

SOME LIKE IT HOT

Book by Matthew López and Amber Ruffin
Based on the MGM motion picture *Some Like It Hot*

Music by Marc Shaiman

Lyrics by Scott Wittman and Marc Shaiman

Additional material by Christian Borle & Joe Farrell

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CONFIDENTIAL

ACT I**#1 OVERTURE**

As a muted trumpet wa-wa's a filthy lick, the curtain rises on a glittering Art Deco nightclub.

SWEET SUE MCGINTY steps out of the shadows, bundled in a fur-collared coat, and takes her place center stage. Spotlight.

#2 "WHAT ARE YOU THIRSTY FOR"

SUE

BROTHER, TIMES ARE TOUGH
NO ONE'S GOT ENOUGH
THE DEPRESSION IS IN FULL SWING
AND TO MAKE THINGS WORSE
WE'RE ALL UNDER A CURSE
OF THE GOVERNMENT PROHIBITING

YES WE'RE ALL IN A FIX FROM THEIR FEDERAL TRICKS
AND CHICAGO IS ON THE BRINK
AH, BUT I'VE GOT THE KEYS
CAUSE IN TIMES LIKE THESE
WE COULD CERTAINLY ALL USE A DRINK!

Sue opens her coat to reveal deep pockets hiding gleaming bottles of booze.

Waiters knee-slide in! Tables rotate on! Customers in colorful evening wear toss each other through the air with abandon!

Finally, the upstage leg flies up, revealing the second tier... and THE BAND! In a blink, we're in...

SCENE 1: THE HOTTEST SPEAKEASY IN CHICAGO

SUE

ARE YOU LOOKING FOR A FRIENDLY DOOR
TO KNOCK AND COME ON IN?
WELL THE NAME'S SWEET SUE AND I'M HERE FOR YOU
SO THAT THE GOOD TIMES CAN BEGIN

SUE (CONT'D)

IF YOU NEED GOOD HOSPITALITY
WELL THEN SUCKER, CHECK YOUR TROUBLES AND COME SIT BY ME
LET ME FIGURE OUT YOUR RECIPE
YEAH, WHAT ARE YOU THIRSTY FOR?

ENSEMBLE

DOO WAH

SUE

ARE YOU ACHING FOR

ENSEMBLE

BOP

SUE

A WHOLE LOT MORE

SUE & ENSEMBLE

OR ABOUT TO CALL IT QUILTS?

SUE

WELL, LET ME INTRODUCE ALL THE KINDS OF JUICE

SUE & ENSEMBLE

PROHIBITION *PROHIBITS*

SUE

CAUSE WHEN YOU'RE DROWNING IN A SEA OF DEBT
THAT'S THE TIME YOU'RE GONNA WANNA GET YOUR WHISTLE WET
IS THERE SOMETHING SPECIAL I CAN GET?

SUE & ENSEMBLE

YEAH, WHAT ARE YOU THIRSTY FOR?

SUE

I CAN SEE REAL GOOD TIMES ROUND THE BEND
I CAN FEEL 'EM COMING BY AND BY

ENSEMBLE

I FEEL 'EM COMING BY AND BY

SUE
BUT UNTIL THAT BLESSED DAY MY FRIEND
THIS IS NO TIME TO BE DRY!

ENSEMBLE
BE DRY!

SUE
DO YOU HAVE A YEN EVERY NOW AND THEN
TO LET LOOSE AND RING THE BELL?

ENSEMBLE
SOUNDS SWELL!

SUE
WELL THEN, READ MY LIPS AND WATCH MY HIPS
AND LET'S MERRILY GO TO HELL

ENSEMBLE
DO TELL!

SUE
WHEN THE HARD TIMES PUT YOU TO THE TEST
AND THE DEPRESSION HAS YA FEELING SO DAMN DEPRESSED

SUE
LAY YOUR WEARY HEAD HERE UPON MY CHEST

ENSEMBLE
OOH

SUE & ENSEMBLE
YEAH, WHAT ARE YOU THIRSTY FOR?

Spotlight on two musicians entering. JOE, white, carries a sax
and JERRY, Black, an upright bass.

JOE
Ah ha! It's in here, Jerry! See, I told you I'd find it.

JERRY
You've been saying that for two hours.

JOE
It's a speakeasy, Jerry. It's supposed to be hard to find.

JERRY

We're late, Joe. We can't afford to lose this gig.

JOE

All you ever think about is work, work, work.

BETTY

Joe!

JOE

Trudy, sweetheart!

BETTY

Betty.

JOE

Betty, sweetheart!

BETTY

What are you doing here? I thought you were on call tonight?

JERRY

We've gotta get up to the band. Now.

Joe relents, following Jerry toward the stairs

BETTY

Wait. You're a musician? You told me you were a doctor.

JOE

You think you're disappointed. Imagine how my patients are gonna feel.

SUE

AND IF YOU FIND YOU'RE DOWN TO YOUR LAST YACHT
AND THERE AIN'T NO CHICKEN KICKIN' IN EVERY POT
WELL, AN EIGHTY PROOF MEAL MIGHT HIT THE SPOT

SUE & ENSEMBLE

YEAH, WHAT ARE YOU THIRSTY FOR?

SUE

WHAT ARE YOU THIRSTY FOR?

Sue scats, Joe wails on the sax, DANCE BREAK! The liquor
kicks in and the speakeasy starts to lose its ease.

SUE & ENSEMBLE
KEEP THE TEMPO POUNDING HARD AND FAST

SUE
LET'S KEEP DANCING TIL THE CRACK OF DAWN

ENSEMBLE
CRACK OF DAWN

SUE
THERE IS NO USE LIVING IN THE PAST
AND TOMORROW WE MAY ALL BE GONE!

A LOUD POLICE WHISTLE. AGENT MULLIGAN saunters
in, flashing a badge.

MULLIGAN
Federal Agent! This is a raid!

ENSEMBLE
TOMORROW WE'LL BE TRAVELING ON!

The customers start getting arrested. It's bedlam. Joe and Jerry
pack up their kits and skedaddle.

SUE
COME ON

SUE & ENSEMBLE
DANCE AND SING, WOO!

SUE
YEAH, WE'RE IN FULL SWING

SUE & ENSEMBLE
AND THE GIN I'VE GOT'S HOMEMADE

SUE
GO ON, HAVE A BALL TILL THEY YELL

SUE & ENSEMBLE
"LAST CALL!"

SUE
OR ANOTHER GODDAMN RAID

ENSEMBLE

RAID?

SUE
AND WHEN I'M LAID OUT ON
JUDGMENT DAY

ENSEMBLE
HMM

SUE
I'LL BE FINE TO FIND I'M HEADED DOWN OL' SATAN'S WAY

ENSEMBLE
SATAN'S WAY
SATAN'S WAY!

Sue and some customers get thrown into a paddy wagon.

SUE & ENSEMBLE
AND THIS IS WHAT I PRAY I'LL HEAR HIM SAY:

SUE
"TAKE A SEAT, SWEET SUE"

ENSEMBLE
TAKE A SEAT, SWEET SUE

SUE
I'VE BEEN EXPECTING YOU

ENSEMBLE
A TABLE FOR TWO!

SUE
AND I'M ABOUT TO POUR
SO, WHAT ARE YOU THIRSTY FOR?"

ENSEMBLE
DOOT DOOT DOOT DOOT
DOOT DOOT DOOT DOOT
DO DO DOOT
DOOT!

TRANSITION TO:

SCENE 2: THE STREET - JUST AFTER DAWN

Joe and Jerry carry their instruments, shivering.

JOE

Whew! Now *that* was a close shave!

JERRY

Glad you're having fun. I was looking forward to getting paid.

JOE

I thought you weren't speaking to me.

JERRY

I'm not. I'm speaking *near* you.

JOE

Look, how was I to know the club was gonna get raided. Who am I, Eliot Ness?

JERRY

What are we doing, Joe?

JOE

Aw, where's your sense of adventure, Jerry! Most guys our age have wives and kids, there's nothing tying us down. It's all pretty damn good.

JERRY

For you.

JOE

For us.

JERRY

Something's missing, Joe. I don't know what, but it ain't this.

JOE

Whoa. This is starting to feel like a break up. Gimme another chance! Let's hustle like we done since we were kids, tappin' on plywood for chump change.

JERRY

The Tip Tap Twins.

JOE

Zee Bap Zeh Bootlee Atta Feet...

JERRY

Bam Bam!

JOE

Bam Bam!

JOE

That's the spirit. You and me, we're gonna walk right into the Cheetah Club and *demand* a job.

JERRY

The Cheetah Club?! Everyone knows they pride themselves on their all-white band.

JOE

Don't be ridiculous, a band can't *sound* white.

JERRY

Yes it can.

TRANSITION TO:

THREE BLOCKS SOUTH - SAME TIME

SUE

Thanks for bailing me out again, Minnie, I owe you.

MINNIE

No sweat, Sue, I took the money outta your cookie jar.

SUE

I don't have a cookie jar.

MINNIE

(beat)

Then I might have just robbed your neighbor. Ah, well. That's Chicago!

SUE

I'm sick of these cut-rate Capones. I lead their bands, I hawk their booze, then I end up in the clink. Time to be my own damn boss. My first executive decision, we're hitting the road.

MINNIE

We're gonna need a gimmick.

SUE

An all-girl band! You find the girls. I'll book the venues.

MINNIE

We headin' south?

SUE

Minnie. It's 1933. Look at me and ask that again.

MINNIE

California's nice this time of year! Let's make history!

SUE

We don't need to make history, honey. Just survive it.

TRANSITION TO:

SCENE 3: THE CHEETAH CLUB - LATER

JOE

Wow, Jerry, the Cheetah Club! I always dreamed of being in my thirties and having money to burn in a place like this. Dreams really do come true.

JERRY

Yeah, you're in your thirties. Everyone knows this is Spats Columbo's joint. I'm telling you, Joe, this is a mistake.

Joe spots a group of chorus girls entering, led by NELLIE.

JOE

DONNA! Light of my life!

JERRY

Nellie.

JOE

NELLIE! Light of my life! You got the inside scoop here? We need a gig and fast.

NELLIE

Can it, wiseacre. I oughta belt you for that disappearing act last weekend. Where were you? I washed my hair, I shaved my legs, I gave my mother two sleeping pills.

JOE

Nellie, it was terrible... Jerry died.

JERRY

Seriously?

JOE

You're ALIVE!

NELLIE

Jerry, why do you pal around with this piker?

JERRY

My mother fed him once, and we could never get rid of him.

JOE

I'll make it up to you, doll. I promise. But if we're gonna do it up right, I need a job first.

NELLIE

Actually, I got just the thing, lover boy. Sweet Sue McGinty's putting together a band. They're gonna tour the country before doing a sit-down in San Diego.

JOE

California's nice this time of year!

JERRY

Does Sue need a sax and a bass?

NELLIE

She does! But oh, *wait*. The instruments are right, but you're all wrong.

JOE

What's the problem?

TIA

You gotta be under twenty-five...

JERRY

We could pass for that.

AMBER

You gotta be attractive...

JOE

We could clean ourselves up!

NELLIE

And you gotta be a woman.

JOE

We could...

JERRY

No, we couldn't.

JOE

Wait. You mean it's an all-girl band?

NELLIE

Now you know how it feels to get your hopes up, doll. Toodles!

Nellie exits with the girls.

JOE

Donna!

JERRY

Nellie.

JOE

Doesn't matter now.

JERRY

(shoving Joe out)

C'mon, let's go find ourselves a *real* job.

A tough guy named MACK enters pushing crates on a dolly.

JOE

Hey, pal! Any chance you're hiring? Need a sax and an upright bass?

MACK

We're full-up on musicians.

JOE

What about a song and dance duo?

JERRY

Ever hear of The Tip Tap Twins?

MACK

No.

JERRY

We can spin plates!

JOE

We can juggle knives!

MACK

Scram.

JOE

What about magic? Everybody loves magic!

MACK

Buddy... I happen to *love* magic.

JOE

Ah-HA! Then a crisp one dollar bill is all I need from you, good sir! Nothing up my sleeves... and if my lovely partner here would say the magic words...

JERRY

Zee Bap Zeh Bootlee Atta Feet Bam Bam!

JOE

(showing his empty hands)

Ta-da.

MACK

Huh. Pretty good. All right, Houdini, come on back.

JOE

He likes us. Come on, Jerry.

MACK

No. *You* come on back. Your friend can get lost.

JERRY

What'd I tell ya?

JOE

Jerry's not my friend, he's my brother.

MACK

If he's your brother, I'm your sister.

JOE

(to Jerry)

Huh! He doesn't believe us. My own sister!

JERRY

We better tell him the whole story.

MACK

You got until the count of three to beat it. One, two--

JOE

Ah 1! 2! 3!

#3 “YOU CAN’T HAVE ME (IF YOU DON’T HAVE HIM)”

MY FOLKS WERE SMALL TIME GRIFTERS
YEAH, AND COUNTERFEITERS TOO
THEY NEVER DID THE KIND OF THINGS
THAT MOST KIDS PARENTS DO

MOST FATHERS MAKE A LIVING
KEEPIN’ BOOKS OR PUSHING BROOM
BUT MOM AND DAD MADE HOMEMADE DOUGH
RIGHT IN OUR LIVING ROOM!

BUT WHEN THE HEAT GOT TOO INTENSE
THEY TOOK IT ON THE LAM
MY FATHER LEFT A NOTE THAT SAID
“BE BETTER THAN I AM”

THEN JERRY’S CLAN ACROSS THE HALL
STEPPED IN TO SAVE THE DAY
THEY TOOK ME IN AND RAISED ME RIGHT
AND THAT IS WHY I SAY

THAT HE’S THE NEEDLE, I’M THE THREAD
HE’S THE BUTTER, I’M THE BREAD
HE’S THE FRUIT AND I’M THE PEEL
HE’S ACHILLES, I’M THE HEEL

YEAH, HE’S MY BROTHER THROUGH AND THROUGH
LIKE THE MARX, THE WRIGHTS, THE GRIMM!
YEAH, YOU CAN’T HAVE “TEA” WITHOUT THE “TWO”
AND YOU CAN’T HAVE ME IF YOU DON’T HAVE HIM

A crowd of hoofers, musicians and stagehands applaud.

MACK

All right, back to work!

JOE

Don’t you wanna hear Jerry’s half of the story?

ALL STAGEHANDS

I know I do. // Gimme gimme // My ma loves musicals // I bet it’s even better // etc.

JERRY

Gotta give the people what they want!

MY FOLKS WERE IN A BUSINESS TOO
THE BUSINESS WE CALL SHOW
THE HOUSE WAS FULL OF HOOFERS
WE WERE STRICTLY S.R.O.

THEY TAUGHT ME EVERY TIME STEP
THEN I SHUFFLED OFF TO SCHOOL
BUT ON THE SOUTH SIDE OF CHICAGO
NO ONE LOVED THIS DANCIN' FOOL

THE GANGSTER KIDS ALL KNOCKED ME DOWN
AND MADE OFF WITH MY LUNCH
CAUSE I WAS TAUGHT TO BUCK AND WING
BUT NOT TO LAND A PUNCH

BUT THEN JOE HERE HAD A BRAINSTORM
WHEN HE SAW I COULDN'T FIGHT

JOE

I PLAYED THE ODDS AGAINST HIM

BOTH

AND WE ATE ICE CREAM EVERY NIGHT!

JERRY

YEAH, HE'S THE BAIT AND I'M THE HOOK

JOE

I'M THE GOOSE AND HE'S THE COOK

JERRY

HE'S THE BEANS

JOE

AND HE'S THE GAS
I'M THE BALLS

JERRY

AND I'M THE BRASS
YOU CAN'T BREAK UP A WINNING TEAM

JOE
LIKE THAT CRUTCH AND TINY TIM

JERRY
AND SAY YOU CAN'T HAVE "AH" WITHOUT THE

JOE
"CHOO!"

BOTH
AND YOU CAN'T HAVE ME IF YOU DON'T HAVE HIM

JOE
CAUSE I'M THE THIRD AND HE'S THE ROOT

BOTH
THAT'S THE PLACE ALL CHORDS BEGIN

JOE
WE'RE TWO OF A KIND

MACK
IF YOU'RE COLORBLIND!

JOE
SEP'RATE MOTHERS...

BOTH
...BUT WE'RE BROTHERS UNDER THE SKIN!

Tap break! They dazzle.

BOTH
SO, WHAT MORE CAN WE TELL YA FOLKS
WE'RE PARTNERS TILL THE END,
IT'S NICE TO KNOW MY BROTHER HERE IS
ALSO MY BEST FRIEND

AND WHEN THIS DUET'S OVER
AND THE MUSIC'S GROWING DIM...

JOE
AS THE UNDERTAKER STARTS HIS SPIEL

JERRY
PLEASE REMIND HIM, WE'RE A PACKAGE DEAL

JOE
CAUSE YOU CAN'T HAVE VERVE

JERRY
WITHOUT THE VIM

BOTH
AND YOU CAN'T HAVE ME, IF YOU DON'T HAVE HIM

STAGEHANDS
CAN'T HAVE KIPLING WITHOUT HIS "KIM"
YOU CAN'T HAVE DEMPSY WITHOUT THE GYM
YOU CAN'T HAVE PROPER WITHOUT THE PRIM

JOE & JERRY
YEAH, YOU CAN'T HAVE ME IF YOU DON'T HAVE HIM!

The boys hit the button, huge smiles, arms spread, panting.
Silence. The dancers and goons have parted, scared shitless.

The boys turn, bewildered. Into the light steps SPATS
COLOMBO... slow-clapping.

