'S GOING ON?

SOMETHING IS REALLY — WOW!

WHAT DID SHE DO?

**MAN.** *(Continued)*

WHAT DOES SHE KNOW?

WHAT IF SHE SEES?

WHAT IF I SHOW HER?

WHAT DID I SAY?

WHAT SHOULD I DO?

OOH, WHAT'S IT DOING NOW?

OUT OF CONTROL!

OUT OF MY HANDS

TOTALLY CAUGHT OFF GUARD

IF I CAN BE SO EASILY STIRRED,

THEN ALL THE RULES ARE SUDDENLY BLURRED

IT'S HARD TO THINK WHEN THIS HAS OCCURRED

OH, HARD IS THE WORD

IT'S HARD!

*(They resume the game. MAN is still "it.")*

**W1.**

YOU CAN'T CATCH ME

**W2.**

YOU CAN'T TOUCH ME

**W1.**

JUST TRY TO CATCH ME

**W2.**

TRY TO TOUCH ME

**W1/W2.**

HA HA HA

**MAN.**

YOU'RE IT!

*(MAN tags W1; they freeze as we hear her thoughts.)*

**W1.**

WHAT A CURIOUS RUSH I'M FEELING, A

KIND OF BUZZ ON MY SKIN

DOESN'T FEEL LIKE A CRUSH, IT'S DIFFERENT, IT'S

MAYBE EVEN A SIN!

HOW EXCITING, HOW TRULY AWESOME, I

NEVER PLAYED SUCH A GAME

SOMETHING TOTALLY NEW JUST HAPPENED, I

**W1.** *(Continued)*

HOPE HE KNOWS IT, I  
HOPE HE'S FEELING THE SAME

WILD AND WOBBLY, AND OOH, I LIKE IT, I  
MAYBE SHOULDN'T, BUT THEN  
IF HE'S FEELING IT TOO,  
CAN'T HELP IT, I  
HOPE HE IS AND I  
HOPE HE DOES IT AGAIN!

*(The game resumes. W1 is "it.")*

**MAN/W2.**

TAG

**W1.**

*(W1 tags MAN)* YOU'RE IT

**MAN.**

*(MAN tags W2)* YOU'RE IT

*(They freeze as we hear W2's thoughts.)*

**W2.**

OH, MY GOD!  
OH, NO! OH, NO!  
I THINK I BETTER GO  
I THINK I WANT TO STAY  
I KNOW I OUGHT TO GO  
BUT,

OH, MY GOD!  
IT'S WEIRD, SO WEIRD  
I THINK IT'S WHAT I'VE FEARED  
I THINK IT'S WHAT I'VE HEARD ABOUT  
THIS LOVE STUFF

I AM UNPREPARED  
AND I'M REALLY SCARED, I MEAN IT!  
GOTTA STAY REAL CALM  
GOD, I WANT MY MOM, I MEAN IT!

BUT DESPITE MY FEAR  
I AM ROOTED HERE  
THOUGH I KNOW I OUGHT TO RUN  
BEING SCARED LIKE THIS IS FUN

**W2.** *(Continued)*

OH, MY GOD  
 OH, NO! OH, NO!  
 MY FACE IS BURNING HOT  
 COULD I BE GETTING SICK?  
 I DON'T KNOW WHAT I'VE GOT  
 BUT, OH  
 CAN'T MOVE...  
 DON'T MOVE...  
 DON'T MOVE...

*(The game resumes. W2 is "it.")*

**ALL.** *(Overlapping).*

TAG  
 YOU'RE IT  
 I GOTCHA, HA  
 YOU CAN'T CATCH ME  
 YOU CAN'T CATCH ME  
 YOU CAN'T CATCH ME  
 CATCH ME  
 TOUCH/CATCH ME  
 TAG/TOUCH ME  
 DARE YOU  
 CATCH ME  
 DARE YOU  
 TOUCH ME  
 DARE YOU  
 GOTCHA, HA  
 I GOTCHA, HA

**W2.**

*(W2 tags MAN) YOU'RE IT*

**MAN.**

*(MAN tags both girls) YOU'RE IT*

**W1/W2.**

YOU'RE IT

*(Both girls tag MAN and hold onto him in a sexually-charged clump, with MAN in the middle. They remain in that pose through the end of the song. Their words belie their feelings.)*

**MAN.**

I'M BORED



**W2.**  
ME TOO  
**W1.**  
ME THREE

**W1/W2.**  
I'M BORED  
**MAN.**  
BORED STIFF!

### *HOMework (Reprise)*

*(MAN squirms out of the clump.)*

**MAN.**  
WELL, ALGEBRA TO DO,  
I BETTER GO  
**W1.**  
CAN'T YOU DO IT LATER?  
**W2.**  
NO!  
BETTER GET IT OVER  
**MAN.**  
YEAH, GUESS SO  
I WISH I COULD TELL AN X FROM A Y  
**W1.**  
I'LL HELP YOU  
**MAN.**  
YOU WILL?  
**W2.**  
NO! HE HAS TO TRY  
**W1.**  
HE DOES?  
**W2.** Uh-huh...  
'BYE!  
**W1.**  
'BYE...  
**MAN.'**  
BYE...

*(MAN "exits," moving into his own space. W2 approaches W1 as if to talk, but W1 turns away, caught up in her new feelings. W2 walks away. They remain separate as they sing...)*

*LITTLE BY LITTLE I***W2.**

LITTLE BY LITTLE  
 WE OPEN THE DOOR  
 FIRST JUST A CRACK

**W1/W2.**

THEN A LITTLE BIT MORE

**ALL.**

WIDER AND WIDER  
 THAN EVER BEFORE  
 LEARNING HOW MUCH WE DON'T KNOW  
 LITTLE BY LITTLE  
 WE GROW

*(During a musical transition, the actors change their outer garments to indicate the passage of time. They are now in their mid-teens.)*

*(Once changed, there is a pantomime in which W1 flirts with MAN. He revels in her attention, as W2 observes. W1 and W2 coyly giggle and confer. He preens and struts, showing off for them. Encouraged by W1, W2 imitates his swaggering walk and both girls have a good laugh at his expense. He turns away, embarrassed and deflated.)*

*(The two girls converse...)*

*LIFE AND ALL THAT***W2.**

HAVE YOU NOTICED ANYTHING  
 STRANGE ABOUT HIM?

**W1.**

SOMETHING STRANGE?  
 HE'S ALWAYS STRANGE

**W2.**

I KNOW, BUT SOMETHING NEW

IN HIS EYES, HIS MANNER, A  
 CHANGE ABOUT HIM

**W1.**

MORE MATURE?  
 I'M NOT SO SURE  
 BUT TALLER, CUTER TOO

**W2.**  
REALLY?

**W1.**  
REALLY!

**W2.**  
REALLY

*(As the girls contemplate one another's responses, MAN – in a separate space – expresses his own thoughts.)*

**MAN.**  
X MINUS Y  
COULD EQUAL THREE MINUS ONE AND THAT LEAVES TWO  
BUT IF THAT IS TRUE  
I MUST CHOOSE ONE  
BUT THEN IF I DO  
I COULD LOSE ONE

*(The girls continue their conversation.)*

**W2.**  
DO YOU EVER THINK ABOUT  
LIFE AND ALL THAT?  
WHY WE'RE BORN  
AND ARE WE BORN  
WITH ALL OUR FUTURE PLANNED?

**W1.**  
LIKE, PREDESTINED HUSBAND AND  
WIFE AND ALL THAT?

**W2.**  
MAYBE

**W1.**  
REALLY?

**W2.**  
MAYBE

**W1.**  
I CAN'T BELIEVE IT'S TRUE  
THAT THERE'S, LIKE, A  
MASTER LIST  
I THINK IT'S UP TO YOU,  
THE REASON THAT  
YOU EXIST

**MAN.**  
IT ISN'T FAIR

WHAT SHOULD I DO?

**W2.**

WHAT ABOUT LOVE?

**W1.**

WHAT DO YOU MEAN?

**W2.**

DON'T YOU BELIEVE IN FATE?

**MAN.**  
X EQUALS WHO?

ONE REAL LOVE,  
ONE TRUE MATE

**W1.**

I'D BE THRILLED WITH ONE REAL DATE!

**ALL.**

IT'S A GREAT, BIG QUESTION MARK  
LIFE AND ALL THAT  
WHAT, WHY, WHEN, WHO  
HOW TO FIND THE KEY  
HOW TO ACE THE TEST THAT IS LIFE  
HOW TO CHOOSE THE BEST ABOUT LIFE

**W1.**

ABOUT BOYS AND ALL THAT

**MAN.**

GIRLS AND ALL THAT

**W2.**

LOVE AND ALL THAT

**ALL.**

LIFE AND ALL THAT  
AND ALL THAT LIFE CAN BE

### **STARLIGHT**

*(As a tremolo is heard, the three look up. Each makes a wish on the first evening star.)*

**ALL.**

STARLIGHT  
STARBRIGHT  
FIRST STAR I SEE TONIGHT

*(MAN looks at W1 and then W2, as if trying to choose between them.)*

**W1/W2.**

STARLIGHT  
STARBRIGHT

**W1/W2.** *(Continued)*

FIRST STAR I SEE TONIGHT

**MAN.**

WISH I MAY

*(W2 sneaks a peek at MAN. He takes a step toward her. She turns away, thrilled but needing a moment to collect herself.)*

**W2.**

WISH I MIGHT

*(MAN feels rejected and turns to W1 who is clearly receptive. W2 turns to MAN again, but he is now moving toward W1. Having missed her chance, W2 is disappointed)*

**W1/W2.**

HAVE THIS WISH I WISH

**W1.**

I WISH *(W1 extends her hand to MAN; he takes it)*  
TONIGHT

**W2.**

STARLIGHT  
STARBRIGHT  
TONIGHT

*(W2 retreats)*

### **POPCORN**

*(MAN and W1 go on a date to the movies. They sit facing upstage, as if looking at the movie screen. He turns and faces the audience. As he mimes eating popcorn, he wonders... )*

**MAN.**

WHAT WOULD HAPPEN IF I ACCIDENTALLY,  
UNINTENTIONALLY TOUCH HER BREAST?  
AS I'M PASSING HER THE POPCORN  
WHAT'S THE BEST SCENARIO?

*(At various moments, under the pretense of passing popcorn, he "feels her up.")*

WOULD SHE WORRY THAT I'D THINK SHE'S PARANOID  
IF SHE ASKED ME TO REMOVE MY HAND?

**MAN.** *(Continued)*

LIKE IT WASN'T THERE BY ACCIDENT,  
BUT PLANNED

OR SHE COULD  
SMILE AND HAVE SOME POPCORN  
LIKE SHE'S UNAWARE  
AS I HOLD THE POPCORN  
I'M TOUCHING HER THERE

WHAT WOULD HAPPEN, WHAT'S THE WORST SCENARIO?  
WOULD SHE SCREAM AND SLAP MY FACE?  
I'D BE ASKED TO LEAVE THE THEATER IN DISGRACE  
MAYBE CHARGED WITH LEWD BEHAVIOR  
END UP IN A PRISON CELL  
IT COULD REALLY BE MY BUTT!  
BUT, WHAT THE HELL

*(He turns back upstage, she turns downstage. Throughout the rest of the song, his action with the popcorn continues.)*

**W1.**

WHAT WOULD HAPPEN IF I LET HIS HAND REMAIN?  
WOULD HE THINK THAT I'M AN EASY MAKE?  
ON THE OTHER HAND IF I SHOULD WHISPER  
"TAKE YOUR HAND AWAY"  
WOULD HE THINK I'M BEING SLIGHTLY PARANOID,  
THINKING THAT HE'S TRY'N' A COP A FEEL?  
WHEN HE'S ONLY PASSING POPCORN  
GIRL, GET REAL!

