

# Come Out! Come Out!

Conception and Book by Ronnie Larsen

Music and Lyrics by Various Artists

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#### CHARACTER BREAKDOWN

All men must be super talented. They must be able to sing, dance, act and grow funny, period-appropriate facial hair. All four of them are busy for the entire show.

4 Male Actor/Singer/Dancers

The ages of the characters are totally flexible. It could be cast with older men, middle-aged, or younger men but my only request is that the show not become about older men having relationships with younger men. The show is not about age, it's about love so the actors should be in the same general age range so the age doesn't become a distraction or an unintended thematic factor.

Jacob - The lead looking for a real connection plus sex, slightly flamboyant, SLIGHTLY, he knows he's gay and accepts it. He's very lovable.

Edward - Single, new to this world, nervous, but open, questioning himself, exploring

Billy - Married with kids, ex fling of Jacob, he's very conflicted, he has deep feelings for Jacob that he denies

Norman - Extremely repressed, lonely, closed off, widower, older, no kids, extremely masculine, confused - also plays other roles like the Man in the Moon, a strong man in the circus, a bearded bride, a feminine man, a young boy and a rainbow.

SONG LIST: 16 SONGS - 55 MINUTES OF MUSIC

1. All By Myself - 3:30
2. I Just Roll Along (Having My Ups and Downs) - 3:00
3. Come Out! Come Out! - 3:00
4. Ma He's Making Eyes At Me - 2:43
5. Tell The World (You're All The World To Me) - 1:42
6. Turn Off Your Light Mr. Moon - 3:30
7. Nobody's Child - 2:41
8. The Dumber They Come the Better I like Them - 3:00
9. Makin' Whoopee - 3:00
10. The Day I Marry You - 2:20
11. I Just Roll Along (Having My Ups and Downs)  
Reprise - 0:39
12. Looking at the World thru Rose Colored Glasses -  
2:45
13. Magnolia - 2:45
14. Masculine Women and Feminine Men - 3:00
15. That's What Puts The "Sweet" in Home Sweet Home -  
2:45
16. Goodbye My Billy Love - 2:00
17. I Wonder Who's Kissing Him Now/All By Myself  
Reprise - 2:00
18. Let's Talk About My Sweetie - 2:35
19. If You Want the Rainbow You Must Have the  
Rain/Come Out Reprise - 2:31

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## THE SET

The set is a two-level set featuring a public park and a private apt in NYC circa 1920.

The park is on the first level with three park benches in a semi-circle. Rows of trees are behind the park benches and there are lamp posts as well that light up.

Both sides of the stage have a stair case leading up to a studio apartment with a bed and doorways on both sides.

There should all also be a light up backdrop with stars that light up when it's night time in the city.

There is also a track above the stage that will be used to move things like backdrops and set dressing on and off the stage if they can't be flown in from above. Some things that will be used on the track are giant rose colored glasses, wedding decor, stars, etc.

1 PROLOGUE: OVERTURE 1

### **Song 1: Overture**

2 SCENE: 2 - MORNING IN THE PARK 2

Music begins

House lights fade to black, stage lights out.

We hear the opening notes of All By Myself

A man, Norman, enters the park with a newspaper in his hand. He sits on the middle bench. He begins to sing sincerely and introspectively to himself and to the audience.

### **Song 2: All By Myself**

NORMAN

(singing)

I'm so unhappy

What'll I do

(singing)

I long for somebody who

Will sympathize with me

I'm growing so tired

Of living alone

I lie awake all night and cry

Nobody loves me

That's why

Edward enters with a newspaper under his arm. He strolls by Norman and they make very subtle eye contact with each other.

NORMAN (CONT'D)

(singing)

All by myself in the morning

All by myself in the night

I sit alone

In a cosy Morris chair,

So unhappy there

Playing solitaire

All by myself

I get lonely

Watching the clock

On the shelf

I'd love to rest my weary head

On somebody's shoulder

I hate to grow older

All by myself

Edward sits on the stage-left bench.

EDWARD

(singing)

My name and number

Are in the book,

The one that hangs on a hook

In almost every drug store

Why don't somebody

Bother to look,

My central tells me

All day long

(MORE)

EDWARD (CONT'D)  
 "Sorry the number is wrong"  
 All by myself in the morning  
 All by myself in the night  
 I never have  
     (singing)  
 Any sweetheart call on me  
 The former seem to be  
 My only company

Billy enters with a newspaper under his arm. Strolls  
 to the far stage-right park bench and sits.

EDWARD (CONT'D)  
     (singing)  
 All by myself it's so dreary  
 Watching the clock on the shelf  
 There must be someone  
 Knows a lovin'  
 I could be giving  
 Yet, I keep on living  
 All by myself

BILLY  
     (singing)  
 All alone I sit at home  
 Expecting someone in may roam  
 Awaiting for the  
 Telephone to ring  
 Still nobody seems to care  
 Or even knows that I'm there  
 Oh Father make them swear  
 Everyone can laugh  
 But if they only had the half  
 Of all the troubles  
 That I have inside  
 It's getting so  
 I wouldn't hesitate a while  
 I'd take most anybody  
 Any shape or style  
 Well everybody that I meet  
 Is walking up down the street  
 And always with a  
 Sweetie by their side  
 Why they must think  
 That I'm a cripple  
 Cause I never get a ripple  
     (MORE)

BILLY (CONT'D)  
 Makes no difference  
 How on Earth I try

EDWARD AND NORMAN  
 (singing)  
 If there's a boy for every girl  
 There isn't any in the world  
 That I've been given  
 Cause I'm just  
 Keeping on living  
 All by myself

EDWARD  
 (singing)  
 Say once I met someone  
 Real handsome  
 And he promised me  
 All his wealth  
 But when I found  
 He had a wife a son  
 And a daughter  
 I told him

EDWARD, NORMAN AND BILLY  
 (singing)  
 I oughtta  
 Be by myself

As the song ends the men open their newspapers and cover their faces and read.

Light musical underscoring reprise of All By Myself.

3 SCENE 3: MORNING - JACOB'S APT.

3

Lights up on Jacob's apt. He is in bed and is waking up. Big yawn. He is wearing long underwear. He gets out of bed and he has a huge erection tenting his underwear. He is happy and oblivious.

He crosses over to his gramophone, takes a phonograph record and puts it on. It begins to play.

We hear the first 30 seconds of the original 1920's recording.

Jacob lip-syncs with the recording before he begins to sing live.

**Song 3: I Just Roll Along (Having My Ups and Downs)**

Jacob lip-syncs while the

GRAMOPHONE

(singing)

Goodbye

Goodbye

Goodbye blues

I mix my joy and sorrow

Living as I choose

Goodbye

Goodbye

JACOB AND GRAMOPHONE

(singing)

Goodbye blues

I haven't got a thing to lose

Gramophone fades out and Jacob now sings with the live band.

He sings directly to the audience.

When he sings "having my ups and downs" he should look down at his own erection and wink at the audience. It should be silly not erotic.

JACOB

(singing)

So I just roll along

Having my ups

Having my downs

(glancing at his  
erection)

Having my ups and downs

All day long

When it's a love affair

Maybe it's hot

Maybe it's cold

Whether it's hot or cold

I don't care

He splashes water on his face from the basin and he does a quick "vintage shave." His getting dressed should be choreographed and dance-like with occasional soft-shoe steps thrown in for fun.

JACOB (CONT'D)

(singing)

When my sweetie  
Turns me down  
That don't worry me  
So I just go along  
Having my ups  
Having my downs  
Having my ups and downs  
All day long

He begins to gets dressed. His erection goes away. His clothes are more colorful than the other actors.

JACOB (CONT'D)

(singing)

So I just roll along  
Having my ups  
Having my downs  
Having my ups and downs  
All day long  
I know a lot of guys  
Some of them "Ooooh"  
Some of them "ahhhh"  
Whether they're  
"Ooooh" or "ahhhh"  
Say I don't care

He pours himself a glass of Scotch and drinks it fast. Toasting the audience.