SPATS
Pretty fancy footwork, fellas.

JOE
Thank you, Mr. Colombo.

JERRY
Thank you, Mr. Colombo.

SPATS
Call me Spats.

JERRY
Yes, Mr. Colombo.

JOE
Quick question for you, Spats...

SPATS
Stop talking.

JOE

Gladly.

SPATS

(to Jerry)

Lemme guess. This mouthy little clown gets you into a lot of trouble.

JERRY

He gets us into it, I bail us out.

SPATS

I know the type. I also know talent. What do you gents call yourselves?

JOE

We're The Tip Tap Twins, Mr. Colombo. Got any room on the bill?

SPATS

The bottom of it. I'll give you the salad course tonight. Nobody walks out, I'll let you live.

The air goes out of the room.

That was a joke. Laugh.

Joe and Jerry let out a quick, nervous laugh.

SPATS

(to Mack)

See that they get everything they need.

(then to Joe and Jerry)

Knock 'em dead, fellas.

Spats walks away. Joe and Jerry approach Mack, strutting.

JOE

You heard the man. We're gonna need a dressing room.

JERRY

Maybe an advance on our salary.

JOE

Definitely preferential placement on the bill.

JERRY

And don't go *too* crazy with the flowers.

JOE

But we do require flowers.

Mack exits. Joe and Jerry turn into giddy little kids.

See, Jerry? Put your trust in me... and jackpot!

#3A "YOU CAN'T HAVE ME (IF YOU DON'T HAVE HIM)" REPRISE

JOE & JERRY

WHEN THE CURTAIN RISES HERE TONIGHT

JOE

YOU'LL BE AT MY LEFT

JERRY

YOU'LL BE AT MY RIGHT

JOE & JERRY

FOR I LOVE MY BROTHERLY SYNONYM
SO YOU CAN'T HAVE ME, IF YOU DON'T HAVE HIM!

TRANSITION TO:

SCENE 4: SPATS'S OFFICE - A LITTLE LATER

Mack enters, followed by Sonny.

MACK

Someone to see you, Spats, and you're not gonna like it.

SPATS

Shit. Is it my mother?

Agent Mulligan enters, bearing a large bouquet.

MULLIGAN

Happy Anniversary! We been playing cat and mouse for seventeen years.

SPATS

Agent Mulligan. Where does the time go? Here are my wrists, where are your bracelets?

MULLIGAN

Oh, I'm not here to arrest you. I'm giving you one last chance to turn state's evidence.

SPATS

Haven't you heard, g-man? Since you put Capone away, there's no more crime in Chicago.

MULLIGAN

We hear otherwise. Your little establishment has a rat problem. You never heard such singing.

SPATS

You're mixing your metaphors. Rats don't sing, they get exterminated.

MULLIGAN

So that's a no?

SPATS

You're gettin' nothin' from me. Now scram.

MULLIGAN

My advice? Have a steak, take in a show, cuz soon you'll be wearing stripes, not spats.

SPATS

Over my dead body.

MULLIGAN

(to Mack re: flowers)

Then those'll look great on your coffin.

SPATS

We got a rat. Think. Who's shaky lately? Not making their rounds, calling in sick?

SONNY

Toothpick Charlie missed his drop today.

SPATS

Time to have a little chat with Charlie. Bring him in.

TRANSITION TO:

BACKSTAGE OF THE CHEETAH CLUB - 8:37PM CST

Jerry and Joe navigate the club's backstage in taps and tails.

JOE

They *loved* us, Jerry. And those people have taste!

JERRY

Don't push our luck, Joe. Please just leave Spats alone.

JOE

Uh uh. They were screaming for more. You saw the old broad down front, flapping her arms, eyes bugging out of her head... she was *amazed*!

JERRY

She was choking.

JOE

Huh.

JERRY

I'm done. I don't belong here.

JOE

Gimme *one* more chance!

JERRY

You said that one chance ago.

JOE

Lemme just *ask* Spats for the finale slot! I'm gonna walk right up to him and say "The Tip Tap Twins are not salad sir, we're dessert!"

BACK TO:

SPATS'S OFFICE - 8:36PM CST

Spats sits with his feet up on his desk, reading the newspaper.
Mack and Sonny enter with Toothpick Charlie and his goons.

MACK

Boss--

SPATS

As I live and breathe. Toothpick Charlie and The Bobbsey Twins.

SPATS

(offering his chair)

Sit down, sit down. Word is you missed your drop this afternoon.

TOOTHPICK CHARLIE

(sitting)

Yeah, my sister made her brisket for lunch and I took a nap after.

SPATS

(to Sonny)

Where'd you find him?

SONNY

Union Station.

SPATS

But... you said you were nappin', Charlie. You book a sleeper car?

TOOTHPICK CHARLIE

Spats. I don't know what you think you heard--

SPATS

Shaddup. I heard you got real good at singing. Go ahead and sing for us now, little canary. Or should I say, little rat?

Spats pulls a gun, followed by Mack and Sonny, followed by Charlie and his goons. Six guns, a stand-off.

SPATS

Tell the truth and go out like a man, Charlie. Did you rat me out?

TOOTHPICK CHARLIE

Yeah, and I'd do it again. Now do what you gotta do, and then go straight to hell.

SPATS

Huh. I had you pegged for a groveler, Charlie. Bravo.

BAM! BAM! BAM! Toothpick Charlie and his goons drop dead as Joe and Jerry burst through the door.

JOE

Hey, Spats...

SPATS

Close the door, fellas.

JERRY

We didn't see a thing.

JOE

I got cataracts.

SPATS

Show 'em in, boys.

Mack and Sonny grab for Joe and Jerry.

JERRY

ZEE BAP ZEH BOOTLEE ATTA FEET...

JOE

BAM BAM!

JERRY

BAM! BAM!

SONNY

Huh?

The split second of hesitation is all the boys need. They bolt out the door, slamming it behind them.

SPATS

Get 'em!

Mack and Sonny give chase, shooting at Joe and Jerry. BAM! BAM! Gunfire! Drums! A chase! Joe and Jerry flee through the...

SCENE 5: BACKSTAGE - CONTINUOUS

JERRY

I told you this was a mistake.

JOE

Move those getaway sticks.

BAM! BAM!

We were this close to getting paid.

JERRY

They're about to pay us in lead.

Joe and Jerry run up and down the staircases, ducking and weaving, finally hiding behind a rack of costumes, Mack and Sonny in hot pursuit.

They throw on boas and headdresses and blend into the general screaming mayhem, finally bursting into

THE CHORUS GIRL DRESSING ROOM

JERRY

They just... they just killed those guys.

JOE

To death.

JERRY

We gotta call the police.

JOE

On Spats Colombo??? We'd never live to testify.

JERRY

We can't stay here. Chicago's too hot.

Joe. Boa. Lightbulb.

JOE

California's nice this time of year...

JERRY

First we gotta get out of the building, Houdini.

JOE

For my next trick... we're gonna walk right out the front door...

JERRY

Very funny.

Joe crosses to a clothes rack. With dresses.

JOE

...wearing these.

JERRY

Those are dresses.

JOE

Welcome to the plan, Jerry! Sweet Sue needs a sax and a bass, and she's gonna get 'em!

JERRY

(off Joe's look)

That may be the dumbest thing you've ever... Oh no.

JOE

Oh, yeah! From now on I'm... Josephine and you're... Geraldine.

JERRY

You flipped your wig.

JOE

Now you're talking! We're going on tour with Sweet Sue's band. Once we get to San Diego, it's a hop, skip and a jump to Mexico, and then we're safe!

JERRY

And how do you propose--

JOE

We'll make it up as we go. It's like jazz! We'll just vamp!

JERRY

"We'll just vamp" is not a plan.

#4 "VAMP!"

JOE

Moment of truth time, brother. We gotta riff! We gotta jam! We gotta go!

WHEN THE CLUB SHUTS DOWN AT 2AM
AND MOST FOLKS HIT THE HAY
WELL, WE'RE TWO CATS WHO LOVE TO JAM
SO WE STAY UP AND PLAY

FIRST SOMEONE HITS A RHYTHM
THEN A RIFF COMES FROM A HORN
THEN WE JUMP IN AND PLAY IT OUT
TILL A BRAND NEW SONG IS BORN

JERRY

Lost your mind.

JOE

WELL, THIS IS LIKE A LATE NIGHT JAM
BUT NOW IT'S JUST US TWO
SO TILL THE TUNE IS PERFECT
KIDDO, YOU KNOW WHAT WE HAVE TO DO...

WE'LL JUST VAMP!
TILL WE'RE READY
WE'LL JUST VAMP!
ON MOON 'N' JUNE
WE'LL JUST VAMP!
TILL THE WAY TO WALK
AND TALK FLOWS LIKE A TUNE

WE'LL JUST VAMP!
TIL WE FIND THE GROOVE
THAT KEEPS US BOTH ALIVE
"THE JOSEPHINE AND GERALDINE
SAVE JOE & JERRY JIVE!"

Joe flings slips, bras and dresses at Jerry.

JERRY

You're not hearing me, Joe.

JOE

You're right, I'm sorry. Let's hear your idea. Oh, *you don't have one?* Strip!

Joe starts changing.

JOE

THIS GIRDLE MAY BE ALL THAT KEEPS US
FROM AN EARLY GRAVE
SOME NYLONS JUST MIGHT SAVE US
BUT THESE LEGS WILL NEED A SHAVE

Gunshot! Jerry starts changing.

JERRY

YOUR MAGIC CAN'T PROTECT US

JOE

AND WE DO NOT OWN A GUN

JERRY

WELL JOE, WE'RE OUT OF OPTIONS
SO, LIKE STOCKINGS, GIRL, LET'S RUN!!

JOE

THE GIRLS WE'VE KNOWN WILL NOW BECOME
A NOTE, A BEAT, A CHORD
SO PLAY IT OUT AND JUST PUT FORTH
OUR MUSICAL FEMININE SMORGASBORD!

And just like that... they're in dresses.

BOTH

WE'LL JUST VAMP!
TILL WE'RE READY
WE'LL JUST VAMP!

BOTH

ON MOON 'N' JUNE
WE'LL JUST VAMP!
TILL THE WAY TO WALK
AND TALK FLOWS LIKE A TUNE

WE'LL JUST VAMP!
TILL WE HIT THE GROOVE
THAT LETS US BOTH SURVIVE
"THE JOSEPHINE AND GERALDINE
SAVE JOE & JERRY JIVE!"

They sit at mirrors, applying make-up. Joe finds a pair of glasses, which... help?

JOE
WE'VE BEEN WATCHING WOMEN
SINCE WE CRAWLED OUT OF THE CRIB

JERRY
YES, THERE'S A WOMAN IN ME
JUST THINK ADAM AND HIS RIB

JOE
AND FOR A VOICE, JUST THINK OF
EVERY SONGBIRD WE HAVE BACKED

JERRY
WE'LL USE THEIR PITCH

JOE
AND MAKE THE SWITCH

BOTH
OR THIS MIGHT BE OUR FINAL ACT

JERRY
A WIG IS AN ACCENT

JOE
A STOCKING'S A REST

BOTH
THERE'S HARMONY IN THIS SCENT

JOE
YOU'LL BE A SENSATION

JERRY
IN THE RIGHT FOUNDATION

JOE
FIND THE DOLL BENEATH THE GENT

JERRY
A SKIRT IS A LICK...

JOE

A GARTER'S A RIFF...

JERRY

THERE'S A MELODY IN THIS GLOVE...

JOE

JUST MAKE YOUR PICK
TILL YOU'RE FEELING DIFF'!

JERRY

WHO'S THAT LOOKER IN THE MIRROR?
I THINK I'M IN LOVE!

They're made-up, head to heels. All that's missing is the wigs.

JOE

THE GIRL I'LL BE WILL USE HER HIPS
JUST LIKE A SET OF DRUMS
SHE'LL GO BOOM-BADDA-BOOM-BADDA-ROLL AND HIT
AND SAY "FELLAS, HERE SHE COMES!"

JERRY

I'LL TIP-TOE LIKE AN OPUS
YES, A SYMPHONY FOR STRINGS
THIS FELLOW WON'T BE MELLOW
MORE LIKE JELL-O THAT'S ON SPRINGS

JOE

LET'S PUT IT ALL TOGETHER
EVERY COLOR, SHAPE AND SIZE

JERRY

IT'S TRUE WE'RE REALLY IN A JAM
SO SISTER, TIME TO IMPROVISE

BOTH

SISTER, TIME TO IMPROVISE...

WIGS! And here they are, strutting downstage through the
chaos of backstage and... nobody recognizes them.

BOTH
SO LET'S VAMP! TILL WE'RE READY
WE'LL JUST VAMP! ON MOON 'N' JUNE

BOTH
WE'LL JUST VAMP! TILL THE WAY TO WALK
AND TALK FLOWS LIKE A TUNE

Mack and Sonny pass them without a second look. Then Spats.
Joe and Jerry BURST into the back alley, free and fabulous.

WE'LL JUST VAMP! NOW WE'VE GOT THE THEME
TO PLAY WHEN WE ARRIVE
"THE JOSEPHINE AND GERALDINE...
THE JOSEPHINE AND GERALDINE...
THE JOSEPHINE AND GERALDINE...
SAVE JOE & JERRY JIVE!"

Button!

TRANSITION TO:

SCENE 6: UNION STATION TRAIN PLATFORM - MORNING

YOUNG WOMEN mill about with instruments and luggage.
Bedlam. Sue enters and finds Minnie wielding a clipboard.

SUE

Minnie! Minnie! Uh oh. What's with you?

MINNIE

Bad news... Beverly and Margaret were on their way to the station, when suddenly two street urchins, couldn't have been more than six-years-old, bolt out of nowhere and knock their instruments into the river! Bye bye, sax and bass!

SUE

All right, one little hiccup didn't sink the Titanic.

MINNIE

I should also mention, we're still waiting on our star.

SUE

Sugar?

MINNIE

The one and only.

SUE

"I'm a whole new Sugar Kane," she said. I'll kill her if she doesn't show.

MINNIE

I packed your pistol just in case.

SUE

I don't have a pistol.

MINNIE

I have *got* to check apartment numbers.

SUE

(scanning the new recruits)

Look at this gangly gaggle of gals.

MINNIE

You said find ya girls, Sue, you didn't say nothin' about ladies.

SUE

How soon til we lose one of the virgins to a farmer?

MINNIE

My money's on Kansas.

DOLORES

Hey, Sue, are we hitting Dez Moines?

SUE

My money's on Iowa.

The rest of the ladies pepper Sue with more questions.

LADIES

Can I check an extra bag?/Is the dining car open all night?/I hope nobody's allergic to ferrets!

#5 "I'M CALIFORNIA BOUND"

SUE

LADIES... LADIES... LADIES!!!

LADIES, LISTEN TO ME FOR IN SUE YOU MUST TRUST

TELL THE PAST "SEE YOU LATER ALLIGATORS!"

CAUSE OUR FUTURE IS NOW, IT'S CALIFORNIA OR BUST
FOR...

SYNCPATORS

SWEET SUE

SUE

AND HER SOCIETY SYNC-O-PATORS!

SUE

California, here we come!

MINNIE

TELL THE CATS IN MY ALLEY TO FIND A NEW DISH

I'M CALIFORNIA BOUND!

GINGER

TELL MY TRUMPET HATIN' NEIGHBORS THEY'RE GETTIN' THEIR WISH

I'M CALIFORNIA BOUND!

DEVON
TOOTLE LOO TO THE LOOP

VIVIAN
AND TATA TO MY COAT

DEVON
THERE'LL BE NO MORE RUNNY NOSES

VIVIAN
AU REVOIR TO STREP THROAT

SUE
TELL THE WINDS OFF OLD LAKE MICHIGAN
THEY'VE BLOWN THEIR LAST NOTE

SUE & SYNCOPATORS
I'M CALIFORNIA BOUND!

Jerry and Joe enter, toting their luggage and instruments.

JERRY
This is never gonna work.

JOE
This is just to get us out of town. No one's askin' you to have a baby!

JERRY
I feel so *guilty*. We paid *children* to knock those nice ladies' instruments into the river.

JOE
Would you rather it was us in the river? Get over it.

JERRY
There they are. Oh god. Oh god. This is crazy, Joe.

JOE
Not Joe. Josephine! You wanna live? Get into character, Geraldine.

JERRY
Maybe this will all blow over in a day or two.

A Red Cap walks past holding up a newspaper.

RED CAP

Extra! Extra! Two witnesses hunted after gangland killing!

JERRY

We got a train to catch. Girl, move them legs.

JERRY

I FEEL NAKED, LIKE EVERYBODY'S STARING AT ME

ALL

WE'RE CALIFORNIA BOUND

JOE

NO ONE'S STARING AT YOU, BUT

(seeing girls)

OOH, I LIKE WHAT I SEE!

ALL

WE'RE CALIFORNIA BOUND

JOE

TAKE A LOOK AT THESE DAMES, EVERY ONE IS A PEARL

DO YOU THINK IF I ASKED NICELY ONE WOULD GIVE ME A WHIRL?

JERRY

MAN, YOU BEST JUST KEEP REPEATING "I'M A GIRL"

BOTH

"I'M A GIRL!"

ALL

WE'RE CALIFORNIA BOUND!

Joe pushes Jerry towards a porter in full view of Sue and the Syncopators.

(NOTE: the script will now differentiate between when Joe and Jerry are themselves and when they're presenting as JOSEPHINE and DAPHNE.)

JOSEPHINE

Young man, we need to check one saxophone and one upright bass, please.

Sue. Lightbulb.

SUE

Excuse me, ladies? I'm Sweet Sue. And these are my Society Syncopators!