I COULD CRY  
SEXUAL HARASSMENT  
BUT IT'S HARD TO PROVE  
SEXUAL HARASSMENT  
DID HIS HAND JUST MOVE?

WHAT IS HAPPENING IS NOT BY ACCIDENT  
I COULD EITHER HOLLER "STOP!"  
OR KEEP WAITING FOR THE OTHER HAND TO DROP

I'LL CONTINUE EATING POPCORN  
WHILE I LET HIM HUNT AND PECK  
SO HE'LL THINK THAT I'M A SLUT  
BUT WHAT THE HECK!

*(MAN turns back downstage. They both stay facing the audience until the end of the number.)*

**BOTH.**

OH, NO, WE'VE  
EATEN ALL THE POPCORN

**W1.**

MONUMENTAL DRAG!

**BOTH.**

IT WAS REALLY STUPID  
TO FINISH THE BAG

**MAN.**

WHAT WOULD HAPPEN IF I JUST KEEP PASSING IT?

**W1.**

WHAT'S HE THINKING, WOULD HE DARE?

**MAN.**

IF I PASS IT, WILL SHE TAKE IT?

**W1.**

PUT IT THERE!

**BOTH.**

IT'LL HAPPEN IF IT HAPPENS  
AND WE'LL JUST GO ON AND ON  
EATING NONEXISTENT POPCORN  
TILL IT'S GONE!

### ***JUST BETWEEN US***

*(MAN and W1 kiss; W2 observes.)*

**W2.**

OH, MY GOD!  
OH, NO  
OH, NO

OH, PLEASE DON'T LET THIS BE  
I ALWAYS DREAMED THAT HE  
WOULD FALL IN LOVE WITH ME

OH, NO...

*(W1 and MAN both approach W2; she's caught in the middle. It is as though W1 and MAN are each having separate conversations*

*with W2; they don't hear one another, but W2 hears both of them.)*

**W1.**

WAIT'LL YOU HEAR  
I'M DYING TO TELL YOU  
BUT PROMISE,  
IT'S JUST BETWEEN US

**W2.**

I PROMISE  
IT'S JUST BETWEEN US

**MAN.**

WAIT'LL YOU HEAR!  
WHAT I HAVE TO TELL YOU  
BUT PROMISE,  
IT'S JUST BETWEEN US

I PROMISE,  
IT'S JUST BETWEEN US

**W1.**

HE IS IN LOVE WITH ME

**MAN.**

SHE IS THE ONE!

**W1.**

IT'S SO COOL!

**MAN.**

SHE'S SO...

**BOTH.**

COOL, BUT LIKE FIRE!

**W2.**

THAT'S TERRIFIC!

**BOTH.**

YEAH,

**W1.**

BUT BEING HIS LOVE  
THAT'S INTENSE, AM I READY?

**MAN.**

I WANT TO GO STEADY

**BOTH.**

SHOULD I GO AHEAD?

**W1.**

EVEN THOUGH  
SAYING NO

**BOTH.**

COULD BE DIRE!  
YOU GOTTA HELP ME

**W2.**

WHAT?



**BOTH.**

YOU COULD FIND OUT  
WHAT HE/SHE'S REALLY THINKING  
BUT KEEPING IT JUST BETWEEN US

**W2.**

NO, I COULDN'T  
NO, I WON'T

YOU COULD FIND OUT  
OH, PLEASE, BE MY BUDDY  
YOU HAVE TO, IT'S JUST BETWEEN,  
I MEAN IT, REALLY  
JUST BETWEEN...  
YOU COULD FIND OUT

NO

IT'S EASY FOR YOU,

NO

YOU MUST  
DON'T YOU TRUST ME?  
I PROMISE IT'S JUST BETWEEN US!

OH, MY GOD,  
WELL, JUST THIS ONCE!

YES!

*(Musical transition. Time passage. W1 and MAN flirt as W2 observes  
in exasperation. They both corner W2 again.)*

**BOTH.**

WHAT DID HE/SHE SAY?

**W2.**

OH,  
MY GOODNESS

DON'T LEAVE OUT A COMMA  
DON'T WORRY,  
IT'S JUST BETWEEN US

I DON'T KNOW WHAT I  
OUGHT TO DO

WHAT DID HE/SHE SAY?

OH,  
MY GOODNESS

DON'T BUILD UP THE DRAMA  
JUST HURRY,  
IT'S JUST BETWEEN US!

I COULD RUIN THIS  
FOR YOU

TELL ME THE TRUTH  
IS HE/SHE REALLY IN LOVE?

**BOTH.** *(Continued)*  
 TO TELL YOU THE TRUTH  
 I'M AFRAID OF REJECTION

BUT YOU'RE MY PROTECTION

YOU GOTTA HELP ME  
 TELL ME THE TRUTH

PLEASE STOP THE SUSPENSE, IT'S  
 A PROMISE,  
 IT'S JUST BETWEEN US

TELL ME THE TRUTH

IT'S BAD, I CAN SENSE, IT'S  
 THERE'S NOTHING  
 AT ALL BETWEEN US,  
 HE/SHE DOESN'T LOVE ME AT ALL

**MAN.**  
 THE LIGHT IS A GREEN ONE?

**W1.**  
 HE SAID I'M BEWITCHING?

**BOTH.**  
 HONEST, YOU SWEAR TO GOD?

THANK YOU  
 THANK YOU  
 PLEASE, KEEP THIS

**ALL.**  
 JUST BETWEEN US!

**W2.** *(Continued)*  
 I COULD  
 MAKE UP A LIE  
 AND YOU'D BUY IT!  
 IMAGINE THAT!

AND STEAL HIS  
 AFFECTION

BUT NO!  
 I'M TOO CHICKEN  
 TO TRY IT!

OH,  
 MY GOODNESS!

I COULD NEVER  
 TELL A LIE

I HATE THIS!

I'LL  
 TELL YOU THE TRUTH  
 NO NEED FOR  
 DEJECTION

IF EVER I'VE SEEN ONE!

WHILE PANTING AND  
 TWITCHING

SWEAR TO GOD  
 AND HOPE TO PERISH

*(W1 and MAN go off together; W2 is left alone)*

**I'M NOT**

**W2.**

OH, MY GOD!

OH, NO...

HE IS

WELL, TO ME, HE'S SIMPLY GREAT

AND SHE IS,

WELL, TO HIM, THE PERFECT DATE

I'M NOT

NOT AS SPICY, NOT AS HOT

I'M NOT

I'M NICE, WHICH SIGNALS BLAND

SO, IN DEMAND

I'M NOT

HE IS

HE'S EXCEPTIONALLY CUTE

AND SHE IS

WELL, HIS FIRST FORBIDDEN FRUIT

I'M NOT

NOT AS RIPE, I'M NOT HIS TYPE

I'M NOT

NO, I'M TOO NICE, TOO SMART

THE GIRL TO WIN HIS HEART

I'M NOT

I'M DOOMED TO BE THEIR PAL, I SEE MY FATE NOW  
MY FOOLISH DREAMS OF HIM, I'LL PUT AWAY  
SUCCESS WILL BE MY GOAL AND I CAN'T WAIT NOW  
TO HEAR HOW THEY'LL SAY

"OH, MY GOD,

WE KNEW HER WHEN"

AS EVERY PLAN I PLAN COMES TRUE

I'LL ALWAYS BE SO GRACIOUS TO

THE LITTLE PEOPLE I ONCE KNEW

'CAUSE HE IS

WELL, THE BOY THAT I'LL RECALL

**W2.** *(Continued)*

AND SHE IS  
WELL, THE GIRL WHO HAS IT ALL  
I'M NOT  
WELL, NOT YET, BUT WAIT AND SEE

I'M NOT AS FORMED AS SOME, BUT  
I'M NOT WHAT I'LL BECOME AND  
BELIEVE ME  
THEY'LL SOON SEE  
EXACTLY WHAT I'VE GOT  
INSTEAD OF WHAT  
I'M NOT!

***LITTLE BY LITTLE II***

**MAN.**

LITTLE BY LITTLE WE GROW

**W2.**

LITTLE BY LITTLE WE GROW

**W1.**

LITTLE BY LITTLE WE GROW

**ALL.**

LITTLE BY LITTLE WE GROW

*(They begin to change clothing, transforming from teenagers to young, professional adults.)*

**ALL.**

PICK OUT A STAR THAT YOU'LL FOLLOW FROM HERE  
NERVOUS, EXCITED AND NOT WITHOUT FEAR  
ENTER A WORLD THAT YOU'LL STAND ON ITS EAR  
TAKING EACH DAY BY SURPRISE  
TIME TO TRY LIFE ON FOR SIZE

*(During a musical transition, they complete the costume change. In the next song, they share and celebrate their sense of independence and budding success.)*

***A LITTLE HUSTLE***

**ALL.**

A LITTLE HUSTLE, PLUS  
A LITTLE MUSCLE, PLUS  
A LITTLE PREP,

**ALL.** *(Continued)*

A LITTLE LUCK,  
A LOTTA GRIT  
THE PROPER PLATITUDE,  
A WINNING ATTITUDE,  
A MACHO HANDSHAKE  
AND A MODICUM OF WIT

**W1.**

WHEN YOU BECOME AN EMPLOYEE  
IF YOU'RE AT ALL AMBITIOUS  
DON'T BE A DULL, LITTLE WORKER BEE  
YOU WON'T GO FAR

LOOK LIKE A WINNER, THAT'S THE KEY  
TARGET THE SOURCE OF POWER  
MAKE AN IMPRESSION AND ONE-TWO-THREE  
A RISING STAR  
IS WHO YOU ARE

**ALL.**

A LITTLE HUSTLE, PLUS  
A LITTLE MUSCLE, PLUS

**W1.**

A LITTLE SMILE  
A LITTLE SMARTS  
A LOTTA NERVE

**ALL.**

THE PROPER PLATITUDE,  
A WINNING ATTITUDE,

**W1.**

DESIGNER CLOTHING  
CUT TO CLING TO EVERY CURVE

**W2.**

WORK IS A SOURCE OF ENDLESS KICKS  
WORK IS WHERE I'M INSPIRED  
ENERGY FLOWS, COGITATION CLICKS  
AT CYBER-SPEED

STAY ABOVE OFFICE POLITICS  
MASTER THE SKILLS THAT MATTER  
BUSINESS TO WIN OR A GLITCH TO FIX  
IT'S ME THEY NEED  
'CAUSE I SUCCEED

**ALL.**

A LITTLE HUSTLE, PLUS  
A LITTLE MUSCLE, PLUS

**W2.**

A LITTLE DRIVE  
A LITTLE SWEAT  
A LOTTA GRACE

**ALL.**

THE PROPER PLATITUDE,  
A WINNING ATTITUDE,

**W2.**

AN ERGONOMIC CHAIR  
AND CARPAL TUNNEL BRACE

**MAN.**

I'M REMARKABLY LUCKY THAT  
I'M THE AFFABLE KIND  
I'M INCREDIBLY SKILLFUL AT  
UNLOCKING A FASTENED MIND

I AM ON THE ASCENDANT  
SKYWARD BOUND, WHAT A TIME!  
EXCITING DEALS TO CLOSE (*He looks at W1*)  
A GIRL SO HOT, SHE GLOWS  
I MEAN, MY SLICE OF LIFE IS PRIME

**ALL.**

A LITTLE HUSTLE, PLUS  
A LITTLE MUSCLE, PLUS

**MAN.**

A LITTLE CHAT  
A LITTLE STYLE  
A LOTTA CHARM

**ALL.**

THE PROPER PLATITUDE,  
A WINNING ATTITUDE,

**MAN.**

INNATE CHARISMA AND  
A LOOKER ON YOUR ARM

**ALL.**

A LITTLE HUSTLE, PLUS  
A LITTLE MUSCLE, PLUS

**ALL.** *(Continued)*

A LITTLE PREP  
A LITTLE LUCK  
A LOTTA GRIT

THE PROPER PLATITUDE,  
A WINNING ATTITUDE,

**W2.**

AMAZING SKILL

**MAN.**

THAT YOU CAN BILL FOR

**W1.**

AND A ROLODEX TO KILL FOR

**ALL.**

AND A MODICUM  
OF WIT!