JACOB (CONT'D)

(singing)

My English may be terrible  
But my Scotch is good  
So I'm just  
Rolling, rolling, rolling

He exits his apartment and heads toward the steps to the park. Steps down, steps up, steps down

JACOB (CONT'D)  
 (singing)  
 Having my ups  
 Having my down  
 (singing)  
 (singing)  
 Having my ups and downs  
 All day long

Song ends

He exits the apartment and heads to the park.

Musical underscoring as Jacob walks down the steps to the park.

4 SCENE 4: AFTERNOON IN THE PARK

4

The men are still reading but now we see their faces. Jacob enters. He is more aggressive than the other three men.

JACOB  
 (to Billy)  
 Lovely weather today.

Billy nods goes back to his newspaper. Jacob strolls slowly to the other lamp post. Makes awkward eye contact with Edward.

JACOB (CONT'D)  
 (to Edward)  
 Lovely weather today.

EDWARD  
 Yes, it is.

The man goes back to his newspaper. Jacob goes to the middle park bench and sits on it. Jacob tries to make eye contact.

JACOB  
 Lovely weather today.

NORMAN

Yes, it is.

Long awkward pause. Norman reads the paper. Occasionally glances at Jacob. Every time their eyes meet Jacob flashes a seductive smile. Finally, Jacob tries to get up the nerve to talk.

JACOB

Excuse me. I'm sorry,  
uh...but...that's a mighty nice  
pocket watch, my friend...

NORMAN

Ah. Um. Thank you.

Awkward silence.

JACOB

I hate to bother you but could  
I trouble you for the  
time...um...if you don't mind  
that is.

NORMAN

Of course not...let me see...

The man looks at him a little odd but then takes out his pocket watch, opens it...

NORMAN (CONT'D)

...the time is...exactly...

Music begins

Lights change dramatically

Norman freezes. The other men are now frozen as well. During this solo Jacob sings to three frozen men. They do not hear him but he performs for them, dances to each one, sits next to them, he should be all over the stage. It should be effortless yet quite athletic, smooth and visually interesting. He should keep moving as much as possible but it shouldn't seem manic.

**Song 3: Come Out! Come Out!**

JACOB

(singing)

I haven't even met you  
 Except in dreams  
 That are haunting me  
 Still I feel  
 You are real  
 I know I'm going to get you  
 No use in hiding away from me  
 I'll find you  
 I'll find you  
 Come out Come out  
 Wherever you are  
 Behind a cloud  
 Or up in a star.  
 Come out  
 Come out  
 Come out  
 Wherever you are.  
 We haven't met  
 But it will be sweet  
 We'll play and sing  
 The very moment we meet  
 Come out  
 Come out  
 Come out wherever you are.  
 I'd find you on the Milky Way  
 I'd find you where  
 The daffodils play  
 I'd find you  
 In your hideaway  
 Hi-ho the merry-o  
 What do ya say  
 Come out  
 Come out  
 Wherever you are.  
 Behind a cloud  
 Or way up in a star.  
 Come out  
 Come out  
 Come out  
 Wherever you are.

Musical Interlude - Dance Sequence

JACOB (CONT'D)

(singing)

Come out Come out  
 Wherever you are  
 Behind a cloud  
 Or way up in a star.  
 Come out  
 Come out  
 Come out wherever you are.  
 We haven't met  
 But it will be sweet  
 We'll play and sing  
 The very moment we meet  
 Come out  
 Come out  
 Come out wherever you are.  
 I'd find you on the Milky Way  
 I'd find you where  
 The daffodils play  
 I'd find you  
 In your hideaway  
 (to Norman)  
 Hi-ho the merry-o  
 What do ya say

Music stops suddenly, park lighting restores, Norman comes to life.

NORMAN

It says it is exactly,  
 10:45...no...wait...10:46.

Music resumes. Lights change dramatically, Norman freezes again.

JACOB

(singing)

Come out  
 Come out  
 Wherever you are.  
 Behind a cloud  
 Or way up in a star.  
 Come out  
 Come out  
 Come out wherever you are.

Song ends

Lights restore

The men relax and continue to read their papers though they also eavesdrop on the conversation between Norman and Jacob.

NORMAN

I'm sorry. 10:47. The time is exactly 10:47.

JACOB

Thank you so much. I do appreciate it.

(long pause)

I should get me one of them fancy watches.

(long pause)

If you don't mind me asking, how much does one of those cost these days, if you don't mind me asking.

NORMAN

I have no idea.  
(long pause)  
It was a gift.

JACOB

Oh.

Their eyes meet and Jacob smiles seductively, raises his eyebrows. He is not a very subtle cruiser.

JACOB (CONT'D)

Nice.

NORMAN

From my *wife*.

JACOB

Your wife?

NORMAN

My *wife*.

They sit in more awkward silence.

JACOB

That was very sweet of her.  
She sounds lovely.

NORMAN

She was. She's dead.

JACOB

Oh, I'm sorry to hear that.

NORMAN

Thank you.

JACOB

How many years ago did your  
fine wife pass away, if you  
don't mind me asking.

NORMAN

7 years.

JACOB

Oh. I'm very sorry for your  
loss, my friend.

NORMAN

Thank you.

JACOB

So do you think you'd ever  
marry another? I mean, if the  
right honeybee came along, and  
stung ya...one day? Not that  
anyone could ever replace your  
sweetie...but if you met  
someone nice...do you miss  
being married...if you don't  
mind me asking.

NORMAN

Have you ever been married?

JACOB

Me? No. No. I'd like to. I just haven't found the right...honeybee...yet. What about you?

NORMAN

I'm allergic to bees.

JACOB

Oh, I'm sorry to hear that. Turtledove then. I hope you find a nice turtledove.

Norman smiles. Goes back to his paper.

NORMAN

Thank you.

JACOB

A honeybee for me. A turtledove for you.

Norman chuckles awkwardly.

JACOB (CONT'D)

I do enjoying talking about the birds and the bees.

Jacob laughs at his own joke. Norman grows more nervous.

NORMAN

A few months ago I thought I found myself a nice honey bee but she turned out to be a wasp

JACOB

I actually prefer wasps. They have bigger stingers and they don't die after they sting.

NORMAN

I have no idea what that means.

JACOB

Oh, I think you do.  
 (beat, quieter)  
 I've seen you here before.  
 (beat)  
 You don't remember?

NORMAN

I've never been here before.

JACOB

Oh, I'm pretty sure you, have.

NORMAN

When's your next birthday?

JACOB

November 11th.

NORMAN

Good. I'm going to buy you a dictionary for your birthday so you can look up the word discretion.

JACOB

Actually, no need, I have a dictionary right here.

He pretends to pull a dictionary out of his pocket and mimes opening it up.

JACOB (CONT'D)

Discretion. Let me look it up.

(beat)

Ah, here it is, it means "one who is afraid, miserable and lonely." Shall I use it in a sentence? "The man required discretion because he had an extremely small penis and he didn't want any of the men at the park to talk about it."

(beat)

But don't worry, friend.

(MORE)

JACOB (CONT'D)  
Your extremely little secret is  
safe with me.

(beat)  
Oh relax, my friend I'm just  
having fun with you.

NORMAN  
You have a queer sense of  
humor.

JACOB  
Oh, I've been told that before.  
(beat)  
So is it wonderful? Marriage?  
Coming home to that special  
someone?

NORMAN  
It is. It's wonderful, my  
friend. I hope you find that  
special, "honeybee" or "wasp"  
or...whatever is is that you  
are looking for...

JACOB  
That's mighty nice of you, my  
friend.

Long awkward pause.

JACOB (CONT'D)  
So, what's your name...if you  
don't mind me asking.