JOSEPHINE

Charmed, I'm sure. I'm Josephine. And this is--

DAPHNE

I'm Daphne!

JOSEPHINE

Daphne?

DAPHNE

Yes?

JOSEPHINE

She's Daphne.

SUE

You're interesting women. I admire how you've chosen to express yourself through perfume.

MINNIE

So, where are you gals off to with that sax and upright bass?

JOSEPHINE

Oh, we're just heading back for our second semester at the Sheboygan Conservatory of Music.

SUE

Wait, Sheboygan. I'm offering you twenty bucks a week right here, right now to join my all-girl band.

JOSEPHINE

Goodness, this is all so sudden. Gosh, I really don't know.

DAPHNE

Make it twenty-five. And we bunk together.

SUE

Done. What are the odds we'd find the exact right instruments at the exact right time in the exact right place?

JOSEPHINE

Sometimes it's best not to overthink these things. Tally-HO!

SUE
LADIES, MEET THE NEW GIRLS WHO'LL BE ADDING SOME CLASS

JOSEPHINE & DAPHNE
NO, REALLY, *AU COUNTRAIRE*, IT'S YOU THAT'S SAVING OUR ASS!

JOSEPHINE
I'M JOSEPHINE ON SAX

DAPHNE
AND GIRLS, I'M DAPHNE ON BASS

SUE
BUT DAMMIT, SOMEONE'S MISSING...
LET ME CUT TO THE CHASE

SUE
WELL, I TOLD HER NO BOOZE AND I TOLD HER NO MEN
AND I HAVE TOLD HER SHE MUST BE ON TIME AGAIN AND AGAIN
SO I AM ROYALLY PISSED WE HAVE TO WAIT BY THIS TRAIN
FOR THE ALWAYS TARDY PARTY KNOWN AS SUGAR KANE!

The train whistle toots revealing SUGAR KANE, Black, 20's.

SUE
Glad you could join us, Sugar.

SUGAR
Cut me some slack, Sue, this is the earliest I've ever been late.

CONDUCTOR
HEY LADIES, ALL ABOARD!

CONDUCTOR & 2 PORTERS
HEY LADIES, ALL ABOARD!

ALL PORTERS
HEY LADIES, ALL ABOARD!

CONDUCTOR & PORTERS
WHETHER YOU'RE RUNNING AWAY OR YOU'RE RUNNING TOWARD!

SUGAR
TELL THE MEN OF CHICAGO I'M HITTIN' THE TRACKS
I'M CALIFORNIA BOUND!

SUGAR (CONT'D)

TELL THE BOYS IN THE BAND SUGAR'S GIVING UP SAX
I'M CALIFORNIA BOUND!

CAUSE I'M SAFER IN THE LONG RUN WITH AN ALL-GIRL BAND
AND IT'S TIME TO SAY *ADIEU* TO EVERY ONE NIGHT STAND
BOYS, FROM HERE ON IN THIS GAL IS STRICTLY NO-MAN'S LAND
I'M CALIFORNIA BOUND!

CONDUCTOR & PORTERS

TELL ALL THE FOLKS IN CALI-FOR-NI-A

ALL

ALL ABOARD!

CONDUCTOR & PORTERS

THE BEST OF CHI-TOWN IS COMING YOUR WAY!

And we're on...

THE TRAIN

SUE

IF WE ALL WORK AS SISTERS, WE SIMPLY CAN'T FAIL

SUGAR

I'M HAPPY TO SEE ANYTHING THAT'S NOT ON A MALE

JOSEPHINE & DAPHNE

AND SINCE THERE'S TOO MANY MEN WHO ARE HOT ON OUR TRAIL

ALL

LET'S SPREAD SOME RHYTHM AROUND AND AROUND!

SUE, SUGAR, & MINNIE

SAN DIEGO, WE WARN YA

ALL

WE'LL RHYTHM AND HORN YA
YES, WE'RE CALIFORNIA...
WE'RE CALIFORNIA BOUND!!
WE'RE CALIFORNIA BOUND!!!

TRANSITION TO:

SCENE 7: A TRAIN CAR - ECONOMY CLASS

In the crammed train car, Joe and Jerry are surrounded by instruments, luggage, and young women.

SUE

Settle down. I just heard from the doctor, and I tested negative for patience. Alright ladies, welcome to No Man's Land!

GINGER

No men? But who's gonna talk over us?

VIVIAN

Who's gonna pay us *less* for more work?

SUGAR

Who's gonna call us "prudes" when we don't kiss 'em, and "floozyies" when we do?!

DAPHNE

Men!

JOSEPHINE

Men!

SUE

Who needs 'em?!

JOSEPHINE

(unexpectedly alone on this)

Women! Nope.

SUE

We're pioneers, ladies. That means we play by my rules. No roosters in the henhouse. No tolerance for tardiness. And absolutely *no booze*.

GINGER

Hey, Sugar, you gonna break all the rules at once or one at a time?

SUE

Cheese it, girls. We're only playing six clubs before San Diego, so we're gonna spend every waking hour right on top of each other, breathing as one body, pumping out licks of hot jazz.

JOSEPHINE

Oh, Jesus.

SUE

Sugar. Help me with the charts. Rehearsal in the dining car in fifteen.

SUGAR

Gotta dangle.

Sue and Sugar exit. A bustle of energy as the ladies stow bags and unsheathe instruments. Immediately...

DAPHNE

Hi! I'm the bass fiddle, just call me Daphne!

JOSEPHINE

Josephine. Sax.

GINGER

So where are you girls from? What's your story?

Joe looks at Jerry blankly.

JOSEPHINE

Well, we're both women. Aaaaaaaand always have been. Aaaaaaaaand...

DAPHNE

We were raised by nuns. Orphans, you see. Left to fend for ourselves on the hard, hard streets of Chicago. The sisters took us in, showed us kindness, and put us in their all-nun band called "Hail Mary Full of Bass."

JOSEPHINE

Amen, Daphne. How about we powder our noses before rehearsal?

MINNIE

Say, you hear the one about the girl tuba player who was stranded on a desert island with a bow-legged jockey?

DAPHNE

No! How does it go?

JOSEPHINE

Please, ladies! No rough talk.

VIVIAN

Right! These two went to...

LADIES

(teasing)

A CONSERVATORY!!!!

The ladies squeal as Josephine pushes Daphne into

THE WASHROOM - CONTINUOUS

Tight quarters. A sink and a toilet.

JOE

DAPHNE??? DAPHNE.

JERRY

It just came out naturally!

JOE

Well, put it back in! The point is to blend in, remember?

JERRY

You're one to talk. What's this accent you're doing?

JOE

Remember Mrs. Groskreutz, our second grade teacher?

JERRY

Oh my god, I see it now.

JOE

Just think more pigeon, less peacock, you follow?

JERRY

I follow, I follow! And you just keep reminding yourself--

JOE

Yeah, yeah, I'm a girl, I'm a girl, I'm a girl.

Suddenly, Sugar opens the door.

SUGAR

That makes three of us! Room for one more?

As she squeezes in, Daphne ends up pressed against the sink.
Josephine plops on the toilet. So to speak.

JOSEPHINE

Oh!

DAPHNE

The more the merrier!

SUGAR

I know your secret.

Daphne and Josephine freeze.

JOSEPHINE

You do?

You do?

DAPHNE

SUGAR

You're hiding out to settle your nerves before rehearsal.

DAPHNE

Guilty! I always get butterflies.

JOSEPHINE

Yeah, I get the trots.

Tumbleweeds.

SUGAR

Well, I've got something to calm your jitters up my skirt.

She puts her foot on the toilet seat between Josephine's legs
and pulls a flask out of her garter.

JOSEPHINE

Yes, I bet you... have mercy!

SUGAR

Drinky-poo?

JOSEPHINE

I should keep my wits about me.

DAPHNE

Like the bible says, if the whistle ain't wet, it ain't worth a blow.

SUGAR

You won't tell anyone, will you? All the other girls drink, but I'm the only one who ever gets caught. Story of my life. I always get the fuzzy end of the lollipop.

DAPHNE

Don't worry, sealed lips are our specialty. I'm Daphne. And this is Josephine.

SUGAR

I'm Sugar. Sugar Kane.

DAPHNE

Sounds like something out of the movies!

SUGAR

That's why I chose it!

(painting the picture)

"Sugar Kane starring in..." It sounds silly, I know.

JOSEPHINE

No, I can see it!

SUGAR

I hate my real name. A person should be able to call themselves whatever they want.

DAPHNE

I was *just* telling Josephine the same thing.

JOSEPHINE

What instrument do you play, Sugar?

SUGAR

I'm the singer in this outfit. I come from a musical family. My mother's a piano teacher. My father was a conductor.

DAPHNE

Oh? Where did he conduct?

SUGAR

On the Pennsylvania Railroad. Always on the go. Just like all the other men in my life.

(she takes another swig)

So tell me about *your* instruments, gals.

DAPHNE

I'm upright bass.

SUGAR

And Josephine, what's your specialty?

JOSEPHINE

Sex.

SUGAR

My favorite.

JOSEPHINE

Sex?! Sax! Saxophone. The saxophone. I play the saxophone.

SUGAR

I'm a sucker for the saxophone. Thank god you're not a man.

JOSEPHINE

Thank god *you're* not a man!

SUGAR

Sax men just get my motor purring. You fall for 'em and love 'em and next thing you know, they're borrowing money from you and spending it on other girls.

DAPHNE

Animals, all of them.

SUGAR

Then one morning you wake up and the saxophone is gone and the guy is gone and all that's left behind is a couple of chipped reeds and a tube of toothpaste, all squeezed out. But then I meet the next one... and I'm lost all over again.

#6 "A DARKER SHADE OF BLUE"

SUGAR

I HEAR A TRUMPET SINGING
AND THEN MOONLIGHT FILLS THE SKY
A TROMBONE WHISPERS SOFTLY
AND THE CLOUDS KEEP DRIFTIN' BY
BUT WHEN A SAXOPHONE STARTS MOANING
WELL, THE MOON DROPS OUT OF VIEW
TO BRING A DARKER SHADE OF BLUE

I HEAR A PIANO TWINKLING
AND THE STARS ALL FILL THE NIGHT
A BASS LINE STARTS A CLIMBING
TO MAKE SURE THE STARS SHINE BRIGHT
BUT WHEN A SAXOPHONE STARTS CRYING
THAT'S WHEN NIGHTTIME TAKES ITS CUE
TO TURN A DARKER SHADE OF BLUE

SUGAR (CONT'D)

A UKULELE STRUMMING
IS A CAREFREE KINDA SOUND
IT SMILES AND MAKES ME DO THE SAME
BUT NO ONE FLOATS FOREVER
YEAH, AND WHEN I HIT THE GROUND
A TENOR SAX IS WHO'S TO BLAME

A VIOLIN WILL WARM YOU
FROM THE DUSK UNTIL THE DAWN
THE DRUMS ARE LIKE A FRIEND
WHO I CAN ALWAYS COUNT UPON
OH, BUT A SAX IS JUST A MAN
THAT BLOWS A KISS AND THEN HE'S GONE
LIKE A TRAIN THAT'S ONLY PASSING THROUGH
AND LEAVES YOU LONELY AT THE STATION
CALLED A DARKER SHADE OF BLUE

TRANSITION TO:

SCENE 8: ON THE ROAD - A CLUB

The full band gathers for the first time, conducted by Sue. All instruments join in as Sugar continues the song...

SUGAR

A SAX IS LIKE A SIREN
AND IT'S ONE I KNOW TOO WELL
BUT STILL I NEVER LISTENED
AND EVERY TIME I FELL.
EVERY TIME I FELL

SO KEEP THE MUSIC PLAYING
FROM THE HEART AND ON THE STAND
CAUSE LIFE'S A LONG HARD ROAD
YEAH, BUT IT'S BETTER WITH A BAND!
AND WHEN A SAXOPHONE STARTS WAILING
I PRAY SOMEONE LENDS A HAND
BEFORE HE BREAKS MY ACHING HEART IN TWO

THE LESSON I KEEP LEARNING
IS LET THE BRASS KEEP BURNING
TO KEEP THE NIGHT FROM TURNING
TO A DARKER SHADE OF BLUE

SUE

Beautiful, Sugar. Proud of you - that's the way to kick off this tour. Ladies, I've been in this racket longer than most of you have been alive. Except maybe you, Josephine. And my secret to success? Work. Hard work.

CLANK. Sugar's flask drops to the floor. Sue picks it up.

What the hell?

SUGAR

(looking to the heavens)

God has answered our prayers! It's raining gin!

SUE

You think my rules don't apply to you, Sugar? No boys, no booze.

Josephine steps in.

JOSEPHINE

Sue? Could I have my flask back?

SUE

(handing it over)

Here you go.

(back to Sugar)

And another thing...

(double-take to Josephine)

Your flask?

JOSEPHINE

I'm just getting over this bronchitis and the nuns always said a nip of scotch was the best thing for your throat. That and prayer.

SUE

What do you take me--

Josephine holds up a single finger, quietly finishing a prayer.

JOSEPHINE

Amen. Sugar is just covering for me. Thank you, Sugar.

SUE

Ladies, I am leading an all-girl band across America during Prohibition, a Great Depression, and local discrimination. The Lord's given me enough to handle and your issues aren't on His list.

DAPHNE

Preach, sister.

SUE

Are the rest of you clear?

Sue turns to Josephine and puts her hand out for the flask.
Josephine takes her hand.

JOSEPHINE

Crystal.

SUE

The flask, Sheboygan.

JOSEPHINE

I thought we were having a nice moment.

SUE

Stop believing everything you think. Five cities left to get it perfect ladies. Back to work.
Sugar?

Everyone takes their spot. Sugar catches eyes with Josephine
and mouths "thank you!" Josephine gives her a wink.

One, two, one two three!

#7 "TAKE IT UP A STEP"

The band swings into an up-tempo beat.

SUGAR

YOU CAN'T CROSS THE FINISH LINE
IF YOU DON'T RUN THE RACE
AND YOU CAN'T HIT THE PEAK WITHOUT THE CLIMB

YOU CAN'T GET TO WHERE YOU WANT
IF YOU JUST STAND IN PLACE
YOU'RE NEVER GONNA GET YOUR FILL

WITH BOTH YOUR DRUMSTICKS STANDING STILL
YOU CAN'T HIT THE OTHER SIDE
WITHOUT THE TRIP AT SEA

THE WELCOME DOESN'T COME WITHOUT THE SCHLEP

SUGAR (CONT'D)
SO WHEN YOU THINK THE WORK IS DONE
WELL HONEY, TAKE A TIP FROM ME
YEAH LADIES, WAKE IT UP AND SHAKE IT UP AND TAKE IT UP A STEP

TRANSITION TO:

A CLUB IN DES MOINES

Des Moines! TRAIN CONDUCTOR & PORTER

Tables roll in. The band is killing.

SUGAR
CAUSE WHEN THE LOCK WON'T SET YA FREE
PERHAPS IT'S TIME TO CHANGE THE KEY
IF WHERE YOU'RE AT AIN'T SOUNDING GREAT
THEN DOLL, IT'S TIME TO MODULATE

THE DEVIL'S RIGHT BEHIND YA
GIRLS, THIS IS NO PLACE TO STOP
LADIES, TAKE IT UP A STEP SO WE CAN TAKE IT TO THE TOP!

TRANSITION TO:

Omaha! TRAIN CONDUCTOR & PORTER

A REHEARSAL HALL IN OMAHA

The band rehearses. Until...

SUE
Hold it! Stop! You're playing *sweet* when you should be playing *hot*. Use it while you got it, gals, the heat don't last forever. Josephine knows what I'm talking about.

Sue! Oh, Sue! I was thinking... DAPHNE

Here we go. SUE

DAPHNE

I wonder if audiences will get bored listening to us play number after number all night long.

SUE

That's entirely the point of a band, Daphne.

DAPHNE

I think some dancing might jazz things up! Who's with me? Josephine?

JOSEPHINE

Just remember what the Mother Superior taught us... girls who draw too much attention to themselves are the first to get shot when the gangsters arrive.

DAPHNE

Lemme *show* you what I mean, Sue. Can we pick it up from measure 33?

SUE

Okay, prove me wrong. One, two, one, two, three!

The band strikes up and Daphne starts to tap.

VIVIAN

Daphne! Who knew you could tap dance?

DAPHNE

Anyone who's ever lived a floor below me.

(to Josephine)

Of course, it works better with a partner.

JOSEPHINE

I don't have the right heels on, darn it all.

DAPHNE

How 'bout you, Sugar? Can you do this?

SUGAR

I got you, Daphne.

Daphne and Sugar improvise a swell routine.

SUGAR & DAPHNE

TAKE IT UP A STEP

DOLORES

Hot dog! You two make a great team!

SUE

All right, color me convinced.

JOSEPHINE

Sue? Oh Sue!

DAPHNE

Lazarus wakes.

JOSEPHINE

It's good. No, it's good. But if we want it to be *great*, it feels like it wants to be a trio?

SUE

Fine. You three come up with a routine, and we'll try it out in Shelbyville.

JOSEPHINE

We could call ourselves The Tip Tap Trio!

SUGAR

Oh, I love that idea, Josephine!

JOSEPHINE

What can I say, Sugar, I'm just *full* of ideas!

DAPHNE

You're definitely full of shit.

TRAIN CONDUCTOR & PORTER

Shelbyville!

TRANSITION TO:

A VENUE IN SHELBYVILLE

The Tip Tap Trio finds its groove.