### ***BOUQUET TIME***

*(All three attend a wedding. They watch the wedding procession file in – and very quickly – out.)*

**W2.**

CATCH-THE-BOUQUET-TIME!

**W1.**

CORNBALL!

*(MAN encourages W1 to catch the bouquet)*

**MAN.**

DON'T BE A CYNIC,  
CATCH THE BOUQUET  
RIGHT HERE  
OVER HERE,  
OVER HERE,  
OVER HEEEEERE!

*(The women intentionally miss the bouquet. It falls to the floor. MAN and W1 begin to dance. W2 looks lost and W1 encourages MAN to dance with her. As he does, he whispers something in her ear, then turns back to W1. Trying to hide her feelings, W2 abruptly leaves as MAN takes W1 in his arms and they resume dancing. He begins to sing...)*

*RAINBOWS***MAN.**

I LOOKED AT THE BRIDE WHEN SHE SAID, "I DO"  
AND FANTASIZED THAT SHE WAS YOU  
AND HE WAS ME AND WE WERE BEING MARRIED

**W1.**

WEDDINGS ARE HIGHLY CONTAGIOUS

**MAN.**

I'M THINKIN' DIAMOND RINGS

**W1.**

COMING TO ONE WAS COURAGEOUS

**MAN.**

AND HONEYMOON HOTELS  
I'M HEARIN' WEDDING BELLS  
I'VE STARTED SEEIN' THINGS

I'M SEEIN' RAINBOWS  
ALL OVER THE PLACE  
AS MANY RAINBOWS  
AS YOU CAN CHASE  
I'M SEEIN' SUNSHINE AHEAD  
ALL YOU CAN SPREAD  
I SEE A BIG DOUBLE BED OF ROSES FOR YOU AND ME

DON'T INTERRUPT  
HUSH UP AND LISTEN  
WHY PUT US ON HOLD?  
WE'RE RISKIN' MISSIN' OUR POT OF GOLD

LET'S MARRY NOW, PRESENT TENSE  
WHY PAY TWO RENTS?  
UNNECESSARY EXPENSE  
AM I MAKIN' SENSE OR WHAT?

I SEE US HAPPY EVER AFTER  
A FAIRYTALE LIFE OF LOVE 'N LAUGHTER  
AS MAN AND WIFE  
A NORMAN ROCKWELL CLICHÉ  
KIDS RIGHT AWAY  
I SEE ME WATCHIN' THE WAY YOU PLAY WITH THEM  
LET'S HAVE THREE!

TWO BOYS, A GIRL AND ONE DALMATIAN  
THE WHOLE BALL OF WAX



**MAN.** *(Continued)*

JOINT DECLARATION!  
 LESS INCOME TAX  
 I'M TALKIN' LIFE A LA MODE  
 JUST DOWN THE ROAD  
 SKIES ARE UNLOADIN'  
 A LOAD OF RAINBOWS FOR YOU AND ME

I'M TALKIN' TURKEY FOR THANKSGIVIN'  
 AND ALL YOU CAN EAT  
 I'M TALKIN' LIVIN' ON EASY STREET  
 I'M TALKIN' BIG TIME HELLO  
 CHAMPAGNE TO GO  
 AND TALK ABOUT ROLLIN' IN DOUGH  
 IT'S GONNA BE — BOY, OH, BOY!

KNOCK ONCE FOR "YES" IF I HAVE SOLD YA  
 AM I GETTIN' THROUGH?  
 OH, HAVE I TOLD YA THAT I LOVE YOU  
 I'M SEEIN' RAINBOWS TO DIE  
 A LIFETIME SUPPLY  
 I MEAN AS FAR AS THE EYE CAN SEE  
 WITH A SKY MARQUEE  
 READIN' RAINBOWS FREE  
 I'LL BE GUARANTEEIN' THEM  
 FROM NOW ON!

*(Instead of answering him, she stops him with a kiss and leads him to bed.)*

### ***RAINBOWS CODA***

**W1.**

... ALL YOU CAN SPREAD  
 I SEE A BIG DOUBLE BED...

*(They make love; he falls asleep. As he sleeps, she ponders...)*

### ***NOCTURNE***

**W1.**

HOW ABOUT THAT? A REAL PROPOSAL, WITH  
 LOVE AND RAINBOWS AND ALL  
 QUITE A TEMPTING APPEAL,

W1. *(Continued)*

SO WHY DID I  
DODGE, DISTRACT HIM, AND STALL?

LOOK AT MY SWEET MISTER HAPPINESS  
SO BLISSFUL, EACH SNORE IS A PURR  
DREAMING A LIFETIME OF RAPTURE  
SO CONTENT, SO SECURE, SO CERTAIN

LOOK HOW HIS FACE IS ALL MASHED, TRY NOT TO  
LOOK AT THAT DRIBBLE OF DROOL  
LOOK AT ME BRIMMING WITH PASSION  
WHEN HE LOOKS LIKE SUCH A FOOL

IT'S LOVE,  
MUST BE LOVE, THIS  
FILTER ON MY EYES  
VEILING LITTLE FAULTS AND FLAWS,  
TO LOVE  
IS TO LOVE, IT'S  
NOT TO ANALYZE,  
ANALYSIS MIGHT GIVE ME PAUSE...

IT ISN'T THAT I DON'T BELIEVE HE'S CAPABLE OF RAINBOWS  
ISN'T THAT I THINK HE WON'T SUCCEED  
NO, IT  
ISN'T THAT AT ALL; IT'S, WELL, THEY'RE HIS DAMN RAINBOWS  
HAS HE EVEN WONDERED IF IT'S RAINBOWS THAT I NEED?

I MEAN, IT ISN'T THAT I MIGHT NOT ADORE THEM  
AND IT ISN'T THAT HE ISN'T  
FOR ME

IT'S ONLY THAT, FOR NOW  
I MEAN, HOW DO I KNOW  
WHO I'LL WANT  
NO, I MEAN, WHO I'LL BE  
NO, I MEAN, WHAT I'LL WANT  
WHAT I MEAN IS,  
I WANT TO WAIT AND SEE

IT ISN'T UP TO HIM TO MAP OUT MY FUTURE  
IT ISN'T HIS JOB  
ISN'T THAT FOR ME TO CHOOSE?  
IT ISN'T THAT I CAN'T, I CAN

**W1.** *(Continued)*

I WILL, REAL SOON, BUT LOOK,  
RIGHT NOW  
ISN'T HE SOMETHING FINE?  
AREN'T WE HAVING FUN?

AND OH...

OH, THE DREAMS HE CAN WEAVE, HIS RAINBOWS ARE  
SUCH A COMFORTING SIGHT  
MAKES ME WANT TO BELIEVE THAT RAINBOWS ARE  
MORE THAN WATER AND LIGHT

JUST

LOOK AT MY SWEET MISTER HAPPINESS  
SO CERTAIN HE KNOWS WHAT I'LL CHOOSE  
LOOK AT THAT FACE, WHAT A SNAPSHOT, I'D BE  
HEARTSICK IF I SHOULD LOSE HIM

WHAT HOLDS ME BACK, AM I CRAZY? NO ONE  
ELSE COULD BE LOVING AS HE  
I COULD BE FILLED WITH ELATION, IF I  
ONLY KNEW HIS RAINBOWS  
WOULD BE ENOUGH FOR ME

*(She snuggles against him, as if settling in for the night.)*

**LITTLE BY LITTLE III**

*(W2 enters and exchanges a look with W1. All three move into their own spaces.)*

**W2.**

CHOICES WERE EASY WHEN CRAYONS WERE GREEN

**W1.**

GREEN AND

**W2/W1.**

RED, BLUE, AND YELLOW AND NOTHING BETWEEN

**ALL.**

TURQUOISE AND FUCHSIA AND AQUAMARINE  
MAKE IT MUCH HARDER TO CHOOSE  
WHICH OF LIFE'S COLORS TO USE

**YES**

*(W2 sits, as if at her desk at work.)*

**W2.**  
 LOOK AT THIS GRAPH  
 THIS CAN'T BE RIGHT  
 SHOULD HAVE STAYED LATE  
 TO REVIEW THIS LAST NIGHT  
 FIND THE MISTAKE  
 GOTTA COME THROUGH  
 DAMN THE PHONE! Yes!

*(W1 appears as if on the other end of the line.)*

**W1.**  
 WELL, HELLO!

**W2.**  
 OH, IT'S YOU!

**W1.** Don't sound so thrilled!

**W2.** I'm sorry, just crazy busy...

**W1.**  
 SO MEET ME FOR LUNCH

**W2.**  
 I'M UNDER THE GUN

**W1.**  
 YOU STILL HAVE TO EAT, COME ON,  
 MEET ME AT ONE

**W2.** Well...  
 IF YOU GET THERE FIRST  
 ORDER FOR ME

*(W1 anticipates her friend's response and chimes in ...)*

**W1/W2.**  
 SALAD, NO DRESSING, AND

*(W2 realizes W1 is teasing her. She pauses... W1 continues.)*

**W1.**  
 HERBAL ICED TEA

**W2.**

YOU ARE A SMARTASS

**W1.**

IT'S TRUE; HOW'S YOUR LOVE LIFE?

**W2.**

JUST FINE, THANKS! AND YOURS?  
HAVE YOU ANSWERED HIM YET?

*(W1 takes a beat before answering...)*

**W1.**

COME AND  
MEET ME FOR LUNCH

**W2.** What's going on?

**W1.** One o'clock...

BE THERE OR DIE  
SO MUCH TO TELL YOU

**W2.**

I'LL BE THERE

**W1.**

'BYE-BYE!

*(The phone call ends. Focus shifts to W2.)*

**W2.**

DID SHE SAY "YES?"  
WILL THEY BE WED?  
IS THIS THE MOMENT  
I'VE PICTURED WITH DREAD?  
OR MERELY SOME PLOT  
SHE NEEDS TO DISCUSS, A  
SECRET I'VE GOT TO KEEP  
"JUST BETWEEN US"

AND

YES, YES, YES  
IT'S SO ODD THAT  
DESPITE HOW I'VE GROWN,  
COME INTO MY OWN,  
AROUND THEM,  
I REGRESS

YES, YES, YES

**W2.** *(Continued)*

IT'S ABSURD, AND  
MORE PRESSING THAN LUNCH  
ARE THESE NUMBERS TO CRUNCH  
AND MY RISING SUCCESS...  
YES!