Norman grows very uncomfortable.

JACOB (CONT'D)  
I'm Jacob.  
(whispering)  
Do you know you're the most  
handsome man in all of New York  
City? Your wife is one lucky  
gal. If you know what I mean.

Jacob flirts, raises his eyebrows seductively.  
Norman slides toward the edge of his side of the bench.

Music begins

During this next sequence the three men do lots of synchronized movements with their newspapers going up and down over their faces. Their feet dance and legs move but they never get off their benches. Jacob on the other hand moves from bench to bench looking at each guy and making each guy uncomfortable.

**Song 4: Ma, He's Making Eyes at Me**

NORMAN

(singing)

Ma, he's makin' eyes at me  
Ma, he's awful nice to me  
Ma, he's almost  
Breaking my heart  
I'm beside him  
Mercy!  
Let his conscience guide him!  
Ma, he wants to marry me  
Be my honey bee  
Every minute he gets bolder  
Now he's leaning on my shoulder  
Ma, he's kissing me

JACOB

(singing to Billy)

Little Billy  
Was oh so silly and shy  
And all the fellows knew,  
He wouldn't give a coo:  
Every single night  
Some smart fellow would try  
To cuddle up to him  
But he would cry

Next section - Edward, Billy and Norman sing the  
"Ma's"

BILLY

(singing)

Ma, he's making eyes at me!  
Ma he's awful nice to me!  
Ma he's almost  
Breaking my heart

BILLY, EDWARD, NORMAN

(singing)

He's beside him

BILLY, EDWARD, NORMAN (CONT'D)

(singing)

Mercy!  
Let his conscience guide him!

BILLY

(singing)

Ma, he wants to marry me  
Be my honey bee

EDWARD

(singing)

Every minute he gets bolder

BILLY

(singing)

Now he's leaning on my shoulder

NORMAN

(singing)

Ma, he's kissing me!

EDWARD

(singing)

Ma, he's making eyes at me  
(singing)  
Ma he's awful nice to me  
Ma he's almost  
Breaking my heart  
If you peek in, you will see  
I'm gonna weaken  
Ma, he wants to marry me  
Golly gosh oh gee

BILLY  
(singing)  
He makes me weak

EDWARD  
(singing)  
He makes me nervous

NORMAN  
(singing)  
I have never had such service

NORMAN, EDWARD, BILLY  
(singing)  
Ma, he's kissing me!

Song ends

NORMAN  
Norman, the name's Norman. I  
need to be going. You have a  
nice day.

Norman exits. Jacob is now alone on the middle bench.

Jacob sits and looks around. Makes eye contact with Edward who abruptly gets up and exits.

Jacob is alone in the middle bench. He looks over at Billy. Their eyes meet.

JACOB  
How are you, today...sir?

BILLY  
I'm very well, thank you, how  
are you...Jacob?

JACOB  
I miss you.

BILLY  
Shhhhhh.

JACOB

I do.

BILLY

Jacob, please.

JACOB

No one's here.

(beat)

Do you miss me?

BILLY

Jacob, this is not the place  
for...

JACOB

Just tell me. No one's here.

(very loud)

Do you miss me?!?!

BILLY

Stop it. Stop it.

Billy gets up and goes next to him. Sits. They sit  
in silence.

BILLY (CONT'D)

Yes, I miss you.

JACOB

You miss me or you miss what we  
do?

BILLY

Jacob, Please. Not here.

JACOB

How's "Magnolia"?

BILLY

She's fine.

JACOB

Send her my love.

BILLY

Actually you would like her.  
She's a wonderful person.

JACOB

So am I. I'm a wonderful  
person.

BILLY

She gave me a wonderful son.  
Could you have done that?

JACOB

I have to go. Have fun. Be  
careful. Don't get arrested.  
I saw two "deviants" get  
arrested here last week. They  
dragged them out of the bushes  
like two feral cats.  
Scratching and clawing. It was  
ugly. The police kept hitting  
them and calling them deviants.  
Be careful.

BILLY

I'm not worried. I'm not a  
deviant.

JACOB

I'm not convinced that a  
constable would agree with  
that.

Billy picks up the paper and begins to read.

BILLY

There's nothing illegal about  
reading the newspaper.

JACOB

It's upside down.

Billy turns the paper right upside up.

JACOB (CONT'D)  
Just be careful, Billy. I  
don't think Magnolia wants to  
see your picture in the paper.

Billy reads the paper and ignores him.

JACOB (CONT'D)  
I guess I'll be on my way.  
Tell "Magnolia", I said hello.

BILLY  
I wish you wouldn't sneer when  
you say her name it's very  
rude.

JACOB  
I didn't sneer.

BILLY  
"Tell Magnolia, I said hello."

JACOB  
I did not say it like that.  
Jeez. Everyone's so touchy  
today. I'm sure she's lovely.

BILLY  
She is, actually, very lovely.  
You would like her very much.

JACOB  
Are you inviting me for dinner?

BILLY  
"Magnolia, meet Billy, I met  
him at the deviant park and he  
does things for me you refuse  
to do. He's joining us for  
dinner. I hope you don't  
mind." Somehow I don't think  
it would be a successful  
dinner.

JACOB

I bought a wonderful bottle of Scotch on Monday. Would you like a quick drink before you head to Home Sweet home.

BILLY

Where is it?

JACOB

Where's what?

BILLY

The Scotch, where's the Scotch.

JACOB

It's at my house, silly man.

Billy considers it.

BILLY

Not today.

JACOB

Why not?

BILLY

Because it's never just a drink with you. It's two drinks, then three drinks then we end up doing things we shouldn't be doing.

JACOB

Who says we shouldn't be doing them.

BILLY

The Lord, Jacob. The Lord and the law. Take your pick. You know it's wrong.

JACOB

So why do you do it? Why do you come here?

BILLY

I'm not like you, Jacob. I love women. I'm not a deviant. Taking a stroll in the bushes is just a diversion. But you...what you want...two men can't build a life together. That goes against nature. Sharing a bed with a man the same way a husband and wife do is unnatural. You know this.

JACOB

But taking a stroll in the bushes is fine in the eyes of the Lord.

BILLY

Moderation in all things, my friend. There's nothing wrong with having a drink on occasion but giving your life to the bottle is a pathway to ruination. I've seen it with my own eyes. My elder brother drunk his life away. Moderation. The key to life is moderation.

JACOB

So come back to my home for some quick moderation. One drink. Come on. It's only four blocks away.

BILLY

I know where it is.

JACOB

We should go before the sun goes down.

BILLY

Not today.

JACOB

Please.

BILLY

You are persistent, aren't you,  
turtle dove.

JACOB

I know what I want.

BILLY

Why do you do this to me?

JACOB

Please.

BILLY

You like torturing me, don't  
you.

JACOB

No sinning. Just a drink. I  
purchased a new phonograph.  
It's wonderful. One drink.  
One song. Then home to  
Magnolia.

BILLY

Come into the parlor said the  
spider to the fly.

JACOB

"Will you walk into my parlour?  
Said the spider to the fly.  
Tis the prettiest little  
parlour that ever you did spy.  
The way into my parlour is up a  
winding stair. And I've a many  
curious things to show when  
you're there."

BILLY

I have missed you.

JACOB  
I know you have. Come on. Chap  
chap.

BILLY  
Not today.

JACOB  
Please.

BILLY  
I have to be going.

JACOB  
Baby. I'm still in love with  
you, I'm sorry.

BILLY  
I've asked you not to call me  
that.

JACOB  
Baby. Baby. Baby. Come on.  
Do you know you're the most  
handsome man in all of New York  
City?

BILLY  
Jacob, please.

JACOB  
You are. I'm crazy about you.  
You hear me. I'm crazy about  
you.

BILLY  
Shhhh.

JACOB  
Stop shushing me. I'm not your  
child.

BILLY  
I have to go.