SUGAR, JOSEPHINE, & DAPHNE

WHEN WE WERE ALL JUST LITTLE GIRLS
AND MUSIC CALLED OUR NAME
WE SAT ALONE JUST FINGERING OUR SCALES
BA DOO, BAH DOO, BAH DOOBAH DOOBIE
YOU CAN'T TAKE A SHORTCUT
ON THE ROCKY ROAD TO FAME

SUGAR
YOUR EMBOUCHURE MUST COME OF AGE

JOSEPHINE & DAPHNE
BEFORE YOU STEP ONTO THE STAGE

SUGAR, JOSEPHINE, & DAPHNE
SO WHEN WE HIT THE BANDSTAND
FOR THE TIME TO SINK OR SAIL
WE ALL WERE PROS BECAUSE WE DID THE PREP

SUGAR
CAUSE WHEN THE RHYTHM STARTS A-CALLIN'

JOSEPHINE & DAPHNE
AND IT'S TIME FOR YOU TO WAIL

SUGAR, JOSEPHINE, & DAPHNE
YEAH LADIES, WAKE IT UP AND MAKE IT UP AND TAKE IT UP A STEP!

BACK TO:

CHICAGO - BACKSTAGE AT THE CHEETAH CLUB

Mulligan strides on.

MULLIGAN
Time's up, Spats. I'm shuttering this establishment.

SPATS
I don't see a warrant.

MULLIGAN
Read it and weep. Racketeering, loan-sharking, bootlegging.

SPATS
I'm a public servant. I give the people what they want.

MULLIGAN
Like murder? Toothpick Charlie?! That's not prison, that's the chair.

SPATS
Eh, the big house, the big sleep... big deal. Last I checked, there ain't no witnesses.

MULLIGAN

We know two of 'em slipped through your fingers. Dollars to donuts I find 'em before you do.

SPATS

I'll take that bet, copper.

MULLIGAN

(smacking his chest with the warrant)

And now you can add gambling to the list.

BACK TO:

TRAIN CONDUCTOR & PORTER

Wichita!!

A CLUB IN WICHITA

The Tip Tap Trio is knocking 'em dead.

ALL

TAKE IT UP A STEP

SUGAR, JOSEPHINE, & DAPHNE

NOW SHOW BIZ IS A BIG PRIZEFIGHT

IT HITS YOU WITH A LEFT THEN RIGHT

JUST ONE FALSE STEP WILL TAKE YOU TO THE MAT

BUT IF YOU RISE UP FROM ALL FOURS

THE NEXT BIG HIT JUST MIGHT BE YOURS

YOU'LL BE A KNOCKOUT KID IN NO TIME FLAT!

SYNCPATORS

NOBODY WANTS TO GO KERSPLAT!

BACK TO:

CHICAGO

SPATS

What's the point of paying every judge in town if they can't keep a flatfoot like Mulligan off my back?! Time to give the people what *I* want. And I want those Tip Tap clowns *dead*. Search every band, every night club, every dance hall from here to Timbuktu.

MACK

That's in Wisconsin, right boss?

SPATS

Don't make me shoot you. Find those Tip Tap Twins before Mulligan, or we're *all* going up the river. GO!

BACK TO:

TRAIN CONDUCTOR & PORTER

Denver!

THE HOTTEST SPOT IN DENVER

ALL

WE'LL TAKE IT TO THE TOP
IF WE CAN TAKE IT UP A STEP!
SO IF YOU THINK YOUR SWING IS SWUNG
JUST KEEP ON CLIMBING RUNG BY RUNG

SUGAR

FOR WHEN YOUR LIFE SHOWS NOTHING NEW

SUGAR, JOSEPHINE, & DAPHNE

THE NEXT RUNG UP MIGHT CHANGE YOUR VIEW

ALL

WE'VE GOT NO CHOICE EXCEPT TO PROVE
OUR SHOW AIN'T GONNA FLOP

SUGAR

YEAH! WE'VE GOT TO KEEP ON MOVIN'

DAPHNE

YEAH! WE'VE GOT TO KEEP ON MOVIN'

SUGAR

BUILD THAT BEAT BENEATH THE BOP!

JOSEPHINE

BUILD THAT BEAT BENEATH THE BOP!

ALL

LADIES, TAKE IT UP A STEP
SO WE CAN TAKE IT TO THE TOP!
TAKE IT TO THE TOP!

Button!

SCENE 9: A CLUB IN DENVER

It's closing time in the club, still a few straggling customers.
The ladies are totally winded after a stellar performance.

SUE

Stellar show, ladies! Tomorrow we arrive in sunny California and we're peakin' just in time! A telegram from San Diego! Minnie?

MINNIE

(holding the telegram)

Opening night at Hotel Del Coronado sold out!

CHEERS!!!

MINNIE

Stop!

They all clam up, chastised.

Oh, no, that's the end of the telegram. Keep cheering!

MORE CHEERS!

SUE

I'm proud of you gals. So to celebrate, we're bending Sue's number one rule...

She checks to see if the coast is clear.

...with a case of genuine, one-hundred proof Canadian giggle juice!

Minnie carries in a crate of booze. The ladies cheer and dig in.

SUE

Next stop California!

DOLORES

Land of palm trees...

DAPHNE

Oranges...

SUGAR

Hollywood!

VIVIAN

Someone's got movie stars in her eyes.

GINGER

Bye-bye, Sugar.

TIA

Hello, Sugar Daddy!

DEVON

But if she leaves us, who's gonna hog the spotlight?

The girls "ooh" and laugh. Sugar stands.

SUGAR

Well, good show, everyone. I'm turning in.

(grabbing a bottle)

See you back on board.

Sugar exits.

DAPHNE

Girls. That's no way to treat each other. We have to stick together.

JOSEPHINE

I thought men were bad, with their cat calls and wolf whistles. But seeing you make fun of Sugar like that proves we're no better than those hairy beasts. We should be using our supple, perky bodies and soft, shiny hair for good! Shame, I say to you. For. Shame.

DAPHNE

All right, Josephine... I think you've made your point?

DOLORES

I think someone's in love.

JOSEPHINE

Aw, drop dead, Dolores.

As the ladies disperse, trying to salvage the party, Josephine and Daphne sit to tend to their aching feet, snatching a private moment.

DAPHNE

Who pissed in your shoe?

JOE

(slipping out of character)

You mean my peep-toe, suede-heeled pumps? How do I know that???

DAPHNE

Because you're a *girl*--

JOSEPHINE

I'm a girl, I'm a girl.

SUE

(Passing by)

Not at your age, honey.

DAPHNE

Remember, a lady never complains.

JOSEPHINE

Well, you know what, *this* lady complains. I'm sick of it. I don't understand why I'm so bad at this, but you're actually *enjoying* yourself!

DAPHNE

I feel like I fit in. These girls *get* me. They actually listen to what I have to say. Maybe make friends with some of the other gals instead of just mooning over Sugar.

JOE

What's the point? As soon as we hit San Diego, we ditch the dames, hop the border, and then we're soakin' in sunshine and tequila, right? Right?

The BAR MANAGER approaches Sue.

BAR MANAGER

Here's your fee, lady.

SUE

This feels light to me.

BAR MANAGER

That's a hundred smackers right there.

SUE

I had a deal with Clarence, the *owner*, and he said two hundred.

BAR MANAGER

Well, *Clarence* ain't here. And I'm only paying a hundred. That's what we in Denver call a life lesson.

BAR MANAGER (CONT'D)
(turning back to the bar)

Know your place.

The other ladies start paying attention.

SUE
My *place*... is standing right here, counting out two hundred dollars.

BAR MANAGER
Beat it, dollface.

SUE
Dollface? You hear this joker?

DAPHNE
I got you, Sue. Buster, the last man who threatened us was twice your size and packing heat, yet here I stand. I got a magic phrase that shuts up jerk like you.

BAR MANAGER
Lady, I'm not interested in any--

DAPHNE
ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM!

BAR MANAGER
Huh?

#8 "ZEE BAP"

DAPHNE
WHEN A BULLY LIKE YOU GETS BOSSY
AND STARTS A SCREECHIN' LIKE AN ALLEY CAT
THEN MISTER "ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"
IS THE PHRASE TO MAKE THAT CAT GO SCAT

SUE
AND WHEN A BLOVIATOR BRAYS OPINIONS
AND DOESN'T PAY A LADY WHAT SHE'S OWED
THEN MISTER, "ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"
IS THE CODE TO MAKE HIM HIT THE ROAD

JOSEPHINE
WEBSTER'S DICTIONARY TEACHES LANGUAGE SO CLEAN

JOSEPHINE & DAPHNE
BUT MR. WEBSTER DOESN'T HAVE THE WORDS THAT WE MEAN

JOSEPHINE
BUT MUSIC HATH THE CHARMS TO SOOTHE THE SAVAGE BREAST

DAPHNE, JOSEPHINE, & SUE
EVEN WHEN "ZEE BAP ZEH BOOTALEYA" IS WHAT WE'VE EXPRESSED

DAPHNE
SO WHEN AN ARGUMENT IS AT ITS ZENITH

JOSEPHINE
AND YOU WANNA CURSE AND SAY "YOU DIRTY RAT"

DAPHNE, JOSEPHINE & SUE
THEN MISTER, "ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"
IS THE CLASSY WAY TO MAKE MEN SCAT

BAR MANAGER
Enough! Take it! Here's *three* hundred! You win!!!!

The bar manager hands the bills to Sue and runs for his life.

MINNIE
WHEN A KNUCKLEHEAD GETS TOO HANDSY
AND TRIES TO WRESTLE ME TO THE FLOOR
I'LL TELL HIM,

MINNIE & SYNCOPATORS
"ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"

MINNIE
AS I KICK HIM RIGHT THROUGH THE DOOR

GINGER
AND WHEN A CAVEMAN LIKE HIM SAYS "DOLLFACE,
IT'S TIME YOU SETTLE DOWN AND BE MY WIFE"
THEN LADIES,

GINGER & SYNCOPATORS
"ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"

GINGER
WILL TELL HIM "NOT ON YOUR SWEET LIFE!"

JOSEPHINE
BLACK OR WHITE OR LATIN, ASIAN

DAPHNE & JOSEPHINE
CHRISTIAN OR JEW
IT'S AWF'LLY NICE TO KNOW THAT WE CAN

DAPHNE, JOSEPHINE & SUE
ALL

ALL
PARLEZ VOUS

SUE, MINNIE, & GINGER
SAY "ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"

ALL
TO ANY SLIPPERY SNAKE WHO'S TRYIN' TO MAKE YOU
LESS THAN YOU AM!!

The ladies dance in celebration.

ALL
YES, I'M AWF'LLY GLAD WE FOUND EACH OTHER
WE'LL KEEP ON SWINGING TILL THE BATTLE IS DONE

DAPHNE & JOSEPHINE
BY SINGING "ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"

DAPHNE, JOSEPHINE, & SUE
"ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"

ALL
"ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM"

DAPHNE, JOSEPHINE, & SUE
SO LISTEN LADIES WE HAVE GOT TO STICK TOGETHER

ALL
TILL THE BATTLE IS WON

DAPHNE, JOSEPHINE, & SUE
ZEE BAP ZEH BOOTALEE ATTA FEET

ALL

DOO WAA!!!

Button! Play-off!

#8A “ZEE BAP” PLAYOFF

DAPHNE, SUE, & SYNCOPATORS

“ZEE BAP ZEH BOOTALEE ATTA FEET
BAM-BAM”

“ZEE BAP ZEH BOOTALEE ATTA FEET
BAM-BAM”

“ZEE BAP ZEH BOOTALEE ATTA FEET
BAM-BAM”

GINGER

(scatting)

“ZEE BAP ZEH BOOTALEE ATTA FEET
BAM-BAM!”

GINGER & DAPHNE

(scatting)

“ZEE BAP ZEH BOOTALEE ATTA FEET BAM-BAM!”

TRANSITION TO:

SCENE 10: THE BAGGAGE CAR

Sugar sits on a stack of steamer trunks, drinking from the flask.
Josephine enters.

JOSEPHINE

Feelin' blue?

SUGAR

(taking a swig)

I was just having a little alone time.

(offering the flask)

Swig?

JOSEPHINE

Oh, no thank you. Before he left us, my father was married to the bottle. Guess I never saw the appeal. You could go a little easier.

SUGAR

Don't worry about me, Josephine. I can stop drinking any time I want to. I just don't want to!

SUGAR

I know your secret, Josephine.

JOSEPHINE

You do?

SUGAR

You hide your light under a bushel. I do it too. To protect myself. But I see a twinkle in those big, blue eyes. I can see your heart.

JOSEPHINE

You've gone and made me blush.

SUGAR

It won't kill you to let people see who you really are.

JOSEPHINE

That's what you think.

SUGAR

For my money, you're one of the best saxophone players I ever worked with. You're also the only one I haven't kissed.

JOSEPHINE

The night is young.

SUGAR

You're funny!

JOSEPHINE

You're beautiful. But I bet you hear that all day long.

SUGAR

Mostly from men holding open the door so they can check out my caboose. I've never met the man who can simply shake my hand, say "nice to meet you, ma'am. Toodle-oo," and then mosey away. No whistling, no panting.

JOSEPHINE

Like cartoon wolves.

SUGAR

You know, you might be my first actual friend out here.

JOSEPHINE

How can you say that? All the girls love you!

(off Sugar's look)

Most of the girls love you!

SUGAR

Do you ever feel like running away?

JOSEPHINE

On a daily basis.

SUGAR

That's why I sneak off to the movies.

JOSEPHINE

So *that's* where you go every time we hit a new town. Don't you get blue all alone in the dark?

#9 "AT THE OLD MAJESTIC NICKEL MATINEE"

SUGAR

I'm never alone when I'm watching movies, Josephine. I meet the most interesting characters up on that silver screen. Ever since I was ten, it only cost a nickel to change my world.

IN A SMALL TOWN IN GEORGIA, YOU REALLY HAD TO SEARCH
FOR SOMETHING ENTERTAINING TO SEE

SUGAR (CONT'D)

SO THE BEST SHOW IN TOWN WAS EVERY SUNDAY DOWN IN CHURCH
SURROUNDED BY GOOD PEOPLE WHO LOOKED LIKE ME

OH BUT THEN ONE DAY, A PICTURE PALACE OPENED
FOR A NICKEL YOU COULD DREAM THERE DAY AND NIGHT
AH, BUT THOSE WHO LOOKED LIKE ME
COULD ONLY USE THE BALCONY
LIKE THE MOVIES, LIFE COULD BE THAT BLACK AND WHITE...

BUT UP THERE ON THE SCREEN THERE WAS ROMANCE
AND THE MAKE BELIEVE WOULD CARRY ME AWAY
BECAUSE NO ONE I'D EVER SEEN
WERE LIKE THE STARS UP ON THE SCREEN
AT THE OLD MAJESTIC NICKEL MATINEE

IN THOSE MOVIES I SAW, THINGS LOOKED DIFFERENT
SOMEONE ELSE'S WORLD WAS UP THERE ON DISPLAY
FOR NOT ONE VAMP OR WALL STREET WIFE
HELD UP A MIRROR TO MY LIFE
AT THE OLD MAJESTIC NICKEL MATINEE

SO I WOULD PRETEND THAT IT WAS ME UP THERE
BUT WITH MARY PICKFORD PLAYING MY MAID
THAT I WAS THE STAR LIVING LIFE WITHOUT A CARE
WHO NEVER WAS ALONE OR FELT AFRAID

WE COULD NEVER SIT WITH THOSE WHO SAT BELOW US
KEPT OUT OF SIGHT, BUT HECK, IT CAUSED ME NO DISMAY
BESIDES, I WASN'T THINKING OF 'EM,
I WOULD RATHER BE ABOVE 'EM
AT THE OLD MAJESTIC NICKEL MATINEE

JOSEPHINE

You're already a star in my book, all you need is the camera. What's stopping you from just going out there and *doing* it?

SUGAR

Only the world, Josephine.

SUGAR (CONT'D)

A HANDFUL OF NICKELS, WAS ALL I EVER HAD
BUT I BELIEVED THAT SOMETHING HAD TO CHANGE
SO, UP THERE ON THE SCREEN, I DECIDED
THAT A YOUNG GIRL JUST LIKE ME WOULD LOOK ONE DAY

AND DRAPED IN DIAMONDS AND IN FUR,
SHE WOULD SEE SOMEONE JUST LIKE HER
AND HER HOPES AND DREAMS WOULD NEVER HAVE TO STAY
AT THE OLD MAJESTIC NICKEL MATINEE

Sugar rests her head on Josephine's shoulder. Josephine takes
her hand.

TRANSITION TO:

SCENE 11: THE HOTEL DEL CORONADO - LOBBY

Paradise. The hotel is a beehive of activity.

BELLHOP 1 (OFF)

Hotel Del Coronado, may I help you?

BELLHOP 2 (OFF)

Hotel Del Coronado, may I be of service?

BELLHOP 3 (OFF)

Hotel Del Coronado, please hold...

BELLHOPS

PAGING MR. FIELDING

BELLHOP 2

TELEGRAM!

TELEGRAM!

BELLHOPS

PHONE FOR MR. FIELDING!

BELLHOP 3

WALL STREET CALLING!

BELLHOP 4

YOUR MOTHER CALLING!

BELLHOPS

TELL US MR. FIELDING

WHAT'S THE KEY TO YOUR SUCCESS?

YOU SEEM TO FLOAT ABOVE A WORLD

THAT'S TOTALLY A MESS!

Reveal OSGOOD FIELDING III. Goodness personified, if a little socially awkward.

#10 "A POOR LITTLE MILLIONAIRE"

OSGOOD

Well...