*(W1 is now waiting impatiently at a restaurant.)*

**W1.**

TICK-TOCK  
TICK-TOCK

**W2.**

DAMN IT, I'M LATE, WELL,  
SHE KNEW I WOULD BE

*(W2 steps into W1's space, joining her at the restaurant.)*

**W1.**

*(As if she has already ordered...)*

SALAD, NO DRESSING, AND HERBAL ICED TEA!

**W2.** Sorry! So... what's going on?

**W1.**

WELL,  
THE JOB'S SUBLIME  
IT'S A FABULOUS FIT  
I LOVE THE PEOPLE AND THE CHALLENGE,  
SO EXCITING

**W2.** And... the big question?

**W1.**

WELL,  
THE TRUTH IS I'M  
NOT PREPARED TO COMMIT  
AND HE'S UPSET AND I'M CONFUSED AND  
WE KEEP FIGHTING

**W2.** I'm sorry...

**W1.**

SO AM I!  
IT'S A PUZZLE

**W1.** *(Continued)*

THAT I DON'T UNDERSTAND  
I WANT SOMEWHERE TO HIDE  
I NEED TIME FOR REFLECTING

I MEAN, WHY  
SO MUCH PRESSURE?  
EVERY DAY A DEMAND  
WHY THE RUSH TO DECIDE?  
YOU WOULD THINK HE'S EXPECTING!

**W2.** He's just in love...

**W1.**

WELL, YES, I KNOW THAT  
I LOVE HIM TOO  
BUT...  
I NEED A BREAK; SO DOES HE

**W2.**

IT'S JUST THE JITTERS

**W1.**

IT'S JUST MY LIFE, LOOK,  
COULD YOU DO A FAVOR FOR ME?

**W2.** What kind of favor?

**W1.**

SEE, HE DOESN'T KNOW  
THAT I'M GOING AWAY  
A LITTLE BUSINESS TRIP  
ON FRIDAY, OVERNIGHT, THOUGH

**W2.** So what's the favor?

**W1.**

WELL,  
WITH THE STATUS QUO  
IT'S MUCH SIMPLER TO SAY  
THAT I'LL BE TRAVELING WITH YOU  
IS THAT ALL RIGHT?

**W2.**

OH...  
YOU WANT ME TO LIE?  
BUT, I DON'T SEE WHY... Oh ...Is it a business trip?

**W1.**

YES — YES AND NO  
THERE'S THIS CLIENT...

**W2.**

I SEE

**W1.**

NO, NO YOU DON'T

**W2.**

WELL, EXPLAIN IT TO ME

**W1.**

NO, NO I WON'T  
YOU'RE SUSPICIOUS AS HE  
THANKS FOR ASSUMING THE WORST ABOUT ME

YES, YES, YES  
IT COULD HAPPEN, WE  
AREN'T CEMENTED,  
HAVEN'T CONSENTED TO BUY THAT WHITE DRESS

YES,  
THERE'S A GUY, I  
DON'T KNOW IF I CARE, BUT  
THE CHEMISTRY'S THERE, I'M  
INTRIGUED, I CONFESS  
YES!

**W2.**

I CAN'T GO ALONG  
YOU KNOW THIS IS WRONG  
I'M SORRY

**W1.**

ME TOO

**W2.**

LOOK, I LOVE BOTH OF YOU...

*(To herself)* YES, YES, YES  
THIS IS AWFUL, A  
FRIEND WHO'S IN NEED, I  
COULD HAVE AGREED TO SUPPORT HER  
I GUESS

YES,  
BUT BE HONEST  
IT'S HIM ON YOUR MIND



**W2.** *(Continued)*

WITH THOUGHTS YOU'RE INCLINED,  
AS A RULE, TO SUPPRESS  
YES...

**W1.**

*(To herself)* YES, YES, YES,  
THIS IS AWFUL, I  
THOUGHT SHE'D COMPLY  
JUST ONE LITTLE LIE  
TO AVOID A BIG MESS  
YES...

BUT THE FACT IS  
I NEED SOME MORE TIME  
IT ISN'T A CRIME  
TO APPRAISE AND ASSESS  
YES

*(MAN enters unexpectedly. His presence pulls the women back into the scene.)*

**MAN.**

THERE YOU ARE! BOTH OF YOU!  
HEY, THIS IS GREAT!

**W1.**

*(sotto voce)* OH, NO!

**W2.** *(sotto voce)* Shit!

*(to MAN)* HELLO!

**W1.**

WHAT ARE YOU DOING HERE?

**MAN.**

NEWS TO RELATE

**W1.**

GOOD OR BAD?

**MAN.**

THE BEST!

**W2.**

I'M GLAD

**MAN.**

IT'S WONDERFUL NEWS!

**W1.**  
THAT WE COULD USE... What?

**W2.** What?

**MAN.**  
WAIT'LL YOU HEAR!  
IT'S SO GREAT!

*(They wait impatiently as MAN grins, milking the moment.)*

**W1.**  
WELL, WE'RE WAITING...

**MAN.**  
FRIDAY AT SIX

**W1.** What?

**MAN.**  
THAT'S WHEN IT CLICKS,  
WHEN WE  
MIX WITH OUR DESTINY,  
CAN'T YOU SEE IT?

**W1.** See what?

**MAN.**  
ME, DEBONAIR  
YOU, BABE, YOU'RE WEARING AS  
DARING A DRESS AS YOU DARE,  
SOMETHING THAT'S TASTEFULLY BARE

**W1.** Why?

**MAN.**  
*(To W1)* DINNER  
DINNER DATE WITH THE MAN WHO'LL  
CHANGE OUR LIFE

**W1.** What?

**MAN.**  
DINNER  
YOU AND ME WITH OUR FUTURE  
AND HIS WIFE

**W1.**

WHEN DO YOU MEAN?

**MAN.**

PICTURE THE SCENE, WE'LL CON-  
VENE, FRIDAY NIGHT, AND HE'LL SIGN

**W1/W2.** This Friday?

**MAN.**

RIGHT ON THE LUCRATIVE LINE  
THAT'S WHEN THEY WANT TO MEET  
MY FIANCÉE

**W1/W2.** Fiancée?

**MAN.**

YOU'LL PARADE AND  
I'LL PERSUADE AND

*(While the women absorb his news, he sings to himself...)*

YES, YES, YES,  
WHEN SHE SEES ME IN  
TOTAL CONTROL AND  
SEES ME CAJOLE HIM WITH  
CHARM AND FINESSE

YES, YES, YES  
I WILL DAZZLE HER  
THEN SHE WILL SEE THAT,  
THEN SHE'LL AGREE THAT  
IT'S TIME TO PROGRESS  
YES!

**W1.**

*(Addressing MAN)* WELL, IT'S REALLY GREAT  
YOU HOOKED UP WITH THIS MAN

**MAN.**

THIS FINANCIER

**W1.**

I'M VERY PROUD

**MAN.**

AS YOU SHOULD BE, BABE

*(Sensing an impending fight, W2 tries to keep things positive.)*

**W2.** Congratulations!

**MAN.** (*Oblivious to W1's distress; still preening*) Thank you.

**W1.** (*Unrelenting*) But...

WHEN YOU MADE THIS DATE  
AND CONCOCTED THIS PLAN  
DID IT OCCUR TO YOU AT ALL  
TO CHECK WITH ME, "BABE?"

**MAN.** What?

**W2.** (*Bracing for the inevitable explosion*) Oh, God!

**W1.**

IF YOU'D CHECKED  
ABOUT FRIDAY,  
THERE'S A FACT YOU'D HAVE KNOWN.  
I'LL BE GONE FAR AWAY  
SO FORGET HAVING ME THERE

**MAN.** What are you talking about?

**W2.** (*Instinctively trying to keep the peace, she explains...*) It's just a business trip...

*(As soon as the words are out, she realizes she has just done what she said she wouldn't – she has lied to cover for W1. Meanwhile, W1 barrels ahead. The fight escalates.)*

**W1.**

WITH RESPECT  
TO THAT EVENING  
KEEP THE DATE ON YOUR OWN  
'CAUSE YOUR SWEET FIANCÉE  
WHICH I'M NOT, WILL NOT BE THERE

**MAN.**

YOU HAVE TO COME

**W1.**

DO I?

**MAN.**

YES

**W1.**

SAYS WHO?

**MAN.** Me!

**W1.**

NO MATTER WHAT I'D PREFER?

**MAN.**

JUST CHANGE YOUR PLANS  
THEY'RE EXPECTING YOU

**W1.**

THEY'RE EXPECTING A FEMALE  
TAKE HER!

*(She indicates W2)*

**W2/MAN.** What!?

**MAN.**

WHAT'S THE PROBLEM HERE?  
CAN'T YOU GIVE ME A BREAK  
AND CHANGE YOUR PLANS?

**W1.**

NO, YOU CHANGE YOURS!

**MAN.**

I CAN'T!

**W1.**

I KNEW IT

*W2. (Still reeling from W1's suggestion and rejecting any possibility that she would go on the date with MAN, she asserts herself...)*  
Look, I can't go...

*(W1 and MAN don't even hear her; the fight continues.)*

**MAN.**

IT'S MY WHOLE CAREER  
IT'S OUR FUTURE AT STAKE  
I NEED YOU THERE

**W1.**

WELL, IF THAT'S TRUE  
THEN YOU JUST BLEW IT...

*(W1 storms away.)*

**MAN.**

I DON'T UNDERSTAND  
I HAD IT ALL PLANNED  
EVERYTHING'S RUINED!

**W2.**  
 YOU'LL FIX IT  
**MAN.**  
 UNLESS...  
 COME WITH ME FRIDAY?

**W1.**  
 OH, NO

**MAN.**  
 PLEASE SAY YES!  
 PLEASE ACQUIESCE  
 COME AND PRETEND  
 YOU'RE MY GIRL  
 BE MY FRIEND

**W2.**  
 IF THEY BELIEVE  
 I'LL BE YOUR BRIDE  
 LATER, WHAT THEN?

**MAN.**  
 THEN I'LL TELL THEM YOU DIED  
 BUT I WON'T LET THIS FIGHT  
 BLOW MY CHANCES THAT NIGHT

*(To himself)* WON'T GIVE IN  
 THIS TIME, I'M GONNA WIN,  
 YES, YES

**W2.**  
*(To herself)* IF I FOLLOW THIS THROUGH  
 I'LL HELP THEM BOTH  
 ISN'T THAT TRUE?

**W2/MAN.**  
 YES, YES

**W1.** *(To herself, in her own space)*  
 I'M TIRED OF FEELING OBLIGED TO BE THERE  
 I HAVE MY OWN LIFE, HIS DEMANDS ARE UNFAIR!

**W2.**  
*(To MAN, deciding to go)* YES!  
**MAN.**  
*(To W2)* YES?

*(W2 answers MAN. Simultaneously W1 makes up her mind.)*

**W2/W1.**

YES,

**ALL.** *(To themselves)*

IT'S DECIDED  
THE EVENING AHEAD  
COULD TURN OUT TO BE DREADFUL  
BUT NEVERTHELESS

YES, YES, YES  
I MUST DO WHAT I  
FEEL I MUST DO TO BE  
TRUE TO THE PRINCIPLES  
THAT I PROFESS  
YES!