JACOB  
Gimme a kiss.

BILLY  
Stop it.

JACOB  
Just one.

BILLY  
You know I don't do that.

JACOB  
Why not, though.

BILLY  
It's late I have to go.

JACOB  
You know I've never been  
kissed. Not by a man. Did you  
know that?

BILLY  
I'm not sure I believe you.

JACOB  
It's what I want. More than  
anything. I don't care about  
the other things we do. I just  
want to be kissed. By a  
dashing man...like you...I just  
want you to kiss me. I want  
you to kiss me the way you kiss  
Magnolia.

BILLY  
I have to be going.

JACOB  
You keep saying that but you  
don't leave. We're crazy about  
each other. Tell me you're  
crazy for me.

BILLY  
Have a wonderful evening, my  
friend.

Billy turns to go.

JACOB  
(too loud)  
Say, "you're crazy about me."

BILLY  
Please keep your voice down.

JACOB  
(yelling)  
I'm crazy about you.

BILLY  
For Gods sake, man. You want  
to get arrested?

JACOB  
No one's here. We have the  
park to ourselves. It's just  
you and I. Please. Just one  
kiss?

BILLY  
You're crazy.

Music begins

Billy turns to walk away Jacob begins to sing. Billy  
stops in his tracks, turns back to watch. He is both  
annoyed and amused. He loves Jacob.

**Song 5: You're All The World To Me**

JACOB  
(singing)  
Now I'm crazy to say that, too  
So crazy and just for you  
I don't want to  
Keep it to myself  
Why should my love  
Be such a secret now  
(MORE)

JACOB (CONT'D)  
 Want to tell everyone  
 And how  
 I'll prove it, too  
 Here's what I'll do  
 I'll tell the world  
 You're all the world to me  
 I want to shout  
 So everybody can hear  
 Just how much  
 You mean to me, dear

Billy starts tapping with his foot and smiling.

JACOB (CONT'D)  
 (singing)  
 You're everything  
 That everything should be  
 I want to  
 Dramatize it  
 Symphonize it  
 I'll tell the world  
 You're all the world  
 To me  
 I'll dramatize it  
 Symphonize it

They began tap dancing at each other. Flirtatious  
 and fun.

BILLY  
 (singing)  
 Eulogize it

JACOB  
 (singing)  
 Enterprise it

BILLY  
 (singing)  
 Photograph it

JACOB  
 (singing)  
 Phonograph it

BILLY  
(singing)  
Telegraph it, too

JACOB  
(singing)  
I'll advocate it

BILLY  
(singing)  
Animate it

JACOB  
(singing)  
Celebrate it

BILLY  
(singing)  
Generate it

JACOB  
(singing)  
Amplify it

BILLY  
(singing)  
Magnify it

JACOB  
(singing)  
Beautify it  
And I'm gonna

They are now doing a full out high energy tap number together.

JACOB (CONT'D)  
(singing)  
Put it on my motorcar  
On my chimney too

BILLY  
(singing)  
So everyone that  
Sees your house

JACOB  
(singing)  
Can see how I love you  
I'll put it on my letterhead

BILLY  
(singing)  
Your fence, your garage  
And in the street of course

JACOB  
(singing)  
I'll yell until I'm hoarse

BILLY  
(singing)  
You're everything

JACOB  
(singing)  
That everything should be  
I want to  
Simplify it

BILLY  
(singing)  
Synchronize it

BOTH  
(singing)  
You'll/I'll tell the world  
You're all the world to me

Super long, super exciting dance sequence ala the  
Nicholas Brothers in the Jumping Jive sequence in the  
movie Stormy Weather. Google it or watch it here:  
[https://www.youtube.com/watch?v=\\_8yGGtVKrD8](https://www.youtube.com/watch?v=_8yGGtVKrD8)

Dance sequence ends. They sing again. (Good luck  
with that)

JACOB AND BILLY  
(singing)  
You're everything

JACOB AND BILLY (CONT'D)

(singing)  
That everything should be

JACOB  
(singing)  
I want to  
Simplify it

BILLY  
(singing)  
Synchronize it

JACOB AND BILLY  
You'll/I'll tell the world  
You're all the world to me

Song ends

They both laugh and are out of breath. They stand for a while looking at each other remembering how much fun they had together.

JACOB  
We do have fun together, don't  
we?

Billy comes back to reality. Things turn sad quickly.

BILLY  
(cold again)  
Have a good night.

Billy turns and leaves.

It is dark now. The stars are shining. The moon is out. The lamp posts are lit up. Jacob is alone in the park. He looks around. Lonely. Sits on the far right bench all the way toward the edge.

Crickets.

Quiet.

In the distance we hear slow footsteps.

Slowly Edward enters. Looks around. Makes subtle eye contact with Jacob. Looks away. Sits on the bench far left. Looks around.

They both pretend to ignore each other. Catch eyes. Look away. Then at the same time they slowly inch toward each other. Stop. They both slowly inch toward each other again. Slowly they reach the end of their prospective benches.

Jacob stands and slowly walks toward the center bench and sits on the far left side.

More awkward eye contact.

Edward slowly rises and goes to the center bench and sits on the far right side.

They both ignore each other and stare forward. The sexual tension is electric.

They slowly, super slowly, slide toward each other. Finally, their legs touch. They rub their legs against each other subtly but the audience can tell cause it's the only movement on stage.

They talk softly to each other, almost whispering.

JACOB  
That feels nice.

EDWARD  
Shhh.

JACOB  
Do you have a name?

EDWARD  
No. Do you?

JACOB  
No.  
(beat)  
Jacob.

EDWARD

Edward.

JACOB

Nice to meet you, Edward. I like that name.

(beat)

I saw you earlier.

(beat)

Do you know you're the most handsome man in all of New York City?

EDWARD

No I was not aware of that.

They sit in silence.

EDWARD (CONT'D)

Nice to meet you. Have a nice night.

Edward slowly stands up and walks back into the trees behind the benches. He just stands there. Staring forward. Waiting. Jacob looks at Edward. Slowly Jacob rises and heads toward the trees, too. We see them behind the trees. They are standing close to each other and touching each other but we aren't sure what they are doing. We can see their face but not much of their bodies and they don't get undressed or kiss or do anything too sexual.

Music begins

Suddenly, Norman, dressed in a silvery outfit, appears sitting in a big crescent moon, his legs dangling. Big beautiful glowing stars slide on using the track and the frame the scene. Mr. Moon Man watches Jacob and Edward in the bushes. He has a powerful flashlight decorated creatively and when he points it at Edward and Jacob they suddenly stop what they're doing and stare at the moon. Mr. Moon Man sings to both the audience and Edward and Jacob.

**Song 6: Turn off your light, Mr. Moon-Man**

## NORMAN AS MOON MAN

(singing)

When the Moon is shining yellow  
 And a guy is with his fellow  
 Both are getting  
 Nice and mellow  
 It's a surprise to find  
 If the Moon-Man should discover

Mr. Moon Man shines his light on Jacob and Edward who suddenly stop and peer thru the trees and when I say peer I mean the trees are light so they can be spread like palm leaves. They split openings with their hands.

## NORMAN AS MOON MAN (CONT'D)

(singing)

Sweethearts meeting under cover  
 Can you blame  
 That guy and lover  
 If they say

## EDWARD AND JACOB

(singing to Moon)

"Turn off that light"  
 Turn off your light  
 Mr. Moon-Man  
 Go and hide your face  
 Behind the clouds  
 Can't you see that  
 Couples wanna spoon, man  
 Two is company  
 And three's a crowd

Jacob and Edward shut the trees.

## NORMAN AS MOON MAN

(singing)

When each little lad and lady  
 Find a spot so nice and shady  
 That's your cue to say  
 "Goodnight"

Jacob and Edward open the trees.