THEY SAY THE GREAT DEPRESSION'S GOTTEN EVERYBODY'S GOAT
BUT POPS INVENTED ROOT BEER AND IT'S KEEPING ME AFLOAT!
AND SO I'VE SAILED THE SEVEN SEAS TO FIND MYSELF A MATE
LOVE COMES AND GOES AND HEAVEN KNOWS I'VE SPENT A LOT ON BAIT!
YES, MONEY CAN BE MADE OR LOST, FOR THAT'S WHAT MONEY DOES
BUT THAT'S NOT WHY AT NIGHT I CRY, THE REASON IS BECUZ...

I LIKE SAILING ON EV'RY COAST
I'VE GOT MILLIONS BUT I CAN'T BOAST
BECAUSE I'M MISSING WHAT I NEED MOST
I'M A POOR LITTLE MILLIONAIRE

BELLHOPS

DOO WOP, DOO WOP!

OSGOOD

MOST GIRLS THINK I'M A PERFECT MATCH

BELLHOPS

YEAH!

OSGOOD

THEY SEE ME AND THINK "OOH. WHAT A CATCH!"

BELLHOPS

MM. MM.

OSGOOD

BUT ALL MY LOVERS GO DOWN THE HATCH
I'M A POOR LITTLE MILLIONAIRE

BELLHOPS

DOO WOP. DOO WOP BOP!

OSGOOD

I PAY MY TAXES. I GOT NO DEBT
I'M JUST A LITTLE POT O' GOLD

BELLHOPS

POT O' GOLD

OSGOOD
SO I KEEP CASTING OUT MY FISHING NET
BUT THE ONLY THING I CATCH IS A COLD

BELLHOPS
AWW.

OSGOOD
BUT I'LL KEEP SAILING ACROSS THE SEA
UNTIL THAT SIREN STARTS BECKONING ME
AND WHEN WE MERGE I'LL NO LONGER BE JUST

OSGOOD & BELLHOPS
A POOR LITTLE MILLIONAIRE!

BELLHOPS
DOO WOW!

The ladies in the band enter carrying luggage and instruments.

SUE
The Hotel Del Coronado! We made it.

DAPHNE
Smell that ocean air!

JOSEPHINE
It almost makes you want to run away to Mexico!

SUGAR
It looks like a movie set!

Daphne wanders off to look at the lobby, walking past
Osgood... who is instantly smitten.

DAPHNE
I've never seen anything like it! The view is...

DAPHNE	OSGOOD
...absolutely beautiful!	Absolutely beautiful!

OSGOOD
I WAS SITTING IN SAD REPOSE
BUT THEN THE BOAT STARTED ROCKIN'
AND THAR SHE BLOWS!

BELLHOPS

WOO!

OSGOOD

SO NOW I'M HOPING THAT LORELEI GOES
FOR A POOR LITTLE MILLIONAIRE

BELLHOPS

DOO WOP, DOO WOP!

OSGOOD

LIKE CAPTAIN AHAB I'M IN MY PRIME
AND I COULD SHOW YOU A WHALE OF A TIME
I PRAY YOU AREN'T PUT OFF THAT I'M
JUST A POOR LITTLE MILLIONAIRE

BELLHOPS

DOO WOP, DOO WOP. BOP!

OSGOOD

I'VE BEEN LOOKIN' FOR A GAL FOR WHOM CASH IS NOT AN APHRODISIAC

BELLHOPS

GOOD LUCK.

OSGOOD

CAUSE THE NIGHTS ARE LONELY ONLY COUNTIN' YOUR STASH AND
THOUGH I LOVE MY MONEY, IT DOESN'T KISS BACK

BELLHOPS

AWW

OSGOOD

DO YOU BELIEVE IN LOVE AT FIRST SIGHT
IT SURE IS WHETTING MY APPETITE
AND SAY YOU'LL SAIL ON MY YACHT TONIGHT
WITH THIS

OSGOOD & BELLHOPS

POOR LITTLE MILLIONAIRE

Daphne steps out of her shoe. Osgood retrieves it.

OSGOOD

Allow me to introduce myself, I am Osgood Fielding the Third.

DAPHNE

(Taking the shoe back.)

I guess that makes me Cinderella the Second.

OSGOOD

I'm the proprietor of this humble oasis. We aim to make all our guests feel *equally* welcome and properly pampered. (Osgood notices Daphne struggling...) May I help you with your case?

DAPHNE

I can do my own heavy lifting, thank you.

OSGOOD

You must be with the band! I've a front row table for your show tonight.

DAPHNE

I'll try not to spit on you.

OSGOOD

Oh, don't hold back on my account. I'm a Pisces.

DAPHNE

Good! Then you know there are other fish in the sea.

Daphne hoists the fiddle case over her head and marches into the hotel. Josephine and Sugar pass Osgood.

OSGOOD

(stopping Josephine and Sugar)

Pardon me. Might you know that young Aphrodite's name?

JOSEPHINE

Who, Daphne?

OSGOOD

Daphne!

(GASP.)

Time stands still.

("Stella!")

DAPHNE!!!!

BELLHOPS

OOO

OSGOOD
MY POOR LOVE LIFE WAS ALL AT SEA
I WAS ALL RESIGNED TO WALK THE PLANK

BELLHOPS
WALK THE PLANK!

OSGOOD
BUT NOW MY HEART'S

BELLHOPS
OOO

OSGOOD
FEELING QUITE FANCY-FREE
SO LET'S BUST OPEN MY PIGGY BANK!

BELLHOPS
PIGGY!

OSGOOD & BELLHOPS
BE MY MATEY

OSGOOD
AND SAY "AYE AYE"

BELLHOPS
AYE!

OSGOOD
THEN NEXT STEP BABY, WE'LL HIT THE SKY

OSGOOD & BELLHOPS
ON THE KIND OF HAPPINESS MONEY CAN'T BUY
WITH YOUR POOR LITTLE MILL---IONAIRE

BELLHOPS
MILLIONAIRE!

OSGOOD
WOO!

Button! Osgood runs into the hotel in hot pursuit.

Hubbub as a few GRIPS carry huge lights and a camera on a tripod past the straggling Syncopators by the check-in desk.

VIVIAN

Is everybody seeing this? Lights!

DOLORES

Camera!

VIVIAN

Action!

GINGER

They must be filming a movie here!

JOSEPHINE

You hear that, Sugar? This could be your big break!

SUGAR

Oh, Josephine, can you imagine?! Maybe they'll send scouts to the show tonight! I better unpack my dainties and rest up just in case!

JOSEPHINE

Enjoy your dainties!

Sugar heads off.

A MAN WITH A SUITCASE enters. He bumps into Josephine.

JOSEPHINE

Oh, I beg your pardon.

MAN WITH SUITCASE

Clumsy American. Why don't you vatch where you're going, Grandma?!

The man sets his suitcase down by Josephine's feet, turns to the unmanned check-in desk and rings the bell obnoxiously.

(DING DING DING)

Hallooo???

(DING DING DING)

Service!

While the man is distracted with his ringing, Josephine grabs his luggage and skedaddles.

TRANSITION TO:

SCENE 12: ROOM 226 - THE HOTEL DEL CORONADO

Jerry fixes his makeup. Joe rushes in.

JOE

How old do I look?! Women's Wear Daily said a cape is supposed to take ten years off.

Joe starts taking off his wig and his dress.

DAPHNE

Aw, lighten up, Joe. We're in California!

JOE

You sound like you're on vacation.

DAPHNE

We're sitting pretty. We get room and board, paid every week, there's palm trees and the ocean--

JOE

Who gives a flying fish?! Moment of truth time, brother. Mexico's less than an hour away.

Come on! I swiped this bag from the lobby. See if anything fits.

(checking out the luggage tag)

Sorry... Kiplinger Von Der Plotz. Hope you weren't planning on wearing your lederhosen to the pool, ya jerk.

Joe pops open the suitcase and pulls out men's clothes.

DAPHNE

Have you forgotten we're sold out tonight?

JOE

Have you forgotten bad people are trying to *kill us*???

DAPHNE

What are the odds they would ever look here?

JOE

I'm not taking those chances.

DAPHNE

Now you stop gambling? Look, I don't want to walk away from this job and these friends. I finally feel *seen*, and you expect me to just leave that behind?

JOE

Bingo. That's the hand we were dealt when we saw three men get murdered, Jerry!

DAPHNE

It's Daphne, please.

JOE

I'm not playing anymore! Now find something to put on!

DAPHNE

No! Let me tell you something, brother. We've always done what Joe wants because if we don't, things will be a complete disaster. But what did that get us? Disaster after disaster after disaster. So now I'm doing what I want, and what I want is to stay here. Can't you see that I'm finally happy?

JOE

Thanks a lot. Glad to know our whole life up to this point has been such misery.

DAPHNE

It's not about you!

JOE

Clearly. I'm outta here.

DAPHNE

Like father, like son, huh?

JOE

Not fair. This is totally different.

DAPHNE

I know you, Joseph.

JOE

Oh yeah? Bet you don't know what I'm gonna say next...

DAPHNE

Adios?

JOE

Adios!

JOE

Dammit!

TRANSITION TO:

SCENE 13: A HALLWAY IN THE HOTEL DEL CORONADO

Evening hubbub at the hotel. Joe enters with suitcase.

The Man with Suitcase berates a Bellhop.

MAN WITH SUITCASE

How do you just lose a suitcase? Don't you know who I am? A famous Hollywood screenwriter!

BELLHOP

I'm sorry, sir!

MAN WITH SUITCASE

You will be ven I zee you fired!

The man exits, leaving the forlorn Bellhop speechless.

JOE

Don't sweat it, kid. Zome schmucks take zemselves a little too zeriously, javol?

SUGAR

(Entering)

I like your accent.

JOE

Danke (*turns and sees her*) Sugar!

SUGAR

Hey, how'd ya know my name?

JOE

(laying on a clipped, Austrian accent)

Please. Excuse me. Ven I am nervous, I call everyvun Sugar.

SUGAR

I hope *I* don't make you nervous.

JOE

Oh, nein, nein...

(offering his hand)

It is nice to meet you, ma'am. Toodle-oo.

SUGAR

WAIT! I didn't catch *your* name.

JOE

I'm... Kiplinger Von Der Plotz but call me "Kip."

SUGAR

Lemme guess, you're here with the movie.

JOE

Guilty.

SUGAR

I bet you're the director!

JOE

Nein, nein. I'm just ze lowly screenwriter.

SUGAR

Really?! How many movies have you written?

JOE

Nine. You are an actress?

SUGAR

Someday. I'm here with the band. Tonight's our opening night!

JOE

Ah! Break a leg! Or, as we say in Vienna, "Brekken... ein lekken... gedorf."

SUGAR

Why don't you come and see the show tonight?

JOE

I'm afraid I must say

SUGAR

Nein?

JOE

You are a bright, shining star, Sugar.

SUGAR

And you don't know what you're missing, Kip. Toodle-oo.

Sugar winks and exits. Joe tears himself away.

JOE

Dammit!

TRANSITION TO:

SCENE 14: THE CHEETAH CLUB

SPATS

Talk fast.

MACK

A flyer from Sammy the Snake's club in Wichita.

SPATS

Sweet Sue's Society Syncopators featuring... The Tip Tap Trio. Bingo. They're heading West. Let's go hunting. I want their heads mounted on my wall.

TRANSITION TO:

THE HALLS OF THE DEPARTMENT OF JUSTICE

MULLIGAN

We finally got a tip. Spats Colombo just booked three first class tickets to California. If we don't move fast, we're gonna have more blood on our hands. Goodbye Chicago...

TRANSITION TO:

SCENE 15: THE BALLROOM AT THE HOTEL DEL CORONADO - EVENING**#11 "SOME LIKE IT HOT"**

Lights up on Sue and (most of) her band.

In the audience stage right, Osgood sits at a two-top with a huge bouquet of flowers.

SUE

Hello San Diego! There's something on the menu for everyone tonight, so we hope you like it HOT!

THE WORLD IS LIKE THIS SUPPER CLUB
THE LORD ABOVE THE MAITRE D'
HE THROWS A MENU DOWN
LETS YOU PERUSE THEN ASKS YA "WHAT'LL IT BE?"
THE CHOICES ARE MANY, SO RISK IT, LOVE!
AND HAVE IT YOUR OWN WAY
CAUSE, WHATEVER BUTTERS YOUR BISCUIT LOVE
IS FINE BY ME, WHICH IS WHY I SAY...

SOME LIKE A COOL PASTORAL SCENE
WITH ROLLING HILLS IN WOODS OF GREEN
IT'S HEAVEN SENT TO PITCH A TENT TO BILL AND COO
SOME LIKE A WARM HAWAIIAN CLIME
WHERE ONE CAN REALLY TAKE ONE'S TIME
AND HIT THE SACK IN A GRASS SHACK JUST MADE FOR TWO

SOME LIKE IT NIPPY ON THE ICE
CAUSE THEN THE SHEETS ARE PARADISE
KEEP RUBBING HIPS UNTIL YOUR LIPS STOP TURNING BLUE
SOME LIKE IT ROUGH, SOME LIKE IT TAME
GIVE ME A MOTH WHO LOVES THE FLAME
SOME LIKE IT HOT AND HOT IS WHAT I GOT FOR YOU

Sugar takes center stage.

SUGAR

NOW, ON A SULTRY SUMMER DAY
SOME CONSUMMATE WITH CONSOMMÉ
YES, AS A RULE IT KEEPS THINGS COOL AS MOUNTAIN AIR

SUGAR (CONT'D)

AND THOUGH THE POSTMAN MIGHT RING TWICE
SOME LIKE THE MAN WHO BRINGS THE ICE
HE COMETH WITH HIS BLOCK TO STOCK MY FRIGIDAIRE

TO WARM THE COCKLES OF THEIR HEART
SOME LIKE A FRESH YOUNG APPLE TART
BUT IN A STORM JUST BEING WARM WILL NEVER DO

BUT IF YOU'VE A YEN FOR EGG FOO YUNG
MINE'S GUARANTEED TO BURN YOUR TONGUE
SOME LIKE IT HOT AND HOT IS WHAT I GOT FOR YOU

DAPHNE

IF EVERYBODY WAS THE SAME, WELL
LIFE WOULD BE A BORE

SUGAR

IF MANNY GOES WITH SAMMY, HELL
THAT'S WHAT HE'S YEARNING FOR

DAPHNE

LET DIFFERENT RHYTHMS MOVE YOUR SEAT
FOR I HAVE OFTEN FOUND

DAPHNE & SUGAR

WE ALL DANCE TO A DIFFERENT BEAT
AND THAT'S WHAT MAKES THE WORLD GO ROUND

SUE

(to Daphne)

Where the hell is Josephine?

SUE

SHOBE DOOBE DOOT DEE DOOT DE DOW
SHOBE DOOBE DOOT DEE DOW

DILLIYA DOOT, DILLYA DOOT, DILLYA DOOT DI DOW,

SUE, DAPHNE, SUGAR, & PATRONS

DILLIYA DOOT, DILLYA DOOT, DILLYA DOOT DI DOW

SUE

DILLIYA DOOT, DILLYA DOOT, DILLYA DOOT DI DOT DOW

SUE

Everybody dance!

SUE

IF YOU LIKE YOUR SEAFOOD SALTY
COME AND CAST YOUR LINE AT ME

DAPHNE

IF NOT JUST KEEP ON DIVING
FOR SOME NEW FISH IN THE SEA!

SUE & DAPHNE

THE WORLD'S A GREAT BIG CANDY STORE
SO LET YOUR TOOTSIE ROLL

SUGAR

COME DANCE ON THROUGH OUR SWINGIN' DOOR
AND PUT SOME SUGAR IN YOUR BOWL!!!

Suddenly Joe enters, in full Kip Von Der Plotz regalia.

ALL

SO LADIES, HADES IS THE SPOT
TO BE WHAT ANGELS SURE ARE NOT
SOME LIKE IT HOT AND HOT IS WHAT I GOT FOR YOU
SOME LIKE IT HOT AND HOT IS WHAT I GOT FOR YOU

Osgood and Kip leap to their feet, competing for who can
applaud the loudest and the fastest.

Sugar and Daphne freeze in the button, one beaming, one
steaming.

END OF ACT I

ACT IISCENE 1: THE BALLROOM AT THE HOTEL DEL CORONADO - EVENING#12 ENTR'ACTE

The stage just as we left it, but the end of the big show.

ALL

SO LADIES, HADES IS THE SPOT
TO BE WHAT ANGELS SURE ARE NOT
SOME LIKE IT HOT AND HOT IS WHAT I'VE GOT FOR--

Button! Osgood and Kip leap to their feet again.

SUE

Thanks for making our opening a real gas, San Diego! Dance us out, girls!

As the ladies launch into "TAKE IT UP A STEP," we

TRANSITION TO:

JUST OFF-STAGE

Kip and Osgood flank Daphne and Sugar. Upstage, the number continues almost in pantomime.

(NOTE: the script will now differentiate between when Joe is speaking as himself and when he's speaking as Kip.)

KIP

Sugar! Gott in Himmel! You were... in German, the word is "Zowiedergelteschlaffen!"

SUGAR

Thank you, Kip. I'm so happy you decided to stay!

OSGOOD

Jeepers, Daphne, is there anything you *can't* do?

DAPHNE

Stay here and talk with you.

SUGAR

Ooh, Kip, please meet my friend Daphne.

KIP

Ah! Daphne, is it? Kip Von Der Plotz. The pleasure is all mine.

Kip holds out his hand, praying Daphne plays along.

DAPHNE

You got that right.

SUGAR

Say, Kip, let me get out of these taps and throw on a look.

KIP

Meet you in ze gazebo for a midnight stroll.