**W2.**

TRUE TO MY FRIENDS

**W1.**

TRUE TO MYSELF

**MAN.**

TRUE TO MY DREAMS

**ALL.**

YES!

*(During the musical transition, W1 looks at MAN and W2. They each turn away, leaving her to contemplate her decision.)*

*NOCTURNE (Reprise)*

**W1.**

IT ISN'T LIKE THIS TRIP WILL END US FOREVER  
I DOUBT THAT IT COULD  
IT'S ONLY THAT I NEED TO KNOW  
IT'S REALLY WHY I HAVE TO GO  
TO KNOW...

*(The focus shifts to MAN and W2, just prior to the business dinner.  
MAN is nervously coaching W2 for the evening ahead.)*

*THE SCHMOOZE*

**MAN.**  
THEY'RE FROM MONTPELIER  
HE OWNS HALF THE STATE

**W2.** Right!

**MAN.**  
HIS NAME IS NATHAN,  
DO NOT CALL HIM NATE

**W2.** Check!

**MAN.**  
HER NAME IS KATYA,  
PLEASE, DON'T CALL HER KATE

**W2.** Yup!

**MAN.**  
THEY CAN MAKE WAITING  
A VERY SHORT WAIT  
SO, LAUGH AT HIS JOKES  
FLATTER HIS WIFE  
REMEMBER, IT'S ONLY  
THE REST OF MY LIFE

BUT DON'T BE TOO PUSHY  
DON'T COME ON TOO STRONG  
REMEMBER I TOLD THEM WE PLAN TO BE MARRIED  
SO IF IT COMES UP  
PLAY ALONG

*(They sit down to dinner and address the other, unseen couple.)*

**W2.**  
FABULOUS DRESS  
SHALL I GUESS?  
OF COURSE, IT'S CHANEL  
IT'S "LABELS FOR LESS"  
YOU'RE KIDDING ME, YES?  
WELL, NO ONE COULD TELL  
ON YOU, IT'S CHANEL!



*(MAN attempts to pick up where W2 left off...)*

**MAN.**  
DYNAMITE TIE  
GRABS THE EYE

*(In her nervousness, W2 can't stop babbling and interrupts him ...)*

**W2.**  
AND DOESN'T LET GO  
IT BRISTLES WITH CLOUT  
IT LEAVES NOT A DOUBT  
THAT YOU'RE YOUR OWN GUY –

*(They realize W2 has made a faux pas, as she repeats "Nathan's" response...)*

**W2.**  
THE RESTAURANT'S TIE? *(She perseveres...)*

I'LL HAVE WHAT YOU'RE DRINKING  
I LOVE SCOTCH AND SPRITE  
I COULD DRINK IT ALL NIGHT  
BON APPETITE! –

*(She corrects herself, using the French pronunciation this time.)*

**W2.** Teet –

**MAN.** *(As if he's asking "How could you have mispronounced that?")* Tite?

*(She surreptitiously takes a big swig of her drink, trying to hide her distaste for the combination of Scotch and Sprite. He focuses on the other couple, continuing the small talk.)*

**MAN.**  
YOU'RE FROM VERMONT  
WHO COULD WANT  
A LOVELIER STATE

*(W2 chimes in once again, slightly feeling the effects of the Scotch.)*

**W2.**  
THIS TOWN'S ON THE SKIDS  
THEY SHOOT LITTLE KIDS,  
IT'S TRUE

**MAN.**

IT GIVES A NEW MEANING TO URBAN DECAY

**W2.**

SMALL WONDER THAT PEOPLE ARE MOVING AWAY  
FLEEING IN FEAR

**MAN.**

YOU BOUGHT A HOUSE HERE?

**BOTH.**

TODAY!

*(Horrified, they look at each other, then face the other couple, as if in response to a question.)*

**W2.**

WEDDING PLANS?  
WHAT WEDDING PLANS?  
WHOSE WEDDING?

*(MAN puts his arm around her shoulders and gives her a "reminder" hug. She gets the message.)*

**W2.**

OH, YOU MEAN MINE!  
RIGHT AWAY

**MAN.**

MOST ANY DAY NOW

**W2.**

MONDAY!  
COME RAIN OR SHINE  
WAITER, PLEASE  
ANOTHER OF THESE  
BUT NOT SO MUCH SPRITE  
NATE — NAT — NATHANIEL

**MAN.** Nathan!

**W2.**

*(To MAN, losing her cool.)* RIGHT!

*(The waiter delivers her drink. She takes a big swig. He keeps trying...)*

**MAN.**

FEELS LIKE A STORM  
VERY WARM  
FOR THIS TIME OF YEAR

**W2.**

IT'S MORE LIKE JULY

**BOTH.**

A NEAR RECORD HIGH

I HEAR

**MAN.**

PERHAPS WE SHOULD ORDER

**W2.**

*(Going for broke)* AND SPEAKING OF GRANTS  
SHOULD WE FOUR BE RAISING A TOAST IN ADVANCE?  
DOES SOMEONE WE KNOW  
STAND A GHOST OF A CHANCE?  
I JUST BLEW IT, RIGHT?

**MAN.**

YOU'RE MUCH TOO POLITE

**BOTH.**

NO MORE SCOTCH AND SPRITE

**W2.**

FOR ME

*(Throughout the next section, he tries to take the conversational lead, but she won't let him get a word in...)*

**BOTH.**

SO --

**W2.**

GRANTED, I SHOULDN'T HAVE  
BROUGHT UP THE GRANT

**BOTH.**

DON'T

**W2.**

KNOW WHO'S MORE POTTED,  
MYSELF OR THAT PLANT

**BOTH.**

PLEASE,

**W2.**

EVEN IF YOU COULD FORGIVE ME I CAN'T  
BUT I GUARANTEE  
NO MORE THIRD DEGREE  
QUEL PUSHY OF ME TO PRESS

*(She stops short as if listening intently. MAN perks up.)*

**MAN.**  
YOU'RE DRINKING TO WHO?

**W2.**  
(*To MAN*) THEY'RE DRINKING TO YOU

**BOTH.**  
I KNEW YOU COULD DO IT

*(They watch the other couple leave, then they too exit the restaurant, each feeling triumphant.)*

**BOTH.**  
YES!

*(In their excitement, they kiss. The music and lights change. She pulls out of the kiss, but he remains frozen as if time is suspended. We hear W2's internal thoughts as she sings...)*

### **TAKE THE WORLD AWAY**

**W2.**  
OH, MY GOD...

OH, PLEASE  
TAKE THE WORLD AWAY  
OH, PLEASE  
MAKE HIM LONG TO STAY IN THIS DREAM  
MAKE IT LAST, I PRAY  
TAKE THE WORLD AWAY

OH, PLEASE  
FOR A SINGLE NIGHT  
OH, PLEASE  
CAN'T I HAVE THE RIGHT TO DO WRONG?  
HOW I WISH I MIGHT  
TAKE THE WORLD AWAY

FOR ONCE  
CAN'T I, ONCE, BE RASH AND WILD?  
FOR ONCE  
BE A RECKLESS FOOL?  
FOR ONCE,  
CAN'T HE READ MY MIND?  
CAN'T I TAKE THE LEAD?  
LET MY PASSIONS RULE?

**W2.** *(Continued)*

OH, PLEASE  
 IF IT'S MEANT TO BE  
 OH, PLEASE  
 LET HIM LOOK AND SEE ALL MY DREAMS  
 ARE OF HIM WITH ME  
 TAKE THE WORLD AWAY

OH, PLEASE  
 MAKE TODAY THE DAY  
 TAKE THE WORLD AWAY

*(She leans in and kisses him, resuming the embrace as if it had never stopped. He kisses back, but then abruptly breaks it off.)*

### ***HOMEWORK (Reprise II)***

*(After an awkward, pregnant pause, he attempts to ignore what just happened.)*

**MAN.**

WELL, THANKS, WHAT A FRIEND!

**W2.**

*(Crushed, but covering)* OH, SURE...

**MAN.**

YOU WERE GREAT!

**W2.**

NO PROBLEM, OLD FRIEND

*(Desperate to get away)* GOOD NIGHT

**MAN.**

WHAT?

**W2.**

IT'S LATE

**MAN.**

IT IS?

**W2.** Uh-huh

'BYE

**MAN.**

'BYE

*(She quickly leaves. He begins talking to himself, trying to calm himself down.)*

*OKAY***MAN.**

OKAY,  
OKAY,  
OKAY!

TAKE A BREATH AND GET YOUR BEARINGS  
OKAY,  
SCREW YOUR HEAD ON STRAIGHT AND QUICK

MAN, YOU KNOW THAT SUCH A PAIRING'S  
TOO OUTRAGEOUS TO CONSIDER  
SHE'S LIKE FAMILY WHICH MEANS YOU'RE SICK!

OKAY  
IT'S BECAUSE OF ALL THE WORRY  
AND WAY  
TOO MUCH SCOTCH AND STRESS AND SPRITE

BUT SHE LEFT IN SUCH A HURRY  
COULD SHE TELL WHAT I WAS FEELING?  
DID IT SHOCK HER SO THAT SHE TOOK FLIGHT?

THIS IS MORONIC!  
WE'VE BEEN BUDDIES SINCE THE EARTH WAS FLAT  
PURELY PLATONIC  
IF I'D KNOWN THAT SHE COULD KISS LIKE THAT!  
GOTTA GET A GRIP  
NIP IT IN THE —  
THIS IS TOO ABSURD  
PLUS, NOTHING HAPPENED  
NOTHING MEANINGFUL OCCURRED

OKAY  
MAKE AN EFFORT TO RECOVER  
OKAY  
GET THE HORMONE RUSH TO HALT!

COULD THIS BE BECAUSE MY LOVER  
LEFT ME ALL ALONE THIS EVENING?  
YES, IT COULD  
IN FACT, IT'S ALL HER FAULT!

IF SHE HAD STAYED HERE

**MAN.** *(Continued)*

THESE EMOTIONS WOULD HAVE  
NEVER SEEN THE LIGHT  
AND IF I STRAYED HERE  
WHO COULD BLAME ME, IT MIGHT  
EVEN SERVE HER RIGHT  
EVEN THOUGH IT'S WRONG  
WHAT THE HELL IS —  
THIS IS SO DERANGED  
SINCE NOTHING HAPPENED  
NOT A SINGLE THING HAS CHANGED

OKAY,  
GET A GRIP OR MEDICATION  
OKAY?  
AND IF ALL ELSE FAILS, THEN PRAY

THAT THIS LINGERING SENSATION  
IS A PASSING ABERRATION  
GOD, I WISH SHE HADN'T GONE AWAY

I DON'T WANT TO BE ALONE NOW  
BUT THE ONE I WANT TO PHONE NOW  
WOULD BE HER, AND THAT IS NOT  
OKAY!

***IF YOU ONLY KNEW***

*(Lights up on W1, in her own space.)*

**W1.**

WELL, IF  
ANYONE TOLD ME YESTERDAY  
HOW I'D FEEL IN THE MORNING LIGHT  
I PROBABLY WOULD HAVE LAUGHED OUT LOUD  
AT THE THOUGHT I'D REGRET LAST NIGHT

BUT, I HAVE TO CONFRONT THE SIMPLE TRUTH  
THOUGH IT COMES WITH A NASTY STING  
WHAT I HOPED MIGHT BECOME A NEW ROMANCE  
WAS FOR HIM JUST A ONE NIGHT THING

NOW, THE LOVE THAT I BRUSHED AWAY  
OH, HOW PRECIOUS IT SEEMS TODAY...