EDWARD AND JACOB  
 (singing to Moon)  
 "Goodnight"

NORMAN AS MOON MAN  
 (singing)  
 And if they wanna spoon

EDWARD AND JACOB  
 (singing)  
 Listen Mr. Moon  
 Be a sport  
 And turn off your light

Edward and Jacob exit the trees and walk to center stage holding hands.

NORMAN AS MOON MAN  
 (singing)  
 All the lads and little misses  
 Who are fond of hugs and kisses  
 Must remember half of bliss is  
 Found on any cloudy night

Edward and Jacob begin to romantically and formally do an incredible intricate dance part tango, part waltz ala this amazing video on YouTube. Watch it - <https://www.youtube.com/watch?v=eomGV4buJzM>

EDWARD AND JACOB  
 (singing)  
 Nighttime is the time  
 For spooning  
 Serenades and lovers  
 Crooning  
 Preliminary honeymooning  
 Calls for darkness  
 Not for light

Billy enters dressed as a tap-dancing star and adds dancing support to Jacob and Edward.

EDWARD, JACOB, NORMAN  
 (singing)  
 Turn off your light  
 Mr. Moon-Man  
 (MORE)

EDWARD, JACOB, NORMAN (CONT'D)  
 Go and hide your face  
 Behind the clouds  
 Can't you see that  
 Couples wanna spoon, Man  
 Two is company  
 And three's a crowd

NORMAN AS MOON MAN  
 (singing)  
 When each little lad and lady  
 Find a spot so nice and shady  
 That's your cue to say  
 "Goodnight"

EDWARD AND JACOB  
 (singing)  
 Goodnight  
 And if they wanna spoon  
 Listen Mr. Moon  
 Be a sport  
 And turn off your light

EDWARD, JACOB AND NORMAN  
 (singing)  
 Turn off your light  
 Mr. Moon-Man  
 Go and hide your face  
 Behind the clouds  
 Can't you see that  
 Couples wanna spoon, Man  
 Two is company  
 And three's a crowd  
 When each little lad and lady  
 Find a spot so nice and shady  
 That's your cue to say  
 "Goodnight, Goodnight"  
 And if they wanna spoon  
 Now listen Mr. Moon  
 Be a sport and  
 Turn off your light

The dance intensifies and Mr. Moon is their follow spot. It builds to a crescendo. The dancing star exits.

EDWARD, JACOB AND NORMAN (CONT'D)

(singing)

And if they wanna spoon  
Now listen Mr. Moon  
Be a sport and  
Turn off your light

Mr. Moon Man turns off his light and sits and watches. Back to reality.

EDWARD

It's getting late.

JACOB

It is.

EDWARD

I guess I should be going.

JACOB

I live four blocks away. Where do you live?

EDWARD

Brooklyn.

JACOB

That's not a very quick journey at this hour.

EDWARD

I'm fine.

JACOB

You're welcome to stay at my home for the evening. I have a large bed.

EDWARD

Where would you sleep?

JACOB

You're funny.

EDWARD

Do you have neighbors?

JACOB  
It's New York. Unfortunately,  
everyone has neighbors.

EDWARD  
I mean nosy neighbors. Prying  
eyes. Peeping Tom's. You know  
what I mean.

JACOB  
Everyone will be asleep by now.

EDWARD  
I don't know.

JACOB  
If anyone asks I'll tell them  
you're my brother.

EDWARD  
I don't know.

JACOB  
My uncle.  
(beat)  
My Grandpa.  
(beat)  
My son.

EDWARD  
You're a regular Jimmy Durante.

JACOB  
(as Durante)  
"I got a million of 'em. Cha  
cha cha".  
(beat)  
Should we go?

EDWARD  
No. We shouldn't.

JACOB  
But would you like to?

EDWARD

Yes.

JACOB

Let's go.

EDWARD

I'm sorry, Jacob, but I am not entirely comfortable strolling down the avenue with you. You understand. Give me your address. I'll come there 30 minutes after you.

JACOB

No, you won't.

EDWARD

I will.

JACOB

195 Riverside Dr. Room 212.

EDWARD

195 Riverside Drive. Room 212.

JACOB

Are you really coming? I just bought a new Scotch that's wonderful.

EDWARD

I'll be there.

JACOB

I don't believe you but...I've enjoyed our time together...Edward.

(beat)

195 Riverside.

EDWARD

Room 212.

Jacob extends his hand. They shake hands. Jacob exits.

Edward watches him go and then sits on the bench. He looks up at the moon. The moon smiles at Edward. Edward smiles back. The moon winks. Edward laughs. They slowly both become melancholy.

Jacob arrives home. Takes off his coat and hat and puts on a phonograph record on the gramophone. We hear the original first 30 seconds of the original recording. Jacob sings along to himself but not so we can hear until later in the song.

Music begins

### **Song 7: Nobody's Child**

GRAMOPHONE

(singing)

Everybody needs to have  
 Their share of joy  
 Why even flowers pair  
 Their stems all require care  
 But somehow  
 Like the friendless weed  
 That grows out in the wild  
 I'm all alone

Phonograph fades out and live music takes over.

NORMAN AS MOON-MAN

(singing)

And I'm just nobody's child  
 No one knows  
 No one cares  
 When I'm lonesome  
 It just means  
 That I'm nobody's child

JACOB

(singing)

No one calls out "hello"  
 No one whispers "goodbye"

EDWARD

(singing)

No one worries at all  
 If I live or if I die

JACOB

(singing)

I just look for a bluebird  
That brings you happiness  
But my bluebird is black  
Something's wrong with me I  
guess

NORMAN AS MOON-MAN

(singing)

No one knows

EDWARD

(singing)

No one cares

JACOB

(singing)

No one wants me

NORMAN, JACOB, EDWARD

(singing)

It just means  
That I'm nobody's child  
No one knows  
No one cares  
When I'm lonesome  
It just means  
That I'm nobody's child  
No one calls out "hello"  
No one whispers "goodbye"  
No one worries at all  
If I live or if I die

JACOB

(singing)

I just look for the bluebird  
That brings you happiness  
But my bluebird is black  
Something's wrong with me  
I guess

EDWARD, NORMA AND JACOB

(singing)

For no one knows  
No one cares

(MORE)

EDWARD, NORMA AND JACOB (CONT'D)  
 No one wants me  
 It just means  
 That I'm nobody's child

The phonograph returns at the 1:50 mark and we hear the instrumental section as Norman as Moon-Man exits and Edward goes to Jacobs apartment and knocks on the door. Jacob answers the door. He is surprised and suddenly happy. They enter. Edward takes off his hat and coat. Jacob hands Edward a cup of tea. They sit and listen to the last few notes of the gramophone.

GRAMOPHONE  
 (singing)  
 No one knows  
 No one cares  
 No one wants me  
 It just means  
 That I'm nobody's child

Song ends

5 SCENE 5: JACOB AND EDWARD IN JACOB'S APARTMENT 5

EDWARD  
 That's a sad song.

JACOB  
 That's Georgie Price. He's wonderful. I saw him in January at The Palace theater. He was wonderful. I like him better than Jolson and Cantor. Who do you prefer? Price, Jolson or Cantor?

EDWARD  
 I don't know.

JACOB  
 Okay.

They sit in silence.

JACOB (CONT'D)  
So what is your profession if  
you don't mind me asking.

EDWARD  
I do this and that. Nothing  
very exciting.

JACOB  
I see.

Another long silence.

JACOB (CONT'D)  
Do you have family in New York?

EDWARD  
No.

JACOB  
Do you have a wife or a  
sweetheart.

EDWARD  
No.  
(pause)  
Sort of.  
(pause)  
Not really.  
(pause)  
Do you?

JACOB  
Me? No.

EDWARD  
Why not?

JACOB  
Why don't I have a wife or why  
don't I have a sweetheart?

EDWARD  
Both.

JACOB

I don't have a wife because I am not interested in women in that way.

EDWARD

Why not?