SUGAR

Can't wait!

Sugar exits.

SYNCPATORS

WAKE IT UP
AND SHAKE IT UP
AND TAKE IT UP A STEP

Sue enters in a fury.

SUE

Where is she? Where's Josephine? I'll kill her for leavin' us high and dry.

DAPHNE

Let's confront her in our room. Right now. As fast as our feet can take us. Nice to meetcha, Kip!

Daphne and Sue bolt upstage. Kip and Osgood are left alone.

OSGOOD

Allow me to introduce myself...

Kip bolts stage right.

...some other time.

SYNCPATORS

LADIES, TAKE IT UP A STEP
SO WE CAN TAKE IT TO THE TOP!
TAKE IT TO THE TOP!

TRANSITION TO:

SCENE 2: ROOM 226

The bed comes in from stage right. Josephine lies prone, the covers pulled up to her chin like Little Red Riding Hood's granny.

Daphne and Sue barge in.

SUE

Josephine! Who do you think you are, bailing on the show... oh! You look clammy as hell.

JOSEPHINE

I'm so sorry, Sue. I have terrible food poisoning. I'll spare you the gory details.

SUE

Thank you.

JOSEPHINE

Suffice it to say, I am *empty*.

SUE

Understood.

JOSEPHINE

That bathroom is going to *sue* me.

SUE

I'm begging you to stop.

JOSEPHINE

So did the toilet.

SUE

Daphne, make sure she's full of fluids.

DAPHNE

I got you, Sue.

Daphne closes the door as Sue exits.

JOSEPHINE

Heheheh.

DAPHNE

How the hell did you beat us up here?

JOE

Houdini never reveals his secrets.

DAPHNE

What happened to your disappearing act?

JOE

I just couldn't say "nein" to a little sugar.

A knock at the door.

SUGAR

Josephine? Daphne? Anybody home?

JOE

Behave.

DAPHNE

You behave.

JOE

Nu, *you*.

DAPHNE

You.

JOSEPHINE

Is that Sugar? Don't let her see me like this, felled by food poisoning!

SUGAR

Oh, how horrible, Josephine. You had me so worried!

JOSEPHINE

How was the show? Tell me everything.

SUGAR

I met someone. A Hollywood screenwriter! We're off for a midnight stroll.

DAPHNE

I've heard those Hollywood types like to take liberties. Why don't you stay in with me and Josephine and stand that fella up?

SUGAR

Don't you worry, Daphne, I can handle myself.

JOSEPHINE

You go have fun, Sugar. And if you feel like sleeping with him tonight, you should definitely sleep with him tonight.

A knock on the door.

OSGOOD

Daphne? Are you there?

DAPHNE

It's Osgood Fielding the Third. Not a peep.

JOSEPHINE

Come in, Osgood!

DAPHNE

Hello, Osgood. How ever did you find us?

Osgood enters carrying an ornate gift box.

OSGOOD

I floated to your door on wafts of huckleberry and sweet lilac.

SUGAR

Four's a crowd, gotta dangle.

JOSEPHINE

Have *fun*, Sugar! I can't wait to hear everything!

SUGAR

Feel better, kiddo. Wish me luck!

And she's gone.

OSGOOD

Daphne, won't you join me for an intimate dinner on my yacht tonight? The Caledonia Seven awaits!

DAPHNE

The Caledonia Seven? What happened to the first six?

OSGOOD

Turns out learning to sail is a lot harder than it looks.

DAPHNE

I'm afraid boats don't agree with me, Osgood.

OSGOOD

Shame to let all that food and champagne go to waste. I even gave the crew the night off.

JOSEPHINE

Osgood, the real way to Daphne's heart is to take her out dancing! All... night... long!

DAPHNE

I should stay in and nurse you back to health, *Josephine*.

JOSEPHINE

Pish posh. *Treat* yourself, Daphne. Live for the both of us!

OSGOOD

Perhaps this might persuade.

Daphne opens the box and removes a gorgeous, lacquered fan.

OSGOOD

It was my grandmother's. It suits you.

DAPHNE

Osgood, I wouldn't presume to take this.

OSGOOD

Oh, but she would want someone beautiful to have it.

DAPHNE

It *would* be good for these hot nights.

OSGOOD

Some like it hot.

JOSEPHINE

Get a room! Say, Osgood, can we see your yacht from the window?

OSGOOD

Should be able to.

Osgood crosses to the window, his back to them. Joe throws back the covers.

Ah yes, there she is!

DAPHNE

Which one?

OSGOOD

It's the charming little sloop in the first slip.

JOSEPHINE

Will you look at that!

Daphne turns to see Joe in his tux, seizes Osgood's hands to prevent him from turning around.

DAPHNE

Sweet Jesus, we praise thee for thy bounty. Thou giveth and taketh and walketh

Joe saunters out the door.

DAPHNE

So that we may walk in his footsteps, Amen.

OSGOOD

I'm a Presbyterian, just to be clear. Shall we take Josephine's advice and cut a rug til sun-up?

Daphne crosses to the nightstand to fetch Gideon's bible.

DAPHNE

Sorry, but I have a date with my bible. Can't stand up the Lord!

Minnie, Ginger, Vivian, and Dolores burst through the door.

MINNIE

Shake a leg, Daphne! We're hitting the town!

VIVIAN

And we need Good Time Daphne!

DAPHNE

Ladies, I've shut this down for the night.

SYNCPATORS

Please, please, please // Come ON, Daphne // We neeeeeed you

DAPHNE

Thank you. I would join you all... But there's simply nothing open at this hour in San Diego!

OSGOOD

I'll tell you what's open at this hour in San Diego... Mexico!

The ladies scream with delight.

DAPHNE

Well, shit.

OSGOOD

I'll hire a fleet of taxis and we'll all cruise south of the border and dance until the rooster crows.

DAPHNE

But... I need to be fresh for rehearsal in the morning.

#13 "LET'S BE BAD"

OSGOOD

Oh, Daphne...

IT'S TRUE YOUR BIBLE SAYS ABSTAIN
AND THAT MY POOR BACK IS WRACKED WITH PAIN
STILL...WHILE I'M ABLE TO RAISE CAIN
LET'S BE BAD!

EVEN THOUGH I'M OLD AS MOSES
THOSE COMMANDMENTS HE PROPOSES
THEY DON'T END UP IN A BED OF ROSES
LET'S BE BAD!

YOUR HEAD IS SPINNING
BUT I'M JUST BEGINNING
THE NIGHT IS FOR SINNING
AND WHEN YOU RETURN FROM OUR GREAT AFFAIR
YOUR MR. GIDEON WILL STILL BE THERE

CHEMISTRY HAS CERTAIN RULES
THAT THEY DON'T TEACH IN SUNDAY SCHOOLS
CARE TO POOL OUR MOLECULES?
LET'S BE BAD!

DAPHNE

Well, it might be a little soon for pooling molecules... but fine. Count me in!

OSGOOD

I'll summon the chariots!!!

Osgood heads out.

VIVIAN

Daphne, you can't go out in your show costume!

MINNIE

I got something that might work!

DAPHNE

(as Vivian exits)

Well, just as long as it's demure and sensible.

DOLORES

Conservatory, nothing you see tonight will be demure or sensible.

The ladies pounce on Daphne. Makeover time!

DOLORES

WHEN MY TOP IS SET TO BLOW
THEN MY FAVORITE WORD IS "NO"
CAUSE IT POINTS THE WAY TO GO
LET'S BE BAD!

MINNIE

IF YOU SAY SOMETHING IS TABOO
WELL, THAT'S THE THING I WANT TO DO
DO IT TILL I'M BLACK AND BLUE

SMALL GROUP

LET'S BE BAD!

VIVIAN

REHEARSALS WERE BRUTAL
SO I'M WETTIN' MY NOODLE
RESISTANCE IS FUTILE
CAUSE TONIGHT THE HEAT COMES FROM BELOW
WHEN I'LL BE SHAKIN' MY MARACAS IN MEXICO!

GINGER

WHY STAY IN WITH BIBLE THUMPING?
GET YOUR SACRED HEART A-PUMPING
I'VE GOT SOME BEANS TO GET YOU JUMPING!
LET'S BE BAD!

Daphne re-emerges, looking absolutely stunning.

DAPHNE
NEIGHBOR, OPEN UP YOUR DOOR
YOU KNOW WHAT WE'RE KNOCKING FOR
BEING GOOD IS SUCH A BORE
LET'S BE BAD!

LADIES, I WAS SET FOR BED
UNTIL I SAW THIS SHADE OF RED!
I MAY BE GOOD, BUT HONEY, I AIN'T DEAD!
LET'S BE BAD!

Everyone is ready to go and we

TRANSITION TO:

A CANTINA IN MEXICO - AFTER MIDNIGHT

Our revelers burst in and take over the joint, Daphne on
Osgood's arm. Happily, it should be noted.

 ALL
WE'RE COURTIN' DISORDER
BY CROSSING THE BORDER

 DAPHNE
GIRL, JUST DON'T DRINK THE WATER!

 ALL
F.D.R. COULD TAKE SOME TIPS FROM ME
FOR A REAL GOOD NEIGHBOR POLICY

 OSGOOD
I CAN'T SEE THE USE IN WAITING
YOUR LIPS ARE INTOXICATING
DO MY HIPS NEED SOME TRANSLATING?
LET'S BE BAD

Dance break!

 ALL
LET'S BE BAD!

DAPHNE & OSGOOD

LET'S BE BAD

ALL

HERE'S THE KEY FOR MY IGNITION
HIT THE GAS TO MY TRANSMISSION
WHEN YOU HEAR THE THINGS I'M WISHIN'
YOU WON'T OFFER OPPOSITION

DAPHNE & OSGOOD

LET'S PROHIBIT PROHIBITION!

DAPHNE

LET'S

OSGOOD & ENSEMBLE

LET'S

DAPHNE

BE

OSGOOD & ENSEMBLE

BE

DAPHNE

BAD!

OSGOOD & ENSEMBLE

BAD!

ALL

SOME LIKE IT HOT AND THAT AIN'T BAD!

TRANSITION TO:

SCENE 3: THE CALEDONIA SEVEN

Kip leads Sugar below deck into a decadent stateroom.

SUGAR

Goodness, Kip, how fun. I thought you said midnight stroll not midnight cruise.

KIP

Vell, as ze old saying goes... vhy walk vhen you can inzedinghygebobbin?

SUGAR

Let's start with some of that bubbly!

KIP

Allow me! Please make yourself comfortable. I'll handle zis decorkenpöpin.

Kip moves behind the wet bar.

SUGAR

Kip, your English is so... charming.

CRASH! The champagne bottle "slips" out of his fingers and smashes to the floor behind the bar.

KIP

Ach, I spilled the champagne! Butterhands!

SUGAR

That's okay. I didn't come here for champagne.

KIP

Oh, nein?

SUGAR

(patting the seat next to her)

Nein.

KIP

Sugar. I have to tell you the truth...

SUGAR

Hey. Sealed lips are my specialty.

KIP

This isn't my boatengefloaten. It's a loaner from the studio. You see, I have an acute case of writer's clog. Zo, the studio ztuck me on zis boat and zaid, "Kiplinger, don't even zink about getting off until you are... un-clogged."

SUGAR

Maybe I can help. What's the movie about?

KIP

Vell, fade in... on two... dancers who witness a murder. Zo they must join... a traveling circus und disguise zemselves as escape artists to hide from gangsters who are chasing zem.

SUGAR

How exciting! Do they get away?

KIP

Not before vun of zem falls in love viz... ze beautiful trapeze artist. But he can never tell her who he really is because it vould endanger *her* life.

SUGAR

So romantic, I love it! How does it end?

KIP

Zis is the problem. I can't see how.

SUGAR

How about this... the gangsters show up, aaaaaand the dancer has to run away, climbing all the way up to the trapeze perch...

KIP

Ja! Uuuuuud just as he and his trapeze artist swing out, over the crowd, away from the gangsters, away from the world, he tells her the truth and she forgives him and they kiss in mid-air.

SUGAR

That's it! And as they wrap themselves in a lover's embrace, the gangsters fire on them... RAT-TAT-TAT-TAT!!! And they plunge to their deaths... KERSPLAT.

KIP

Ze studio wants a comedy.

SUGAR

Oh. Then the gangsters get trampled by elephants, and they all live happily ever after!

KIP

I love it! I can finally get off zis boat and show my face on ze zet!

SUGAR

I'm not ready to get off this boat. Why don't we sail away? We can be in Hollywood by morning. Fade in on no Depression, no troubles, no worries.

KIP

You were born for the close-up.

SUGAR

Dance with me, Kip.

KIP

I am afraid I have two right feet.

SUGAR

Perfect, I have two left ones. I'll teach you, c'mere. Now, put your body against mine. And sway.

#14 "LET'S DANCE THE WORLD AWAY"

KIP

Look, ma, I'm svaying.

SUGAR

WHEN THE WORLD IS DARK AND GLOOMY
AND YOU CAN'T FACE ANOTHER DAY
WELL THEN, JUST BRING YOUR ARMS CLOSER TO ME
AND LET'S DANCE THE WORLD AWAY

WHEN A MILLIONAIRE'S ON BREADLINES
AND THERE ISN'T A BILL YOU CAN PAY
DARLING, JUST TURN YOUR HEAD FROM THE HEADLINES
AND LET'S DANCE THE WORLD AWAY

LET'S BUILD A NEW UTOPIA
WHERE EVERYTHING'S AS IT SHOULD BE
YES, LET'S MAKE AN EDEN
IN GREENLAND OR SWEDEN!
WHEREVER YOU ARE IS LIKE HEAVEN TO ME

SUGAR (CONT'D)
WHEN IT SEEMS THERE'S JUST NO WINNING
TAKE MY WORD IT WILL ALL BE OK
EV'RY STEP STARTS A BRAND NEW BEGINNING
SO LET'S DANCE THE WORLD
LET'S DANCE THE WORLD AWAY

You picked that up pretty quickly, I'm impressed.

KIP
You know what, I think I am getting ze hang of zis.

SUGAR
Kip, you devil!

KIP
WHEN THE NOISE FROM POLITICIANS
TRIES TO LEAD ALL OUR HOPES ASTRAY
JUST ELECT ONLY SWINGTIME MUSICIANS
THEN LET'S DANCE THE WORLD AWAY!

THOUGH WE CAN'T BLOCK OUT THE CHATTER
WE CAN TAKE TO THE PARQUET
TO OUR FEET THAT CHATTER DON'T MATTER
SO LET'S DANCE THE WORLD AWAY!

BOTH
LET'S MAKE OUR OWN OASIS
AND TELL ALL OUR TROUBLES "TA-TA!"

SUGAR
DARLING, LET'S HIT NIRVANA

SUGAR
OR AT LEAST TIJUANA!

BOTH
AS LONG AS WE'RE DANCING
THE WORLD'S SHANGRI-LA...

Dance break

BOTH
LET'S DANCE THE WORLD AWAY!
LET'S DANCE THE WORLD AWAY!

ENSEMBLE
LET'S DANCE THE WORLD
LET'S DANCE THE WORLD AWAY!

Dance break continues.

KIP
I HAD TWO RIGHT FEET THIS MORNING

SUGAR
BUT NOW PLEASE LET THE MUSIC PLAY

BOTH
BECAUSE LOVE WALTZED IN WITHOUT WARNING
AND IT LOOKS LIKE IT'S HERE TO STAY

KIP
AND SO, LET'S DANCE THE WORLD...

BOTH
DARLING, LET'S DANCE THE WORLD AWAY!

KIP
All this swaying has made me dizzy.

SUGAR
You'd better sit. Oh, Kip, let's take Hollywood by storm.

KIP
I would follow you anywhere, Sugar.

SUGAR
I can see straight into your heart.

KIP
Fade out.

Kiss. The lights fade, and we

TRANSITION TO:

SCENE 4: THE CANTINA IN MEXICO - 5:53AM PST

Daphne and Osgood are outside on the patio, basking in the last hour of moonlight. Osgood dances to the music in his head.

DAPHNE

Osgood?

OSGOOD

Yes, Daphne?

DAPHNE

The music's stopped.

OSGOOD

Not in my head, it hasn't.

DAPHNE

Oh Osgood, this place is absolute paradise! How did you find it?

Osgood dances over and flops into the seat next to her.

OSGOOD

My family has owned this cantina for almost fifty years.

DAPHNE

Your family?

OSGOOD

My grandfather opened this place back in 1887. Legend has it that Emiliano Zapata and Pancho Villa planned the entire revolution at this very table. My mother met my father, Osgood Fielding II, while he was here oil prospecting. They fell madly in love, he was disowned by his family, and they scraped by until my father struck it rich, not in oil but in soft drinks. "We struck soda!" he'd say.

DAPHNE

Wow, what a story! So this whole society thing is just an act?

OSGOOD

Oh, no. I come by my pretentiousness honestly. But it's only one facet of my life. In America, my birth certificate says I'm Osgood Fielding III. But here in Mexico, my baptismal record says I'm Pedro Francisco Alvarez. I've spent my life being both people.

DAPHNE

That's so sad you have to choose between the two.

OSGOOD

The world reacts to what it sees and in my experience the world doesn't have very good eyesight. Don't you find that's true?

DAPHNE

That's certainly been my experience.

OSGOOD

There's an old story my mother used to tell me when I was a child. It's about a mariposa, which means "butterfly." I've always returned to it whenever I found myself confused about who I was and who I was meant to be.

#15 "FLY, MARIPOSA, FLY"

OSGOOD

ON A LEAF

A MARIPOSA LEAVES A *HUEVO*

That means "egg."