*(Referring to MAN)* IF YOU ONLY KNEW

**W2.** *(Continued)*

HOW MUCH I HAVE LEARNED  
 ABOUT MYSELF AND  
 ME AND YOU  
 WOULD YOU UNDERSTAND?

ALL MY PETTY ANGER  
 ALL MY PRIDE AND GREED, ALL GONE  
 ALL I FEEL IS SORRY  
 IF YOU ONLY KNEW  
 COULD WE GO ON?

IF YOU ONLY KNEW  
 LEFT YOU, OH, SO BRIEFLY  
 BUT THE CHANGES I'VE BEEN THROUGH  
 SINCE THEN  
 MAYBE YOU'D FORGIVE ME...

*(Focus on W2, in her own space, also referring to MAN.)*

**W2.**

IF YOU ONLY KNEW  
 ALL THE SECRETS HELD  
 I WONDER  
 WHAT YOU'D WANT TO DO  
 WHO YOU'D WANT TO LOVE

I WAS SUCH A COWARD  
 WHEN I RAN AWAY LAST NIGHT  
 WHY THIS DAMN COMPULSION  
 TO BE SURE I DO  
 WHAT'S FAIR AND RIGHT?  
 IF YOU ONLY KNEW  
 ALL THE LOVE I'M SAVING  
 LOVE SO STRONG, SO DEEP,  
 SO OVERDUE  
 MAYBE THEN YOU'D SEE ME  
 IF YOU ONLY KNEW  
 SEE ME AND PERHAPS LOVE ME TOO

**W1.**

IF YOU ONLY KNEW

MAYBE YOU'D FORGIVE ME

**W2/W1.**

IF YOU ONLY KNEW

*(Focus on MAN in his own space, referring to W1.)*



**MAN.**  
IF YOU ONLY KNEW  
I FEEL SO DISLOYAL  
WHICH IS CRAZY,  
BUT IT'S TRUE  
HELP ME UNDERSTAND

**W1/W2.**  
IF YOU ONLY KNEW

WHY THIS STRAIN BETWEEN US?  
HOW DID ALL OUR TROUBLES START?  
DON'T YOU KNOW I LOVE YOU  
AND I HATE THE WAY WE'VE GROWN APART

**ALL.**  
IF YOU ONLY KNEW  
WHAT A FOOL I FEEL  
I WISH I KNEW EXACTLY WHAT  
TO DO

**MAN.**  
WOULD YOU UNDERSTAND ME?

**W1.**  
WOULD YOU UNDERSTAND  
ME?

**W2.**  
COULD YOU SEE WHAT'S TRUE?

**ALL.**  
WOULD YOU SEE HOW MUCH I LOVE YOU?

**W1.**  
IF YOU

**W2.**  
IF YOU

**MAN.**  
IF YOU

**ALL.**  
IF YOU ONLY KNEW

*LITTLE BY LITTLE IV*

**W1.**  
HIDING OUR FEELINGS,  
**MAN/W1.**  
AFRAID THEY MIGHT SHOW  
FIGHTING TO HOLD ON,

**ALL.**  
 AFRAID TO LET GO  
 DREADING THE DAY WHEN WE JUST OVERFLOW  
 ON AN EMOTIONAL ROLL  
**W2.**  
 FRIGHTENED WE'RE OUT OF CONTROL

*YES (Reprise)*

*(W1 approaches MAN.)*

**W1.**  
 HI  
**MAN.**  
 HI  
**W1.**  
 SO GLAD TO SEE YOU  
**MAN.**  
 YOU MEAN THAT?  
**W1.**  
 OH, YES

*(Awkward pause)*

**BOTH.**  
 HOW WAS YOUR EVENING?

**W1.** You first...

**MAN.**  
 BIG SUCCESS

**W1.** See — you didn't need me!  
**MAN.** Actually, she went as you...

**W1.** Oh... well...  
 IT'S WONDERFUL NEWS...

*(She hugs him. He returns the embrace, then breaks it.)*

**MAN.** How did your trip go?

**W1.**  
 NOT AS I PLANNED

**MAN.** Why?

**W1.**

LOOK, TO BE CANDID, I'VE  
LANDED MYSELF IN A MESS,  
CONFESSION TIME  
I'VE BEEN A FOOL  
I HOPE THAT YOU'LL KEEP YOUR  
COOL WHEN I TELL YOU WHAT HAPPENED

**MAN.**

TELL ME

**W1.**

FEELINGS  
I'VE BEEN HAVING THESE FEELINGS  
FOR THIS GUY

**MAN.**

FEELINGS?

**W1.**

YES, THESE SEXUAL FEELINGS

**MAN.**

SO HAVE !!

**W1.** What?

**MAN.**

NOT FOR A GUY!

**W1.** For who?

**MAN.** I DON'T KNOW WHY  
BUT, WHEN I, WELL,  
WHEN SHE AND I KISSED

**W1.** What?

**MAN.**

FEELINGS AROSE THAT PERSIST

**W1.** You kissed her?

**MAN.**

I'VE BEEN A TOTAL WRECK  
GUESS YOU HAVE TOO  
I'M SO GLAD  
WE BOTH FEEL BAD...

*(He comes toward her as if to take her in his arms. She steps back away from him, still processing her feelings of betrayal and shock.)*

**IF YOU LOVED ME**

**W1.**

IF YOU LOVED ME, HONESTLY LOVED ME  
HOW COULD THIS OCCUR?

**MAN.** What?

**W1.**

IF YOU LOVED ME, TOTALLY LOVED ME  
HOW COULD YOU KISS HER?

**MAN.** But nothing happened!

**W1.**

NEVER ONCE DID I SURMISE  
NEVER! WHAT A SWEET SURPRISE  
YOU ARE NOT THE MAN I THOUGHT YOU WERE!  
IF YOU LOVED ME

**MAN.**

YOU KNOW THAT I LOVE YOU  
LET ME PLEASE EXPLAIN

**W1.**

IF YOU LOVED ME

**MAN.**

GOD DAMN IT, I DO

**W1.**

NO NEED TO BE PROFANE

**MAN.** Shit!

**W1.**

HOPE YOU'RE GLAD FOR WHAT YOU'VE DONE  
HOPE YOU HAD A LOT OF FUN

**MAN.**

STOP IT!

**W1.**

GO TO HELL!

**MAN.**

THIS IS INSANE!  
YOU SAID YOU HAD FEELINGS TOO  
SO CAN'T YOU COMPREHEND?

**W1.**  
NO!  
I DID NOT HAVE FEELINGS  
FOR YOUR OLDEST, DEAREST FRIEND

**MAN.**  
BUT,  
NOTHING HAPPENED

**W1.**  
DON'T BELIEVE YOU

**MAN.**  
BUT IT'S TRUE

**W1.**  
KISSING ISN'T NOTHING  
SO, DID SHE HAVE FEELINGS TOO?

**MAN.**  
NO!  
IF YOU LOVED ME...  
YOU'D TRY TO UNDERSTAND ... Please!

**W1.**  
IF YOU LOVED ME...  
TELL ME, WAS THIS PLANNED?

**MAN.**  
WHAT A LOUSY THING TO SAY

**W1.**  
OH, WAS WHAT YOU DID OKAY?

**MAN.**  
NO,  
BUT THIS IS GETTING OUT OF HAND

**MAN.**  
IF YOU LOVED ME...

**W1.**  
IF YOU LOVED ME...

*(They part)*

**W1.**  
*(To herself)* GREAT, THIS IS GREAT,  
WHAT A HATEFUL THING  
BETRAYED BY MISS PROPER-AND-PRIM

**W1.** *(Continued)*

*(She confronts W2)* FRIEND, WHAT A FRIEND!  
WELL, DEPEND ON THIS —  
OUR FRIENDSHIP IS DEAD

**W2.**

WHAT IS THIS?

**W1.**

IT'S DEAD AND BURIED!  
FINISHED!

**W2.**

WHAT THE HELL IS GOING ON?

**W1.**

DON'T PRETEND YOU'RE INNOCENT,  
HE TOLD ME THAT YOU KISSED

**W2.** He what?

**W1.**

DON'T BE COY, YOU PLANNED IT,  
YOU ARRANGED THIS LITTLE TRYST

**W2.** No! It wasn't like that...

**W1.**

AFTER I EXPLAINED TO YOU  
ALL THAT I WAS GOING THROUGH  
GONE FOR JUST ONE NIGHT, LOOK WHAT I MISSED!

*(MAN enters. They don't see him as he listens to their confrontation.)*

**W2.**

HOW COULD YOU ACCUSE ME?  
WE'VE BEEN FRIENDS OUR WHOLE LIVES LONG

**W1.**

HOW COULD YOU ABUSE MY TRUST?  
SOME FRIEND!

**W2.**

OH, NO, YOU'RE WRONG  
IT'S YOU WHO HAS ABUSED A TRUST  
HOW WAS YOUR AFFAIR?  
DID YOU FIND YOUR ANSWER?  
DID YOU?  
HOW DID HE COMPARE?

**W2.** *(Continued)*

DID YOU DO IT?

**W1.**

NONE OF YOUR BUSINESS

**W2.**

OH, MY GOD, YOU DID!

**W1.**

IF I DID, IT'S

NONE OF YOUR BUSINESS

**W2.**

YOU MADE IT MY BUSINESS

*(MAN steps into the scene, confronting them ...)*

**MAN.**

IS IT MY BUSINESS?

IS IT THE TRUTH?

**W1.** Yes

**MAN.** *(to W2)*

AND YOU KNEW IT...

**W2.** Yes...

**MAN.** *(to W1, throwing her words back at her)*

IF YOU LOVED ME...

**W1.** *(to W2, transferring the blame)*

IF YOU LOVED ME...

**MAN.** *(also to W2)*

IF YOU LOVED ME...

### ***I'M NOT (Reprise)***

*(Stunned that they've both turned on her.)*

**W2.**

EXCUSE ME IF I ASK YOU BOTH, HOW DARE YOU?

JUST WHAT THE HELL DO YOU THINK FRIENDS ARE FOR?

**W2.**

CONDEMNING ME WHEN ALL I'VE DONE IS SPARE YOU  
WELL, GUESS WHAT — NO MORE!

*(MAN tries to say something. She stops him cold.)*

**W2.**  
 NOT A WORD  
 YOU LISTEN GOOD!  
 I'M SICK OF THIS ETERNAL SQUEEZE  
 WITH BOTH OF YOU TO TRY TO PLEASE  
 I'VE HAD IT AND THE FACTS ARE THESE.

*(To W1.)* THAT YOU, FRIEND,  
 YOU ARE SELFISHNESS DEFINED  
*(To MAN.)* AND YOU, PAL,  
 YOU'RE AS DENSE AS YOU ARE BLIND

*(To both.)* I'M NOT,  
 WELL, I WAS BUT NOW I'M THROUGH  
 I WON'T ACCEPT THE BLAME  
 FOR YOUR GUILT OR GRIEF OR SHAME  
 SO THAT'S IT NOW  
 I QUIT NOW  
 I USED TO CARE A LOT  
 WHEN WE WERE FRIENDS, BUT NOW  
 WE'RE NOT!