JACOB

I don't know. I like men.

EDWARD

Only men?

JACOB

Yes.

EDWARD

That's an illness you know.

JACOB

I don't believe it is.

EDWARD

Well, it is.

JACOB

Do you think you're ill.

EDWARD

No. But I like women.

JACOB

Do you hope to marry a woman one day?

EDWARD

That is my intention. When I find the right woman.

JACOB

My intention is to marry a man. What do you think of that?

Edward starts to laugh. Tries to stifle it. Can't contain it. Laughs louder. Jacob smiles but is also a little hurt.

EDWARD

You're funnier than Jimmy Durante.

JACOB

I'm not a comedian, my friend. I want to marry a man. I want to have a child. I want to be a Father.

Edward is speechless. He has never even considered such a thing.

EDWARD

How would that work exactly?

JACOB

I don't know.

Long pause.

JACOB (CONT'D)

I have read about...in Ancient Greece...two men could be together and society accepted it and there was no punishment. I have read that.

EDWARD

I don't know anything about Ancient Greece. Did you go to a University?

JACOB

I did.

EDWARD

Which one?

JACOB

I graduated from Columbia University. Do you know it?

EDWARD  
Nope. I apologize.

JACOB  
There is no need to apologize.

EDWARD  
I didn't like school. I think  
the last time I was in a school  
I was 13. Maybe 14. I don't  
remember. I didn't like it.

JACOB  
Not everyone likes school.

EDWARD  
Did you like it?

JACOB  
Very much so.

EDWARD  
That's good.

They sit in silence.

JACOB  
Would you like some more tea?

EDWARD  
No.

JACOB  
Would you like some bread with  
butter?

EDWARD  
No.

They sit in silence.

JACOB  
Do you know you are the most  
handsome man in New York City?

EDWARD

Someone else told me that once.

JACOB

Me. I told you that. Today in  
the park.

EDWARD

Oh. Yeah.

(beat)

I need the WC?

JACOB

Oh, right down the hallway.

EDWARD

Thanks.

Edward exits. Jacob breaks the fourth wall and looks at the audience as if to say, can you believe that guy, "I'm in love with him."

Music begins

During this song, Jacob gets undressed down to his underwear and gets in bed. The other two actors (Norman and Billy) dressed as classic circus strong men with dumbbells and leopard print one-piece outfits off one shoulder do a vaudeville routine with the super-light dumbbells, twirling them, posing, etc. Maybe they sing as well.

The two circus strong men wheel on a circular platform with three tiers that they can both stand on and pose. It's painted like circus rings.

Edward remains off-stage.

**Song 8: The Dumber They Come The Better I Like 'Em**

JACOB

(singing)

I may look simple  
But I want you to know  
I've been to college  
I'm full of knowledge

(MORE)

JACOB (CONT'D)

I'm right at home with brainy  
Men and them, my wisdom I show  
But when there's clever boys  
Around I get up and go  
Those educated babies  
Are a bore  
I'm gonna say what  
I said many times before

Strong men enter with dumb bells.

JACOB (CONT'D)

(singing)

Oh, the dumber they come  
The better I like 'em  
Cause the dumb ones  
Know how to make love  
A wisenheimer has you meet his  
Folks when you call  
The brainless baby always keeps  
You down in the hall  
Oh, the dumbbells I've met  
Have won beauty prizes  
They look like angels  
Sent from above  
The clever man will want to  
Know if you mean to wed  
The dumb ones never think of  
Looking that far ahead  
That's why the dumber they come  
The better I like 'em  
Cause the dumb ones  
Know how to make love  
Oh, the dumber they come, the  
Better I like 'em  
Cause the dumb ones  
Know how to make love  
The smart men speak in Greek  
And other languages too  
But the dumb boys only language  
Is who's poochy poochy is you?  
Oh, the dumbbells I've met  
Have won beauty prizes  
They look like angels  
Sent from above  
You start by squeezing

(MORE)

JACOB (CONT'D)

Clever boys  
 You're soon on the shelf  
 But when you're with dumb  
 Edward you can just be yourself  
 That's why the  
 Dumber they come  
 The better I like 'em  
 Cause the dumb ones  
 Know how to make love

Jacob is in bed posed seductively on the final note.

Edward enters he is a bit shocked.

Song ends

Music begins

Extended Intro to Making Whoopee plays as Edward slowly gets undressed.

The strong men exit on opposites side of the stage and quickly change into vintage underwear.

Billy re-enters and gets dressed as a groom as he sings and Edward gets undressed down to his vintage underwear and gets in bed and Edward and Jacob make love under the sheets.

### **Song 9: Making Whoopee**

BILLY

(singing)

Every time I hear that  
 Dear old wedding march  
 I feel rather glad  
 I have a broken arch  
 I have heard a lot  
 Of married people talk  
 And I know that marriage  
 Is a long, long walk  
 To most people  
 Weddings mean romance  
 But I prefer a picnic  
 Or a dance  
 Another bride, another groom

(MORE)

BILLY (CONT'D)  
 Another sunny, honeymoon  
 Another season, another reason  
 For makin' whoopee

Norman enters in a wedding gown with a veil over her face. They slowly walk to the circular platform as rose pedals fall from the ceiling. Billy revolves the platform and it turns into a wedding cake. They both climb on top, link arms, and stand next to each other and continue to sing the song.

BILLY (CONT'D)  
 (singing)  
 The choir sings  
 "Here comes the bride"  
 Another victim is by her side

Beautiful white wedding drapes slide in on the track to frame the wedding cake and create a wedding back drop but we can still see Jacob's apartment behind.

NORMAN IN WEDDING DRESS  
 (singing)  
 He's lost his reason  
 Cause it's the season  
 For making whoopee

BILLY  
 (singing)  
 A quiet service  
 A lot of rice  
 The groom is nervous  
 He answers twice  
 It's really killing  
 That he's so willing  
 To make whoopee.

NORMAN IN WEDDING DRESS  
 (singing)  
 Down through the countless ages

BILLY  
 (singing)  
 You'll find it everywhere

NORMAN IN WEDDING DRESS  
(pointing at Billy,  
singing)  
Somebody makes good wages

BILLY  
(pointing at Norman,  
singing)  
Somebody wants her share

NORMAN IN WEDDING DRESS  
(singing)  
She calls him "toodles"  
And rolls her eyes  
She makes him strudels  
And bakes him pies  
What is it all for  
It's so he'll fall for  
Making whoopee

BILLY  
(singing)  
He's washing dishes  
And baby clothes  
He's so ambitious  
He even sews;  
But don't forget, boys  
That's what you get, boys  
For makin' whoopee.

NORMAN IN WEDDING DRESS  
(singing)  
Another year

BILLY  
(singing)  
Or maybe less

NORMAN IN WEDDING DRESS  
(singing)

What's this I hear?

BILLY  
(singing)  
Or can't you guess  
She feels neglected

NORMAN IN WEDDING DRESS  
(singing)  
And he's suspected  
Of making whoopee

BILLY  
(singing)  
She sits alone  
Most every night

NORMAN IN WEDDING DRESS  
(singing)  
He doesn't phone  
Or even write

BILLY  
(singing)  
He says he's busy  
But she says

NORMAN IN WEDDING DRESS  
(singing)  
Is he?  
He's making whoopee  
He doesn't make much money  
Five thousand dollars per  
Some judge  
Who thinks he's funny  
Says, "You pay six to her."

BILLY  
(singing)  
He says  
"Now judge, suppose I fail?"  
The judge says  
"Bud, right into jail.  
You'd better keep her

NORMAN IN WEDDING DRESS  
(singing)  
You'll find it's cheaper

BILLY AND NORMAN IN WEDDING DRESS  
(singing)  
Than making whoopee.

Song ends

Fade to dim lighting - 4am.

Music underscore. Edward gets out of bed. Sits on the edge. Thinks. He is shaken.