WHICH BECOMES
A CATERPILLAR BY AND BY

WHEN IT'S GROWN
IT HIDES AND WAITS FOR MOTHER NATURE'S KISS
METAMORPHOSIS
AND WHEN WE SEE HER NEXT
IT'S TIME FOR HER TO FLY

FLY, MARIPOSA, FLY
I WOULD NEVER PIN SUCH BEAUTY DOWN
YOU SHOULD BE FREE TO TOUCH THE SKY
SO FLY, MARIPOSA, FLY

OSGOOD

That is how I see you, Daphne.

DAPHNE

As a caterpillar?

OSGOOD

As a butterfly... about to take wing.

Through the windows, the musicians watch them.

OSGOOD

OTHER MEN
WILL SEE THE COLORS THAT DEFINE YOU

ENSEMBLE

DEFINE YOU

OSGOOD

EVERY DAY
THEY TRY TO CATCH YOU FOR A PRIZE

ENSEMBLE

AHH

OSGOOD

SO FLY ABOVE
THE ONE YOU LOVE WITH NEVER NEED A NET
AND HE WON'T FORGET
THAT WINGS LIKE YOURS
WERE MEANT TO FIRE UP THE SKIES

ENSEMBLE

AH

OSGOOD

FLY MARIPOSA FLY

ENSEMBLE

FLY FLY

OSGOOD

TO OUR HILL IN *TE ADORO* TOWN
I'LL WAIT FOR YOU THERE 'TIL I DIE
SO FLY, MARIPOSA, FLY

ENSEMBLE

AHH

OSGOOD

OUR ROMANCE
MIGHT BE THE CHANCE
FOR YOU TO DANCE AND SPREAD YOUR WINGS

ENSEMBLE
DANCE AND SPREAD YOUR WINGS

OSGOOD
DON'T FEAR THE NIGHT
EMBRACE THE LIGHT MY LOVING

OSGOOD & ENSEMBLE
BRINGS

OSGOOD
LISTEN AS IT

OSGOOD & ENSEMBLE
SINGS...

OSGOOD	ENSEMBLE
LA, LA, LA, LA	
	LA, LA, LA, LA, LA
LA, LA, LA, LA, LA, LA, LA	
LA, LA	LA, LA

OSGOOD & ENSEMBLE
FLOWERS BLOOM

OSGOOD
THERE'S SWEET PERFUME THAT SAYS THE WORLD IS NEW

OSGOOD & ENSEMBLE
SO TAKE IN THE VIEW

OSGOOD
AND WHEN YOU LAND
A ROSE IN HAND WAITS THERE FOR YOU

ENSEMBLE
AHH

Osgood gets down on one knee, opening a ring box.

OSGOOD

FLY, MARIPOSA, FLY
I WOULD NEVER PIN SUCH BEAUTY
DOWN
YOU SHOULD BE FREE TO TOUCH
THE SKY
SO FLY, MARIPOSA, FLY

OSGOOD

FLY, MARIPOSA, FLY
TO OUR HILL IN *TE ADORO* TOWN

I'LL WAIT FOR YOU THERE 'TIL I DIE
SO FLY MARIPOSA FLY

ENSEMBLE

FLY, FLY

DON'T YOU KNOW
YOU SHOULD BE FREE

SO FLY, MARIPOSA, FLY

ENSEMBLE

FLY, FLY, MARIPOSA, FLY

DON'T YOU KNOW
I'LL WAIT FOR YOU
SO FLY MARIPOSA FLY

OSGOOD

I'LL WAIT FOR YOU THERE 'TIL I DIE
SO FLY, MARIPOSA ...

OSGOOD & ENSEMBLE

FLY

Daphne slips on the ring. They kiss. The music reaches its
crescendo as the musicians swirl around Daphne and Osgood.

TRANSITION TO:

SCENE 5: ROOM 226 - MORNING

Daphne enters, reliving her perfect night. Joe enters dressed as Kip, happily dazed.

JOE

Good mornin'!

DAPHNE

Yes!

(fan snap)

It!

(fan snap)

Is!

(fan snap)

JOE

Oh-ho! And where have you been, you sly dog? Looks like you haven't slept a wink.

DAPHNE

Mexico.

JOE

You escaped to Mexico without me... and you came BACK?

DAPHNE

The irony is not lost on me. Did you and Sugar have fun?

JOE

We had a blast! She just... talked. And I just... listened.

DAPHNE

You mean, basic human interaction?

JOE

I know, right?

(suddenly Kip)

Und now you vill tell me your news.

(back to Joe)

What happened in Mexico?!

DAPHNE

I'm engaged!

JOE

What? You're kidding! Who's the lucky girl?

DAPHNE

I am!

JOE

I don't understand.

DAPHNE

Osgood proposed! We're thinking a December wedding.

JOE

But... you can't marry Osgood.

DAPHNE

Why not? He's been married before. He knows what he's doing.

JOE

You don't see a problem here? He thinks you're Daphne but you're really Jerry.

DAPHNE

And now we've arrived at my *second* bit of news... I am, in fact, both Daphne and Jerry.

JOE

Come on, be serious.

DAPHNE

I am serious. I don't have the word for what I feel. I just feel more like my *self* than I have in all my life.

#16 "YOU COULDA KNOCKED ME OVER WITH A FEATHER"

DAPHNE

TONIGHT IN MEXICO
JOE, I FELT SOMETHING CLICK
YES, I GOT TURNED AROUND
WHILE ALL THE OTHER GIRLS GOT SICK
I CROSSED THE BORDER, JOE,
AND THANK YOU FOR THE SHOVE
BECAUSE TONIGHT I REALIZED
DAPHNE IS MY ONE TRUE LOVE
AND...

DAPHNE (CONT'D)

YOU COULDA KNOCKED ME OVER WITH A FEATHER
YOU COULDA KNOCKED THIS TRAIN OF ITS TRACK
FOR WEEKS I'VE HAD A FUNNY FEELING
THAT SOMETHING WAS REVEALING
NOW THIS GENIE'S OUT THE BOTTLE AND SHE AIN'T GOIN' BACK!

YES, I HAVE TRIED TO LOVE MANY LADIES
BACK WHEN I SANG IN A MUCH LOWER KEY
NOW YOU COULD KNOCK ME OVER WITH A FEATHER CAUSE JOE,
THE LADY THAT I'M LOVIN' IS ME

I LOVE TO BE BELLE OF THE BALL
I LOVE THE SHAPE OF THIS LEG!
SO TAILS AND TUXES, FARE THEE WELL
BECAUSE YOU CAN'T UNDO A FALL
YOU CAN'T UNSCRAMBLE AN EGG
AND NOW THAT IT HAS CHIMED THERE'S NO UN-RINGING THIS BELLE!

YOU COULDA KNOCKED ME OVER WITH A FEATHER
YOU COULDA STOLE THE ICE FROM A CUBE
FOR WEEKS I'VE WRESTLED THE SUSPICION
THAT'S COME TO A FRUITION
NOW YOU'LL NEVER GET THE TOOTHPASTE BACK IN THE TUBE

I HOPE THE GIRLS I KNEW WILL FORGIVE ME
CAUSE TILL I WOKE UP I JUST COULDN'T SEE
BUT NOW YOU COULD KNOCK ME OVER WITH A FEATHER, CAUSE JOE,
THE LADY THAT I'M LOVIN' IS ME
YES, THE LADY THAT I'M LOVIN' IS...

YOU ALWAYS LOVED THE WAY THAT I SLAPPED THAT BASS
AND NOW A SPOTLIGHT'S SHINING ON ME
BACK HOME IN 'ILLINOIS(E)'
I DANCED LIKE ALL THE BOYS
BUT NOW I'M RIDIN' HIGH
MY VOICE AND HEELS HAVE HIT THE SKY!

JERRY'S ALWAYS WALKED BEHIND, AND ONLY SURVIVED
BUT NOW I'M LEADING THE PARADE CAUSE DAPHNE'S ARRIVED
THE DIE IS CAST, IT'S A FAIT ACCOMPLI
NO MORE LIVING IN THE PAST

DAPHNE (CONT'D)

CAUSE DAPHNE IS FREE!

DAPHNE IS FREE!

NO, I COULDN'T STAY IN FLATS IF I TRIED

I KNOW YOU'RE FINDING IT CONFUSING

THIS SONG THAT I AM CHOOSING

BUT JOE, IT'S TIME TO BLOW YOUR HORN TO "HERE COMES THE BRIDE"

SO PLEASE BELIEVE ME WHEN I SAY WE'RE STILL PARTNERS

BUT NOW INSTEAD OF JUST A DUO...WE'RE THREE

I SEE THAT I COULD KNOCK YOU OVER WITH A FEATHER, BUT I KNOW

DAPHNE IS THE BEST PART OF ME

OH, YEAH! DAPHNE IS WHO I LOVE TO BE!

Button!

TRANSITION TO:

SCENE 6: BALLROOM AT THE HOTEL DEL CORNADO - LATER THAT MORNING**#17 "SOME LIKE IT HOT" (REPRISE)**

Sue runs a brush-up rehearsal onstage.

SUE

Alright ladies! One. More. Time.

Ginger, Vivian, Minnie, and Dolores are very hungover.

SUE

Enough! Pathetic! We're gonna keep drilling this until I get the truth! Who led a rogue element south of the border after curfew?! Minnie?

MINNIE

I plead the Fifth.

SUE

Then once again from the top!

SUGAR

Enough, Sue. It was my idea. I pressured them into it.

SUE

Is this true, Dolores?

DOLORES

She was a monster!

SUE

Listen, girls, I have a big investor coming to see the show tonight. If he likes what he sees, he could bankroll us into next year! Our entire future depends on this show being *perfect*.

SUGAR

We won't disappoint you, Sue! The straight and narrow from here on out. Right, girls?

The girls cheer and surround Sue with a group hug.

SUE

Okay, okay. You need to sweat out that tequila. I'll grab a seat down front for our big investor. Minnie, take over for me.

MINNIE

Alright, this ain't an ice cream social, girls! We got work to do!

(then)

Take five.

Josephine enters in an apologetic rush, crossing to Sugar.

JOSEPHINE

Sorry! Sorry, everyone!

SUGAR

Feeling better?

JOSEPHINE

I had some crackers, and I'm right as rain. How was your big night?

SUGAR

It was like a dream. Josephine, he makes me *laugh*.

JOSEPHINE

He wasn't a wolf, was he?

SUGAR

There were definitely some kisses. But we were so busy talking and dancing... we just ran out of time! Can you keep a secret? Kip and I are running away together! To Hollywood.

JOSEPHINE

Your secret's safe with me.

SUGAR

Only one thing makes me sad.

JOSEPHINE

What's that, honey?

SUGAR

I'm gonna miss my best friend.

Sugar hugs Josephine.

Daphne and Osgood make a grand entrance.

DAPHNE

Ladies! Guess who's engaged! Introducing the soon-to-be Mrs. Osgood Fielding the Third!

OSGOOD

Actually the fifth, but who's counting?! We're throwing an engagement party after the show tonight and you're all invited!

Daphne flashes her enormous engagement ring.

SUGAR

I'm so happy for you, Daphne!

DAPHNE

I had a feeling coming here would change our lives.

SUGAR

Live the life you dream, right sister?

DAPHNE

Excuse me a moment, ladies.

Daphne crosses to Josephine for a private moment.

Joe?

JOE

So, what, you're gonna wear a dress for the rest of your life?

DAPHNE

Today. Tomorrow might be a suit and tie. I like having options.

JOE

Okay. Well, what do I call you, Jerry? Daphne?

DAPHNE

Either is fine as long as you do it with love and respect. What's Sugar gonna call you?

JOE

I'm still trying to figure that out.

DAPHNE

Joseph, the woman you love doesn't even know your name.

MINNIE

All right, we're back! Josephine, front and center. Your number's up.

JOE

You're tellin' me.

MINNIE

From the top!

#18 "HE LIED WHEN HE SAID HELLO"

SYNCOPATORS

(in rhythm)

Sister, what's wrong, why so blue?!?

JOSEPHINE

(in rhythm)

Girls, is it that obvious?

JOSEPHINE & SYNCOPATORS

I GOT ALL DOLLED UP
IN MY SATURDAY NIGHT BEST
CAUSE I DIDN'T KNOW MY FELLA WAS A FRAUD

BUT WHEN I WALKED IN
TO HIS COZY LITTLE NEST
HE WAS IN THE FEATHERS WITH ANOTHER BROAD

NOW I SEE THAT HIS SWEET NOTHINGS
WERE NOTHING MORE THAN LIES
SO NOW GIRLS, THE SCALES HAVE FALLEN FROM MY
ROSY COLORED EYES

JOSEPHINE

Hit it!

JOSEPHINE & SYNCOPATORS

HE KEEPS A GAGGLE OF NAMES
IN HIS LITTLE BLACK BOOK
OF ALL THE GULLIBLE DAMES
THAT HE KEEPS ON THE HOOK

JOSEPHINE
HE WAS SO SWEET WHEN WE MET
SO GIRLS, HOW WAS I TO KNOW

JOSEPHINE & SYNCOPATORS
THAT HE LIED WHEN HE SAID HELLO

YES, LIKE A VAUDEVILLE SCENE, OH,
HE'S PLAYING A PART
HE'S JUST A DIME STORE VALENTINO
BUT WITHOUT ANY HEART

JOSEPHINE
HE'S NOT A MOVIE STAR
HE'S JUST ANOTHER TWO-TIMING JOE

JOSEPHINE & SYNCOPATORS
AND HE LIED WHEN HE SAID HELLO

JOSEPHINE	SYNCOPATORS
HE HAS A CHORUS OF SONGBIRDS	OH
HE KEEPS UNDER WING	
SO FACE THE FACT THE GUY IS	OH, SO FACE THE FACT
NO SAINT	THE GUY IS NO SAINT

JOSEPHINE	SYNCOPATORS
TO YOU HE'S FINALLY THE ONE,	OH
TO HIM YOU'RE ONLY A FLING	

JOSEPHINE & SYNCOPATORS
CAUSE THE MAN IS JUST PRETENDING THAT HE'S SOMEONE HE AIN'T

JOSEPHINE
SOMEONE HE AIN'T

Dance Break

SYNCOPATORS
THE DIRTY ROTTEN BASTARD LIED WHEN HE SAID HELLO

Joe enters a private reverie, stepping in and out of time with the ladies dancing behind him.

JOE

SO MANY VOICES I HEAR
SO MANY FACES I SEE
FIRST THERE IS JOSEPHINE WHO'S SAYING
"JOE, YOU'RE SMARTER AS ME"
AND THEN THERE'S KIP WHO'S SHOUTING
"SCHATZI, IT'S THE END OF YOUR SHOW"

SYNCPATORS

CAUSE YOU LIED WHEN YOU SAID HELLO

JOE

IF I ASK JOSEPHINE
'HOW CAN I CLEAN UP THIS MESS?'
SHE'D SAY, "I THOUGHT YOU GOT MUCH WISER
WHEN YOU PUT ON MY DRESS"
THEN KIP WOULD INTERRUPT WITH
"DUMMKOPF, YOU REAP WHAT YOU SOW!"

SYNCPATORS

CAUSE, PAL, YOU LIE WHEN YOU SAY HELLO

JOE

SINCE I WAS ONLY A KID
I WAS TAUGHT BY THE BEST
DISGUISE THE TRUTH AND THROW 'EM SOME CURVES
BUT NOW IT'S TIME TO GROW UP
TO PUT THE OLD JOE TO REST
AND FINALLY BE THE FRIEND THAT JERRY...
I MEAN DAPHNE... DESERVES
AND SUGAR CAN'T LOVE A MAN,
AND NEVER KNOW HIS REAL NAME
AND SO IT'S TIME FOR TELLING KIP
THAT JOE IS THROUGH WITH THE GAME
THEN I'LL MAKE JOSEPHINE PROUD
BY FINALLY TAKING THE BLAME!
THEN KIP AND JOSEPHINE WILL HAVE TO GO

SYNCPATORS

SO WHEN YOU SEE HER TONIGHT

JOE

I'M GONNA TELL HER THE TRUTH

SYNCOPATORS
AND TELL PINOCCHIO “SKEDADDLE!”

JOE
WHILE I STILL GOT MY YOUTH!

JOSEPHINE & SYNCOPATORS
SO NOW WE’RE THROUGH WITH PRETENDING
IT’S TIME TO DO RIGHT
I’M GONNA HAVE A HAPPY ENDING
CAUSE I JUST SAW THE LIGHT!

AND NOW THE FINAL BELL IS RINGING
IT’S THE END OF THE FIGHT
THIS REFEREE JUST CALLED A T.K.O.

JOSEPHINE
TO PROVE TO SUGAR I WANNA STAY
I WILL NOT LIE WHEN I SAY

JOSEPHINE & SYNCOPATORS
HELLO!
TOODLE-OO!

Button.

SCENE 7: ADJOINING DRESSING ROOMS

Josephine charges into the dressing room.

JOSEPHINE

Daphne? I have seen the light! I'm gonna tell Sugar--

Josephine comes face to face with OSGOOD!

JOSEPHINE

Osgood!

OSGOOD

Forgive the intrusion, I was just leaving a token for my betrothed. Do you think she'll like it?

Osgood opens it and Josephine is blinded.

JOSEPHINE

Jesus Christ!

OSGOOD

Should I have gone bigger?

JOSEPHINE

I don't see how!

He holds out an envelope.

OSGOOD

Don't forget the card! Ta-ta!

JOSEPHINE

(taking the card)

Osgood...

OSGOOD

Yes?

JOSEPHINE

I'm very happy for you both. You're a good man.