*(She leaves.)*

### TELL ME

*(Alone with W1, he struggles to express all his conflicting emotions.)*

**MAN.**  
 TELL ME HOW TO TELL YOU WHAT I'M FEELING  
 TELL ME WHAT YOU THINK I OUGHT TO SAY  
 YOU'RE THE ONE WHO ALWAYS HAS THE ANSWERS  
 TELL ME HOW YOU THINK THIS SCENE SHOULD PLAY

TELL ME WHY I TRUSTED THAT YOU LOVED ME  
 TELL ME HOW I OVERLOOKED EACH CLUE  
 WAS I REALLY THAT NAIVE?  
 OR DID I NEED TO MAKE BELIEVE?  
 OR DID I THINK MY LOVE COULD MAKE IT TRUE?

THE WORDS YOU ALWAYS WHISPER,  
 WORDS I ALWAYS LOVE TO HEAR  
 THOSE TENDER, LOVING PHRASES  
 SO IMPASSIONED, SO SINCERE...



**MAN.** *(Continued)*

TELL ME ONCE AGAIN THAT YOU ADORE ME  
TELL ME ALL THE SPECIAL REASONS WHY  
TELL ME SWEETLY FACE TO FACE  
HOW NO ONE ELSE CAN TAKE MY PLACE  
TELL ME ONCE AGAIN THAT LOVELY LIE

TELL ME HOW IT FEELS TO HEAR ME TELL YOU  
GOOD-BYE

*(He leaves.)*

### ***I OUGHT TO CRY***

*(Alone, she faces up to what she has done.)*

**W1.**

WELL, I SUPPOSE I OUGHT TO CRY  
FOR GOODNESS KNOWS  
THAT'S WHAT A NORMAL GIRL WOULD DO  
SHED A TEAR OR TWO  
FOR LOVE  
FOR LOVE GONE BY, BUT  
CAN'T EVEN BRING MYSELF TO SIGH

CAN'T SHED A SINGLE TEAR AND SUDDENLY I KNOW  
SUDDENLY, ALTHOUGH  
IT'S NO SURPRISE

I TOOK HIS LOVE FOR GRANTED, MINE FOREVER  
HE COULDN'T LEAVE; HE WOULDN'T DARE  
NO MATTER WHAT I DID OR HOW I HURT HIM  
I HAD TO PROVE HE'D ALWAYS CARE

AND NOW I KNOW I OUGHT TO CRY  
MY LITTLE GAMES HAVE BEEN AS POINTLESS AS CAN BE  
WHY SO LONG TO SEE  
SOMETHING'S WRONG WITH ME

WELL, I CAN CHANGE  
OR IS THAT JUST ANOTHER LIE?  
I OUGHT TO KNOW  
I OUGHT TO TRY  
I OUGHT TO TRY

## LITTLE BY LITTLE

*LITTLE BY LITTLE V*

*(With a new energy, they attempt to rebuild their lives.)*

**W2.**

LITTLE BY LITTLE

**W2/MAN.**

LITTLE BY LITTLE

**MAN/W1.**

LITTLE BY LITTLE

**ALL.**

LITTLE BY LITTLE

LITTLE BY LITTLE YOU'RE FACED WITH THE FACT  
THIS IS YOUR LIFE AND THERE'S NO SECOND ACT  
IT'S UP TO YOU TO GET THROUGH IT INTACT  
NO ONE CAN LIVE IT BUT YOU  
LITTLE BY LITTLE, YOU DO

**SO IT GOES**

*(Time is passing; life goes on. The three former friends, each in their own worlds, remark on how their lives have changed.)*

**ALL.**

MY LIFE IS BRIMMING, BUZZING  
NEW PASTIMES BY THE SCORE

**W1.**

I'M CATCHING EVERY BALLGAME;  
EACH MOVIE FILLED WITH GORE!

**W2.**

I'VE STARTED PUMPING IRON

**MAN.**

I'VE CONQUERED PASTRY DOUGHS

**ALL.**

BECOMING MUCH MORE ROUNDED AND IT SHOWS  
SO IT GOES

NEW PALS, NEW DATES, NEW PROJECTS

**W1.**

GOLF!

**W2.**

HIP-HOP!

**MAN.**

MACRAMÉ!

**W2/W1.**

EACH DAY'S A NEW ADVENTURE

**MAN.**

EACH NIGHT'S A PASSION PLAY

**ALL.**

WITH EVERY WEEK THAT PASSES

MY INDEPENDENCE GROWS

I MEAN, I'M LIKE A HUMAN BLOOMING ROSE

SO IT GOES

MEETING LOTS OF PEOPLE AND I'M BRANCHING OUT LIKE MAD

**W1.**

GOING, SEEING, DOING,

**W2.**

HAVING FUN I'VE NEVER HAD

**MAN.**

I'M THE LEADING MONARCH OF THE SOCIAL BUTTERFLIES

**ALL.**

BOY, IF THEY COULD SEE ME,

THEY WOULD NOT BELIEVE THEIR EYES'

**ALL.**

MY DATE LAST NIGHT, INTRIGUING

CHOCK FULL OF CHARM AND QUIPS

**W2.**

HE WORE THE COOLEST EARRINGS

PIERCED THROUGH HIS TONGUE AND LIPS

**MAN.**

SHE WAS A BRILLIANT WOMAN

BUT THEN SHE PICKED HER NOSE

**W1.**

IF NOT FOR HIS OBSESSION WITH MY TOES — !

**ALL.**

SO IT GOES

THE PHONE THAT RINGS WITH FIX-UPS

THERE'S NO ESCAPE, I FEAR

**W1.**

MY BOSS'S SISTER'S DENTIST

WITH HAIR COMBED EAR-TO-EAR

**W2.**

MY NEIGHBOR'S SON, THE SHRINK WHO

LIKES WEARING PANTYHOSE

**MAN.**

MY BARBER'S TWO-TON NIECE IN SKIN-TIGHT CLOTHES

**ALL.**  
SO IT GOES

I WILL BET MY FORMER FRIENDS ARE HAVING GRAND AFFAIRS

**W1.**  
SHE IS DATING GENIUSES

**W2.**  
SHE'S JUGGLING BILLIONAIRES

**MAN.**  
BET THEY'RE BOTH SO HAPPY;  
BET THEY'RE GLAD THEY'RE RID OF ME

**ALL.**  
BET THEY BOTH HAVE LEARNED HOW LOVE AND FRIENDSHIP  
OUGHT TO BE

*(The mood shifts. Their continuing sense of sadness and loss surfaces.)*

**W1/MAN.**  
CAN'T FIND A FRIEND TO TALK TO  
NOT LIKE I COULD WITH HER

**W2.**  
WHAT IF THEY'RE BACK TOGETHER  
AS CLOSE AS THEY ONCE WERE?

**ALL.**  
I'VE GOT THIS NIGHTMARE FEELING  
I'VE LOST A PRICELESS GIFT  
I'M WIDE AWAKE AT LAST, GOD KNOWS  
BUT

THEY HAVEN'T MISSED ME, I SUPPOSE  
AND  
SO IT GOES,  
SO IT GOES,  
SO IT GOES

### **POPCORN II**

*(All three file into seats at the movies. He holds a big box of popcorn. On the accents of the music, they discover one another – first MAN and W2, then MAN and W1, then the two women. They sink into their seats, incredulous, exploring their separate thoughts and feelings.)*

**ALL.**

I DO NOT BELIEVE THAT THIS IS HAPPENING!

**W1/W2.**

BOTH AT ONCE! AND WHEN I LOOK LIKE SHIT!

**MAN.**

SEVEN ZILLION SEATS TO CHOOSE FROM AND THEY SIT  
RIGHT NEXT TO ME!

**ALL.**

YES, I GUESS IT COULD BE PURE COINCIDENCE  
INDEPENDENTLY WE CHANCED TO PICK  
TUESDAY AFTERNOON TO CATCH THE SAME DAMN FLICK

**W2/W1.**

DID SHE KNOW

HE WAS GONNA BE HERE?

THAT WOULD MAKE MY DAY

**MAN.**

DID THEY FOLLOW ME HERE?

**ALL.**

SHOULD I GO OR STAY?

**MAN.**

ALL THE TIMES THAT I RELIVED EACH MOMENT AND  
THOUGHT OF BRILLIANT THINGS TO SAY  
SO, COME ON, SO WHERE'S THAT SNAPPY REPARTÉE?

I COULD OFFER THEM SOME POPCORN  
THEY COULD TAKE IT OR REFUSE  
THEY ALREADY HATE MY GUTS,  
SO WHAT'S TO LOSE?

*(He contemplates passing the popcorn to W1, then abruptly decides  
on W2. In her surprise and nervousness, she begins compulsively  
eating the popcorn as W1 observes.)*

**W1.**

WHY'S HE PASSING IT TO HER, INSTEAD OF ME?  
DON'T BE DUMB, YOU KNOW EXACTLY WHY  
FUNNY HOW THEY ALWAYS DID SEE EYE TO EYE  
I HATED THAT

**W2.**

CAREFUL, DON'T GO READING TOO MUCH INTO THIS  
FRIENDLY OVERTURE AND NOTHING MORE  
DON'T YOU DARE BECOME A DOORMAT LIKE BEFORE

*(She defiantly throws back the popcorn that was in her hand.)*

**MAN.**

DON'T PANIC

FIGURE OUT YOUR FEELINGS

*(He looks at W1)* WHAT EMOTIONS STIR?

NOT A SHRED OF LONGING;

*(He looks at W2)* BUT WHAT ABOUT HER?

COULD THIS MEETING BE A DATE WITH DESTINY?

*(MAN passes the popcorn back to W2. She cautiously takes some.)*

**W2.**

COULD THIS BE A TRICK OF FATE?

**W1.**

WELL, TO HELL WITH IT! LET HER PUT ON THE WEIGHT!

*(Not wanting to hurt W1, MAN passes the popcorn to her too. W2 observes and cautions herself.)*

**W2.**

SEE, HE'S PASSING HER THE POPCORN

DON'T ASSUME IT'S OVER YET

**W1.**

NOT MUCH LEFT, BUT I WILL TAKE WHAT I CAN GET

*(W1 gratefully eats some popcorn. MAN begins to pass the box back and forth as all three dig in.)*

**ALL.**

AS LONG AS

WE KEEP PASSING POPCORN

THERE'S AN OPEN LINE

THERE'S COMMUNICATION

AND THAT'S A GOOD SIGN

**W2.** *(Reaching in and coming up empty.)*

HOW MUCH LONGER CAN WE KEEP ON DOING THIS

WHEN WE KNOW THAT WE'VE RUN OUT?

YEAH, BUT ISN'T THAT WHAT THIS IS ALL ABOUT

*(She goes back for "more." They all realize the box is empty but MAN keeps passing it and they all keep pretending to eat.)*

**W2/W1.**

WHEN YOU WANNA NURSE A FRIENDSHIP

**W2/W1.** (*Continued*)

THAT'S BECOME A LITTLE SICK  
FUNNY HOW A LITTLE POPCORN DOES THE TRICK

**ALL.**

NOTHING LIKE A LITTLE POPCORN  
WHEN A FRIENDSHIP'S ON THE ROCKS  
EVEN WHEN YOU KNOW THERE'S NOTHING IN THE BOX!

*(On the final note of the song, as they grab for the popcorn once more, their hands connect. Now, they sing to each other, no longer at the movies.)*

***I'M A ROTTEN PERSON***

**W1.**

I'M...