Lights slowly up on bedroom.

Morning.

Jacob wakes up.

JACOB  
Good morning.

EDWARD  
Good morning.

JACOB  
Are you okay?

EDWARD  
Yes. Are you?

JACOB  
Perfect, my friend.

EDWARD  
I'm not your friend.

Awkward pause.

EDWARD (CONT'D)  
I'm your husband. Isn't that what you want.

JACOB  
Yes.

EDWARD

I had a dream that we were married. We were on top of a giant wedding cake. You were in a dress. I was in a top hat and tails. We looked like quite the pair.

JACOB

Did anyone come to our wedding?

EDWARD

Just Eddie Cantor. He sang Making Whoopee.

JACOB

That's not a good song for a wedding.

EDWARD

(singing)

"Another bride, another groom  
Another sunny, honeymoon  
Another season, another reason  
For makin' whoopee"

They laugh and look at each other.

JACOB

You have a lovely voice.

EDWARD

That's what my Mother always said to me.

JACOB

She was right.

EDWARD

Yeah, my Mother was ALWAYS right. Just ask her.

JACOB

Where is your Mother?

EDWARD

That's a very long story.

JACOB

It's Saturday.

EDWARD

Maybe another time. I'm hungry. Are you hungry?

JACOB

No. I don't like eating in the morning. But I have eggs. Feel free to help yourself.

EDWARD

You need to eat. I don't want a skinny wife. I like a woman with a little meat on her bones.

JACOB

Oh, is that so.

Music begins

**Song 10: The Day I Marry You**

EDWARD

(speaking sing/talk)

Now that you have  
Brought the matter  
Of your health  
To my attention  
There is one thing  
I must mention  
So take heed

JACOB

(as "Bride", sing/talk)

What's that?

EDWARD

(sing/talk)

Your condition is not chronic

(MORE)

EDWARD (CONT'D)  
What you should have  
Is a tonic

JACOB  
(as "Bride", sing/talk)  
You're the tonic, sweetheart  
That I really need

EDWARD  
(sing/talk)  
And there's one thing  
Very certain  
And you can bet your life  
On the day that we get married  
I don't want a sickly wife

EDWARD AND BILLY AS GROOMS  
(singing)  
You've gotta keep your appetite  
You've gotta get  
A lot of sleep at night

JACOB AND NORMAN AS BRIDES  
No problem!

EDWARD AND BILLY AS GROOMS  
(singing)  
Cause honey dear  
You must look right  
The day I marry you

JACOB  
(speaking)  
I love this song!

Edward in his long underwear grabs a top hat and ties a scarf around his neck to become a groom. Edward grabs a white sheet and ties it to make an impromptu wedding dress and a white pillow case for the veil.

Edward and Jacob move down stage to Billy and Norman for the rest of the number and they all share the song and choreography for a big fun group number.

EDWARD AND BILLY AS GROOMS

(singing)

You've got to eat  
A lot of steak  
You've gotta give the butchers  
All a break  
Be nice and plump  
For Heaven's sake  
The day I marry you

JACOB AND NORMAN AS BRIDES

(as "Bride", singing)

I've got to keep in good  
condition

EDWARD AND BILLY AS GROOMS

(singing)

That is all I'm wishing for  
So take advice  
From your physician

JACOB AND NORMAN AS BRIDES

(singing)

PDQ

EDWARD AND BILLY AS GROOMS

(singing)

PDQ  
It's bound to bring  
You happiness  
And maybe in a year  
Or more or less  
You'll have a reason, dear  
To bless  
The day I marry you

NORMAN BILLY EDWARD JACOB

(singing)

You've/I've gotta keep your/my  
appetite  
You've/I've gotta get a lot of  
sleep at night  
Cause honey dear  
You/I must look right  
The day I marry you

(MORE)

NORMAN BILLY EDWARD JACOB  
 You've/I've got to eat a lot of  
 steak  
 You've/I've gotta give the  
 butchers  
 All a break

EDWARD AND BILLY AS GROOMS  
 (singing)  
 Be nice and plump  
 For Heaven's sake

NORMAN BILLY EDWARD JACOB  
 (singing)  
 The day I marry you

JACOB AND NORMAN AS BRIDES  
 (singing)  
 I've got to keep in good  
 condition

EDWARD AND BILLY AS GROOMS  
 (singing)  
 That is all I'm wishing for  
 So take advice from your  
 physician

JACOB AND NORMAN AS BRIDES  
 (singing)  
 PDQ

NORMAN BILLY EDWARD JACOB  
 (singing)  
 PDQ  
 It's bound to bring  
 You happiness  
 And maybe in a year  
 Or more or less  
 You'll have a reason, dear,  
 To bless  
 The day I marry you

Song ends

Edward and Jacob are back in Jacob's apartment.  
 Billy and Norman exit striking the wedding cake  
 platform.

JACOB  
We do have fun, don't we.

EDWARD  
Yes, but I have to be going.

Edward starts to get dressed.

EDWARD (CONT'D)  
Thank you for the wonderful  
hospitality.

JACOB  
Hospitality? Is that what it  
was.

EDWARD  
I'm not sure what it was.

JACOB  
It was nice. It was normal.

EDWARD  
It was nice but it wasn't  
normal.

JACOB  
We aren't deviants, Edward. We  
aren't.

EDWARD  
I don't know about that but I  
better get going.

Edward finishes dressing.

JACOB  
Will I see you again.

EDWARD  
I told you, Jacob, I like  
ladies. I told you that last  
night. This felt good...it was  
fun...but...

JACOB  
But what...?

EDWARD  
I need a family.

JACOB  
I do, too.

EDWARD  
I want a child.

JACOB  
I do, too.

EDWARD  
And how are you ever going to  
make that happen?

JACOB  
I don't know.

EDWARD  
I'm not educated like you but I  
know one thing for certain.  
You need to find a nice woman  
and build a life. The park  
will always be there but that's  
not a life, Jacob. That's  
just..."making whoopee"...it's  
not real...I have to go.

JACOB  
Can I kiss you.  
(beat)  
Please.

EDWARD  
I told you last night I don't  
do that.

JACOB  
I want to know what it's like  
to kiss another man. Will you  
please do that for me.

EDWARD

I'm sorry. I can't do that. I better be going. Thank you again.

JACOB

Will you please come back and visit me? Anytime. I have an extra key. Will you take it?

He goes and gets the key.

JACOB (CONT'D)

Here. Just take it.

Edward takes the key.

EDWARD

I have to go now.

He tries to leave. Jacob is sad.

EDWARD (CONT'D)

Are you okay?

JACOB

Of course, I'm great.

EDWARD

You don't look great.

JACOB

I'm fine.

EDWARD

Okay. I'm sure I'll see you again. It was nice meeting you, Jack.

JACOB

Jacob. It's Jacob.

Edward leaves.

Jacob sits in silence. He goes and gets record and puts it on the gramophone. The gramophone plays. He stands and listens.

We hear the original Harry Richman recording

**Song 11: I Just Roll Along (Having My Ups and Downs) - Reprise**

GRAMOPHONE

(singing)

Goodbye  
 Goodbye  
 Goodbye blues  
 I mix my joy and sorrow  
 Living as I choose  
 Goodbye  
 Goodbye  
 Goodbye blues  
 I haven't got a thing to lose  
 So I just roll along  
 Having my ups  
 Having my downs  
 Having my ups and downs  
 All day

He suddenly stops the gramophone. Sits in silence. Hurt. Angry. Depressed. He sits on the bed and stares forward. Expressionless. Dead inside. So lonely.

He goes to his closet. Opens it. Removes a big, burgandy/rosy top hat. Looks in the mirror. Takes out a faded pink/rosy jacket with tails. Puts it on. Looks in mirror. He would never wear these items in public but he wise could.

A quiet musical intro begins

He begins to sing but he sings against the lyrics. He sings it bitter and angry.