OSGOOD

So are you.

JOSEPHINE

Pardon?

OSGOOD

I mean, you're a good friend. To Daphne. Sorry, my head's in the clouds! I must away to my front row seat. So long, sir!

Joe removes his wig and glasses and stares into the mirror.

JOE

Hello Sugar, my name is Joe.

Daphne and the ladies burst into the dressing room.

VIVIAN

Daphne, you're positively glowing.

DAPHNE

What can I say? I'm the happiest girl in the world.

Sugar enters and floats to her mirror.

SUGAR

The *second* happiest, Daphne.

GINGER

Aren't you the cat that ate the cream!

DOLORES

Spill!

SUGAR

All I can say is, keep your eyes peeled for postcards... from *Hollywood!*

VIVIAN

I knew it!

GINGER

I'm happy for you, Sugar!

Sue comes charging in.

SUE

Ladies, are you decent?

LADIES

Somewhat!

Joe changes behind the dressing rack, bracing for his reveal.

SUE

Listen up. My big investor is out in the hallway. Now allow me to introduce an old friend of mine from back home...

As Sue opens to the door to the dressing room... SPATS
COLOMBO ENTERS and JOE rounds the dressing rack.

SUE

Spats Colombo!

Daphne screams. Joe ducks back to change back into Josephine.

Yes, Daphne, it's all very exciting.

SPATS

Forgive the intrusion, ladies. I just couldn't resist the chance to tell you all...
(spotting Daphne)
...break a leg.

SUE

Spats, Daphne and Sugar here are part of our fabulous Tip Tap Trio.

SPATS

Play your cards right, Sugar, and I could make you the next Josephine Baker.

SUGAR

I'm already the first Sugar Kane.

The air goes out of the room. Spats chuckles.

SPATS

Feisty, I like that. Say, I hear The Tip Tap Trio is to die for. Where's your third wheel?

Josephine enters.

JOSEPHINE

Hello.

SUE

Spats, this is our Josephine.

SPATS

(wrapping his arms around Daphne and Josephine)

Ladies, a word of advice. Always perform like it's your last night on earth. Because one night, it will be.

SUE

Wise words, Spats. Dark, but wise. We should probably let--

SPATS

I'll get out of your hair. Knock 'em dead, dolls!

Spats exits.

SUE

Almost time, ladies. Let's give 'em one helluva show!

(to Daphne and Josephine)

Get ready you two.

JOE

Moment of truth time, brother. We run, right now.

Joe opens the upstage door to reveal Mack.

MACK

Ladies.

Joe slams the door in their face.

DAPHNE

Next trick?

JOE

Any time you want to pull a rabbit outta your hat, be my guest.

DAPHNE

Spats can't kill us in a ballroom full of people. Let's just go out there--

JOE

Are you kidding?! We're burned! It's over.

Sue enters the dressing room.

SUE

Shake a leg, you two--

(spotting Joe)

Oh, I beg your pardon, sir.

(exiting, then a double take)

What the hell?!

JOE

Sue, I can explain. We witnessed a mob hit, back in Chicago. A bunch of guys got bumped off, so we stole some clothes, made up fake names and-

SUE

I can put two and two together..

DAPHNE

We didn't mean any harm, Sue. We were just trying to escape with our lives.

JOE

Please, you gotta help us.

SUE

Why should I help the two of you?

JOE

Because the gangster chasing us is your big investor, *Spats Colombo!*

SUE

What? Shut up and let me think a second. Shit! Your little game has put us all in danger!

DAPHNE

I'm sorry we lied to you, Sue.

SUE

I wanna wring both your necks. This is the biggest night of my career, and I'll be damned if I'm gonna let you burn it all to the ground. So here's the plan. You two are gonna go out there and give 'em the show of your lives. And when that final button hits, you bolt. I never want to see your faces again. Capisce?

JOE

Capisce.

DAPHNE

Capisce.

SUE

Now... break those fabulous legs, sister.

JOE

Thank you.

SUE

I was talking to *Daphne*. *You* ruin everything...

Sue exits.

DAPHNE

Well. I'm leaving Osgood without so much as a goodbye. You really are a magician, Joe. You turned me into you.

JOE

Ta da.

DAPHNE

Don't leave Sugar with nothing. You of all people know how that feels.

Daphne exits, pushing through Mack.

Sugar rushes back into the dressing room.

SUGAR

Forgot my earrings.

Joe spots Osgood's jewelry box and the note.

JOSEPHINE

Sugar, honey? Your writer with the cute little accent left this for you.

She hands her Daphne's box.

SUGAR

Ooh, gimme, gimme!

(opening the box)

Zowiedergelteschlaffen! Ooh, and there's a card.

JOSEPHINE

Actually, try it on. I'll read it to you. "Dear Sugar. There is no easy way to say this, but it is over between us. Trust me when I say, any life with me is a dead end for you. Our dream of running away to Hollywood together must stay just that... a beautiful dream. My wife and children would simply never approve. You are a bright, shining star, Sugar Kane. I will always love you. Auf Wiedersehen."

SUGAR

He was the first nice guy I ever met in my life... and the only one who ever gave me anything.

JOSEPHINE

He was nothing but a wolf after all.

SUGAR

I thought I was finally getting the sweet end of the lollipop.

JOSEPHINE

Oh, honey.

SUGAR

It's showtime.

JOSEPHINE

Break a leg.

Josephine exits for the stage.

#19 "RIDE OUT THE STORM"

SUGAR

(into the mirror)

CLOUDS ROLLIN' IN, DARKEN THE SKY
I SAW THEM COMING WHEN I HEARD HIS GOODBYE
SOON MY TOMORROW'S WILL BE ALL HUNG OUT TO DRY
ALL THAT'S LEFT IS TO RIDE OUT THE STORM

TRANSITION TO:

THE BALLROOM AT THE HOTEL DEL CORNADO

SUE

And now, please give a warm welcome to our very own Miss Sugar Kane.

Sugar takes the mic.

SUGAR

CLOUDS MOVIN' IN, READY TO POUR
I'M USED TO THUNDER CAUSE I'VE HEARD IT ALL BEFORE
THE WIND STARTED BLOWING, TOOK MY MAN RIGHT OUT THE DOOR
ALL THAT'S LEFT IS TO RIDE OUT THE STORM

The full band is behind her, holding her up with their accompaniment. The only thing missing is lead sax.

I THOUGHT THAT I HAD FOUND SHELTER
SOMEONE TO BRIGHTEN THE DAY
BUT NOW COMES THE PAIN, SO I WELCOME THE RAIN
FOR TO WASH ALL MY SORROW AWAY
CLOUDS BLOCK THE LIGHT SO I CAN'T SEE THE WRONG
DROWN OUT MY HEARTBREAK CAUSE IT'S COMING DOWN STRONG
SOMEHOW YOU KNEW I'D BE SINGING THIS OLD SONG
ALL THAT'S LEFT IS TO RIDE OUT THE STORM

GUESS THERE WON'T BE A DREAM HOUSE GUESS I MISUNDERSTOOD
NOW THAT DREAM HOUSE, THAT DREAM HOUSE IS FADING FROM VIEW
HE MADE ME A PROMISE THAT THE FUTURE LOOKED GOOD
YEAH, TOO GOOD, TOO GOOD, TOO GOOD TO BE TRUE!!

SO, CLOUDS HAVE YOUR WAY TILL YOU YIELD TO THE SUN
RAIN CATS AND DOGS TIL THE HEAVENS ARE DONE
I'LL FIND MY STRENGTH HERE WITH JUST THE NUMBER ONE
'TIL THE LIGHT FINDS ME CRIED OUT AND WARM
ON MY OWN, I WILL RIDE OUT THE STORM!!
THE STORM!!

Button. Sugar has bared her soul for this crowd and they go mad for her.

Spats gives his trademark slow clap, shifting in his seat in anticipation of sinking his claws into his prey.

Josephine walks straight up to Sugar. A hush falls.

DAPHNE

Joe...

SUE

Josephine...

Josephine takes off her wig and glasses. Meet Joe. Gasp.

SUGAR

Kip?

Joe
Hello.

Sugar
Oh, *absolutely* not.

Spats
It's showtime, boys.

Sugar
What the hell is going on?

Joe
I think we're about to get shot at?

Daphne
What are you doing?

Joe
My name's Joe.

Sugar slaps Joe. Bigger gasp.

Sugar
I loved you both.

Mulligan runs on with agents.

Mulligan
Federal agent! Nobody move!

Sue
This is supposed to be my big night. Oh well. Here goes nothin'.

Sue strides straight across the stage and blocks Spats.

ZEE BAP ZEH BOOTLEE ATTA FEET! BAM! RUN!

A whistle blows and Joe, Daphne and Sugar bolt!

SCENE 8: HOTEL HALLWAY**#20 TIP TAP TROUBLE**

Lots of door slamming, double crosses and hidden disguises. Spats and his men chase Joe, Daphne, and Sugar. Mulligan and his men chase Spats and his men. Sue, Osgood, the ladies all get in on the action.

The whole company chases Joe and Daphne. It's a mad, mad, mad, mad, mad, mad world!

Sugar enters to save the day.

SUGAR

ZEE BAP ZEH BOOTLEE ATTA
ZEE BAP ZEH BOOTLEE ATTA
GIRLS!

GIRLS

HI!
ZEE BAP ZEH BOTTALEE ATTA FEET BAM-BAM

Spats grabs DAPHNE! Spats grabs JOE! But WAIT! It's really MULLIGAN in Joe's dress! He slaps on the bracelets.

MULLIGAN

Spats Colombo, you're under arrest!

ALL

ZEE BAP ZEH BOTTALEE ATTA FEET BAM-BAM!

Button!

SPATS

Anyone who testifies against me knows their life ain't worth spit! Where are your witnesses now, copper?

JOE

I'm your witness!

Joe enters and stands dangerously close to Spats.

I saw Spats Colombo and his goons murder Toothpick Charlie in cold blood. And I will testify to that in court.

SPATS

You just signed your own death warrant, buddy.

MULLIGAN

No, he just signed yours.

SONNY

I also saw Spats kill Hammerhead Harvey!

MACK

And Hammerhead Herman! No relation.

MULLIGAN

Get 'em outta here.

SPATS

You're all dead, ya hear me. I'll come for you from the grave! Oh, one more thing before Old Sparky gives me the big zap. You're all wonderful dancers.

Spats and his goons are taken away.

MULLIGAN

(to Joe)

We heard there were two of you. Where's your partner?

JOE

You'll never find him. He ran away to Mexico.

MULLIGAN

Your country thanks you. You're a brave young...ish man.

Mulligan exits. Daphne approaches Joe.

DAPHNE

You didn't have to play solo on this one.

JOE

I figured it was time I bailed you out for once.

DAPHNE

(seeing Sugar)

Moment of truth time, brother.

Joe approaches Sugar.

JOE

I'm sorry I lied to you, Sugar. I was only trying to stay alive. Falling for you wasn't part of the plan.

SUGAR

While I was running down the hall getting shot at, I had some time to think. On the yacht, did you smash the bottle of champagne on purpose?

JOE

Yes.

SUGAR

And we didn't just run out of time, did we?

JOE

No.

SUGAR

Mm-hm. I don't know who the hell you are, but Josephine and Kip were two of the kindest, sweetest people I've ever met.

JOE

Twice you said you could see my heart. Once as Josephine, once as Kip. It's the same heart.

SUGAR

I don't even know what to call you. Joe? Is that your real name?

JOE

Joe Jablonski. And you are?

SUGAR

Gertrude Mudd.

JOE

I'm gonna need a minute on that one. Okay, I'm back.

SUGAR

You lied, you connived, you were two-faced--

JOE

Technically *three*-faced.

SUGAR

And you got away with *everything*. What am I supposed to do with you?

JOE

If you're heading to Hollywood, you're gonna need a really good agent.

SUGAR

It's a start. What percentage do you take?

JOE

Nine. And hey, we've already written your first picture.

SUGAR

Make it eight. And the studio pays for the trapeze lessons.

JOE

Ready to change the world?

SUGAR

Hollywood, here we come!

SUE

I don't know why everyone's so damn happy, our big investor just got sent up the river.

MINNIE

It's for the best, Sue. Dance with the devil, you wake up one morning splattered all over the front page, bullet holes from tits to ass.

SUE

Jesus, Minnie.

MINNIE

Look on the bright side, you can finally get home and feed your cat.

SUE

I don't have a cat.

MINNIE

Sonuva bitch!

SUE

Point is, without an investor we're sunk. Our dream is dead.

OSGOOD

NOT... necessarily! I'll be your new investor! I'll buy you the swankiest nightclub in Hollywood! Lines right out the door! Sweet Sue's Society Syncopators will be the toast of America... the toast of the world!

Cheers from everyone.

DAPHNE

Oh, Osgood. You saved us all.

OSGOOD

Anything for my Daphnecita.

DAPHNE

But before we marry, I need to tell you something.

OSGOOD

What is it, *mi amor*?

DAPHNE

Well to begin with, I doubt your mother will ever approve of me. I have a terrible past. I smoke, I drink.

OSGOOD

Not nearly enough for her tastes, I assure you.

DAPHNE

I can never have children.

OSGOOD

We can adopt.

DAPHNE

You don't understand,-

OSGOOD

Daphne, my dear, I do understand. And I think you're perfect.

#21 "BABY, LET'S GET GOOD"

DAPHNE

Osgood...

NOBODY'S PERFECT...

OSGOOD

...WELL, THAT MAY BE TRUE
BUT DAPHNE'S PERFECT FOR ME
OSGOOD'S PERFECT FOR YOU

They kiss.

DAPHNE
WELL THEN, WHAT IS THERE TO SAY EXCEPT...
I DO! I DO!

TRANSITION TO:

SCENE 9: THE HOTTEST NIGHTCLUB IN HOLLYWOOD

Osgood takes the stage.

OSGOOD
Welcome to Daphnecita's, the hottest nightclub in Los Angeles! It's my great pleasure to introduce our Lady of Libation, Sweet Sue and her Society Syncopators!

Sue makes a fabulous entrance and raises a highball glass.

SUE
Tonight is a special night, Osgood. Let's raise a glass of lawful liquor, my pets, because the Twenty-first Amendment has just been ratified, and that spells *the end of Prohibition!*

We've been bad for so long, let's see if we can remember how to be good!

WHO NEEDS FLAPPERS AND BATHTUB GIN
TO HELL WITH THE DEPRESSION, LET THE FUN BEGIN.
CAUSE THE BAND'S ALL I NEED FOR THE KICKS TO KICK IN
BABY, LET'S GET GOOD!

POOR PUBLIC ENEMY NUMBER ONE
THE GOVERNMENT JUST WENT IN AND SPOILED ALL HIS FUN
AND THOUGH I'LL REALLY MISS THE WAY THAT
GANGSTER HANDLED HIS GUN
BABY, LET'S GET GOOD!

GINGER
WELL, THEY ENDED THE PARTY WHEN THEY GAVE US PERMISSION

MINNIE
I KNOW I SHOULDN'T SAY IT, BUT I'LL MISS PROHIBITION!

DOLORES
WE'LL HAVE TO CHOOSE A SUNDAY KIND OF CELEBRATING

SUE & SYNCOPATORS
THE POSITIVE IS WHAT WE'LL NOW BE ACCENTUATING

SUE
WHAT ARE YOU THIRSTY FOR?

SUE & WAITERS
WHAT ARE YOU THIRSTY FOR?

SUE & SYNCOPATORS
SO KEEP YOUR FLAPPERS AND BATHTUB GIN
YEAH, GO AND TELL THE MILKMAN THAT WE'LL GIVE HIM A SPIN

SUE
OH, BUT NOW AND THEN WE'LL BREAK FOR SOME ORIGINAL SIN

ALL
BABY, LET'S GET GOOD!

Sugar, Joe, Daphne, and Osgood enter.

SUGAR, DAPHNE & JOE
YEAH, WHO WOULD'VE THOUGHT WHEN WE BOARDED THAT TRAIN

JOE
THAT ALL THE LIGHTS IN HOLLYWOOD WOULD SPELL "SUGAR KANE"

SUGAR
YES, M-G-M'S CALLING

OSGOOD
THE BAND'S MADE A KILLING

DAPHNE & JOE
AND WE CAN STILL BE PARTNERS

DAPHNE
YEAH, BUT WHO GET'S TOP BILLING?!?!

JOE & SUGAR
NO MORE HIDING THE LOVE WE'VE GOT

DAPHNE & OSGOOD
AND NOW THE TIME HAS COME FOR US TO TIE THE KNOT

SUE
THEN WE'LL TURN UP THE HEAT BECAUSE WE LIKE IT HOT

ALL
YEAH, THINGS ARE LOOKING AS THEY SHOULD!
BABY, BABY, BABY! LET'S GET GOOD!

Joe and Daphne take the stage, still together, still in sync, The
Tip Tap Twins til the end.

DAPHNE & JOE
AND WHEN THE CURTAIN RISES EVERY NIGHT

JOE
YOU'LL BE AT MY LEFT

DAPHNE
YOU'LL BE AT MY RIGHT

They nail a tap step. Daphne dips Joe.

ALL
THERE'S NO HOTTER ENDING TO DISCUSS
AND YOU CAN'T HAVE ME...IF YOU DON'T HAVE US!

Button!

BLACKOUT!

BOWS

ALL
SO CALL ME SAVAGE, CALL ME WILD
BUT HONEY PLEASE DON'T CALL ME MILD
SOME LIKE IT HOT AND HOT IS WHAT I GOT FOR YOU!
SOME LIKE IT HOT AND HOT IS WHAT I GOT FOR YOU!

END OF PLAY