**MAN.**

I'M...

**W2.**

I'M...

**W1.**

I'M A ROTTEN PERSON  
I MEAN IT, ROTTEN TO THE CORE  
I RUINED EVERYTHING AND  
I DO UNDERSTAND  
WE'LL NEVER BE LIKE BEFORE

I'VE BEEN A  
SELFISH, ROTTEN PERSON  
WHICH ISN'T HOW I MEANT TO LIVE  
SO, LET ME PLEASE MAKE AMENDS  
I WANT TO BE FRIENDS  
I HOPE YOU CAN BOTH FORGIVE

**MAN.**

THAT'S NOT SO EASY

**W1.**

I KNOW IT'S NOT

**W2.**

NO, IT'S NOT

**W1.**

AGREED!  
NO, IT'S NOT EASY  
BUT IF I GROVEL AND BEG AND PLEAD?

**W1.** *(Continued)*

REPEATING I'M A  
DEEPLY ROTTEN PERSON  
NO OTHER WORD FOR ME APPLIES  
I'M REALLY SORRY, I AM  
AND DAMN. HOW I MISS YOU GUYS

**MAN.**

*(To W1)* IT'S TRUE THAT  
YOU'RE A ROTTEN PERSON  
YOU'RE REALLY GOOD, THE BEST, A PRO  
BUT I'M OBLIGED TO ADMIT  
WE TWO DIDN'T FIT  
WE'D NEVER HAVE WORKED

**W1.**

I KNOW

**MAN.**

*(To W2)* THE FACT IS  
I'M A ROTTEN PERSON  
I WAS A LOUSY FRIEND TO YOU  
TO TRY TO MAKE IT YOUR FAULT  
THAT VERBAL ASSAULT  
I'M SORRY FOR THAT

**W1.**

*(To W2)* ME TOO  
*(To both)* WE COULD START OVER  
PERHAPS RECAPTURE OUR GOLDEN YOUTH

**ALL.**

*(Thinking it through)* WE COULD START OVER

**W1.**

IF WE BEGIN WITH A VOW OF TRUTH...

*(MAN and W2 stop and stare at W1. Deciding to trust W1's sincerity... MAN agrees.)*

**MAN.**

OKAY

*(Weighing the impact of agreeing, W2 decides it's time at last to reveal her secret feelings.)*

**W2.**

OKAY...



**W2.** *(Continued)*

THEN...  
I'M A ROTTEN PERSON

**W1.**

NO, YOU'RE A SAINT!

**W2.**

NO, THAT'S NOT TRUE  
THERE IS A  
SECRET I'VE KEPT  
FOR YEAR AFTER YEAR  
BUT NOW, WELL, THE TRUTH COMES DUE

I'M A ROTTEN PERSON  
FOR ONE AWFUL REASON  
*(To W1)* I LOVE HIM  
*(To MAN)* I'VE ALWAYS LOVED YOU

*(W2 moves toward MAN as if to kiss him. She stops abruptly when she realizes that he is staring at her in disbelief. She steps away and averts her gaze.)*

*(STARLIGHT music is heard. All three resume their positions from the first time they sang STARLIGHT, as if remembering that decisive moment in their lives.)*

### STARLIGHT (Reprise)

**ALL.**  
STARLIGHT  
STARBRIGHT  
FIRST STAR I SEE TONIGHT...

*(MAN and W1 exchange looks. W1 looks away, smiling at the inevitable. Released and relieved, MAN turns hopefully to W2, just at the same moment she is turning toward him. They come together and kiss.)*

**MAN.**  
OH, MY GOD  
**W2.**  
OH, YES, YES, YE...

*(So excited he can't wait for her to finish the word, MAN cuts her off with another kiss. She joyfully returns his ardor. W1 observes and comments.)*

*A JOURNEY THAT NEVER ENDS***W1.**

RIGHT NOW  
 EVERYTHING BEGINS TO BE CLEAR  
 AND THOUGH WE CAN'T BE SURE WHERE WE GO FROM HERE  
 IT SEEMS WE'RE ON  
 A JOURNEY THAT NEVER ENDS

**W2/MAN.**

RIGHT NOW  
 LIFE PRESENTS A STUNNING NEW TWIST  
 AS LOVE REVEALS A PATH THAT WE ALMOST MISSED

**ALL.**

WE MUST BE ON  
 A JOURNEY THAT NEVER ENDS

**W1/W2.**

THESE ARE THE PEOPLE

**MAN.**

THE ONLY TWO PEOPLE

**ALL.**

I'VE ALWAYS WANTED CLOSE AT HAND  
 NOW, AT LAST, I UNDERSTAND  
 THESE ARE MY FRIENDS, BUT  
 TO FLOURISH AS FRIENDS, WE MUST GROW  
 GROW TO SEE THAT

NO,

LIFE WON'T BE THE WAY WE SUPPOSED  
 AND LOVE HAS MANY LAYERS TO BE DISCLOSED  
 AND THOUGH WE'VE CHANGED  
 AND REARRANGED

I HOPE WE'RE ON  
 A JOURNEY THAT NEVER ENDS

**MAN.**

WE'LL LEARN AGAIN

**W1/W2.**

LITTLE BY LITTLE

**MAN.**

TO EARN AGAIN

**W1/W2.**

LITTLE BY LITTLE

**ALL.**

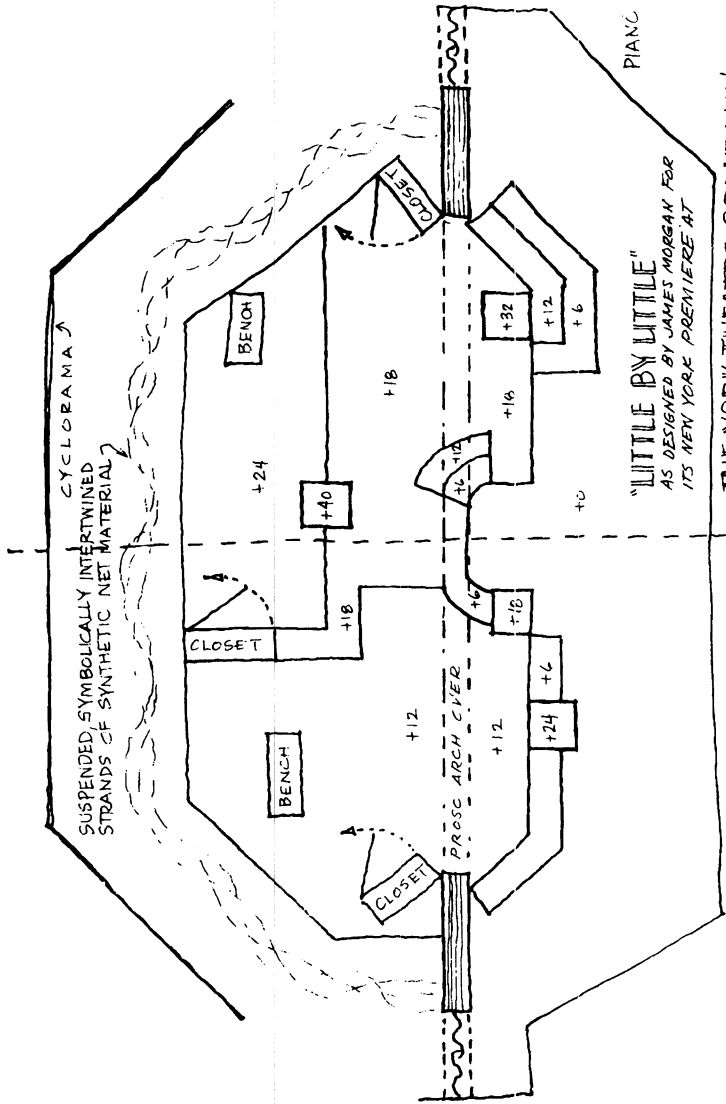
THE FRIENDS WE ONCE WERE WORTHY OF

LITTLE BY LITTLE

**ALL.** *(Continued)*  
LITTLE BY LITTLE  
LITTLE BY LITTLE  
WE LOVE

*(Without having to look, the three extend their hands and their hands join, a symbol of their friendship and love.)*

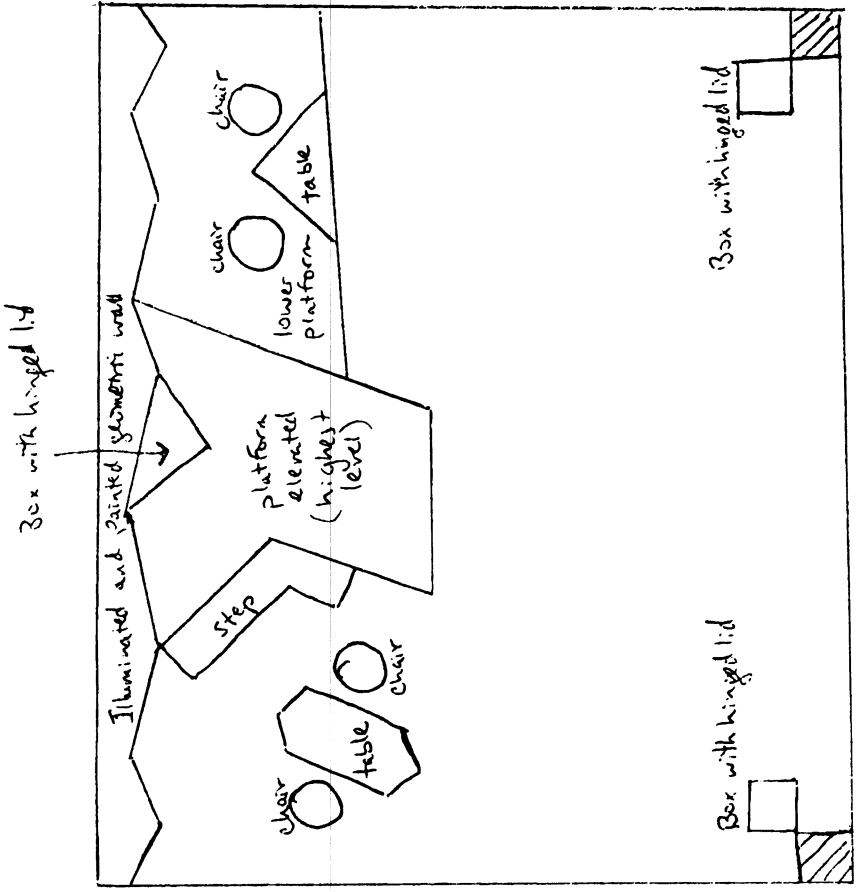
**CURTAIN**



SUSPENDED, SYMBOLICALLY INTERTWINED STRANDS OF SYNTHETIC NET MATERIAL

"LITTLE BY LITTLE"  
 AS DESIGNED BY JAMES MORGAN FOR  
 ITS NEW YORK PREMIERE AT

THE YORK THEATRE COMPANY  
 JANUARY, 1999  
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**Based on the Parker Brothers' Board Game**

Book by

Lyrics by

**Peter DePietro Tom Chiodo**

Music by

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**"Makes good moves. The creators have found the clue to CLUE." - Baltimore Sun**

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Terms quoted on application; music available on rental.  
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- New York Post

"As wacky as it is entertaining. ... Nonstop music keeps the action cranking along like a well-tuned Model T."

- Los Angeles Times

Terms quoted on application; music available on rental.  
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(#21949)

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