Lighting note: when he sings about Rose Colored Glasses the stage fills with moving pink lights like a dream.

**Song 12: Looking At The World Thru' Rose Colored Glasses**

JACOB

(singing, bitter)

I've said goodbye to Mr. Sorrow  
 How do you do Mr. Joy  
 No need to worry  
 Bout tomorrow  
 Look at me  
 And you'll see  
 I'm so as happy as can be  
 Because I'm

Rosy lights

A giant pair of rosy colored glasses slide on via the track and Jacob sings thru each lense alternating between left and right. The lenses are so big his head doesn't even begin to fill the lenses.

JACOB (CONT'D)

(singing)

Looking at this world through  
 Rose colored glasses  
 Everything is rosy now  
 Looking at this world  
 And everything that passes  
 Seems of rosy hue somehow

Normal lights

Ducks down under the glasses.

JACOB (CONT'D)

(singing)

Why do I feel so spry  
 Don't wink your eyes  
 Needn't guess I'll confess  
 Certain someone  
 Just said yes  
 In a bungalow  
 All covered with roses  
 I will settle down I vow  
 That's why I'm

Rosy lights

He goes behind the lenses again.

JACOB (CONT'D)

(singing)

Looking at this world through  
Rose colored glasses  
And everything is rosy now

Billy, Norman and Edward dance on dressed as actual roses. Their arms are the thorns and their face is in the middle of the rose. The stem goes from the neck to the feet. These costumes should be big and silly but they should still look like roses.

They dance thru the rest of the song, probably tap.

JACOB, EDWARD, BILLY AND NORMAN

(singing)

Others may cry  
But we'll keep smiling  
No cause to worry or fret  
But while their troubles  
They keep piling  
Here is one  
Who'll have fun  
Cause after all  
Is said and done  
You see we're just looking  
At this world thru  
Rose colored glasses  
Everything is rosy now  
Looking at this world and  
Everything that passes  
Seems of rosy hue somehow  
Tell us why  
You or I  
Ought to complain  
Just bear in mind  
That you'll find  
Rainbows after every rain  
Who's the boy that said

EDWARD

(singing)

"Life's just what you make it"

JACOB, EDWARD, BILLY AND NORMAN

(singing)

He was surely right we vow  
 So let's keep looking  
 At this world  
 Thru rose colored glasses  
 And everything is rosy now

Final dance sequence - maybe the roses do a kick line.

Song ends

Glasses slide off stage and the roses exit.

Jacob stands there depressed and angry.

Knock, knock, knock.

Edward doesn't go to the door right away.

Knock, knock, knock

BILLY

Jacob, are you in there?

(beat)

Jacob?

(beat)

Jacob? Are you home?

JACOB

No. Jacob's not here.

BILLY

Jacob.

JACOB

Go away.

BILLY

Open the door.

JACOB  
Magnolia doesn't live here, you  
have the wrong apartment.

BILLY  
Jacob, open the door Heavens  
sake..

Jacob goes to the door, opens it.

Billy is standing there holding a bouquet of red  
roses.

JACOB  
How rosy! Are those for  
Magnolia?

BILLY  
They're for you, my silly man.

JACOB  
Come in.

They go in and sit.

BILLY  
So how are you?

JACOB  
I'm fine.

BILLY  
You don't seem fine.

JACOB  
I have my ups and downs. I'm  
having a down right now.

BILLY  
That's too bad because I'm  
having an up. I thought maybe  
you could help me with it.

JACOB

I'm sorry. Jacob's House of  
Ill Repute is closed for  
repairs.

Billy goes to the bed.

BILLY

Jacob, come here. Come sit  
next to me. Come on.

Jacob reluctantly does. Billy puts his arm around  
Jacob. They just sit there and breathe.

Finally Jacob speaks.

JACOB

If I died in this room who  
would find me?

(beat)

How long would I rot in here  
before someone cared enough to  
knock down the door?

(beat)

It's normal to love another man  
but it's not normal be  
alone...to not have a family.  
It's not natural. I need a  
family, Billy.

BILLY

I wish I could help you but I  
don't know what to say to you,  
old chap.

JACOB

Young chap.

BILLY

When did you get the  
gramophone, young chap?

JACOB

Last month.

BILLY  
It's very nice.

JACOB  
You'd know if you came over  
more often.

BILLY  
I know, I'm sorry.

JACOB  
Does she really make you happy?  
"Magnolia?"

BILLY  
Yes. Very much. But so do  
you.

JACOB  
But who makes you happier?

BILLY  
You each make me happy in ways  
that the other can't. Do you  
understand?

JACOB  
No.

BILLY  
Magnolia is a wonderful person.

JACOB  
And so am I.

BILLY  
And so are you.

JACOB  
But?

BILLY  
No but...just...I'm lucky to  
have you both.

JACOB  
Is she pretty?

BILLY  
You don't want to know this.

JACOB  
I do.

BILLY  
No, you don't.

JACOB  
Magnolia. Is that really her  
name?

BILLY  
I wish you didn't hate her.

JACOB  
I don't hate her. I don't know  
her.

BILLY  
Yes, she's beautiful.

JACOB  
Great.

BILLY  
Do you want me to have an ugly  
wife?

JACOB  
Yes. I hope she has a sleepy  
eye, a big wart on her nose and  
heavy facial hair.

Music begins

**Song 13: Magnolia**

During this Billy is excited but Jacob is annoyed  
even though he sings along.

BILLY

(singing)

Now listen, man  
You understand  
I'm an expert judge of gals

JACOB

(singing)

You're always bragging 'bout  
Your lady love

BILLY

(singing)

Well she's the best I've had

JACOB

(singing)

You mean your gal Magnolia

BILLY

(singing)

Well she'd rule any man

JACOB

(singing)

Well won't you please  
Describe her

BILLY

(singing)

I'll do the best I can

Edward enters in drag with his back to the audience. Every time they sing the name, "Magnolia", she turns and flashes the audience a big campy smile. He is wearing very heavy make-up.

BILLY (CONT'D)

(singing)

Just  
Take some honey from a bee  
Mix it up with TNT

JACOB

(singing)

And tell me what have you got

BILLY  
 (singing)  
 You wanna know?

JACOB  
 (speaking)  
 Not really.

BILLY, JACOB AND EDWARD  
 (singing)  
 Magnolia

Edward, as Magnolia, turns his back to the audiences and dances seductively.

BILLY  
 (singing)  
 Clara Bow ain't she delish  
 Season her with Lillian Gish

JACOB  
 (singing)  
 And tell me what have you got

BILLY  
 (singing)  
 You anxious?

JACOB  
 (singing)  
 Just tell me.

Edward faces the audience again, should get a laugh.

EDWARD  
 (singing)  
 Magnolia

BILLY AND JACOB  
 (singing)  
 Listen pal describing  
 That gal is tryin'  
 When I'm done  
 It's 20 to 1  
 You'll say I'm lyin'

BILLY  
(singing)  
Take Cleopatra and Camille  
You add some more sex appeal

BILLY AND JACOB  
(singing)  
You mix the lot  
And whatta you got

EDWARD  
(singing)  
Magnolia

BILLY  
(singing)  
Take a little fragrance from  
Each rose

BILLY AND JACOB  
(singing)  
Each pretty rose

BILLY  
(singing)  
Dress it up in  
Nifty flapper clothes

BILL AND JACOB  
(singing)  
Don't slap her close  
What do you got  
You gotta

BILLY, JACOB AND EDWARD  
(singing)  
Magnolia

Edward stays forward during this next section and acts out their descriptions.

BILLY  
(singing)  
Then you take a row of  
Rogers teeth  
As white as pearls

Edward shows his beautiful teeth and licks his lips.

BILLY AND JACOB  
(singing)  
Such precious pearls

BILLY  
(singing)  
Add a lovely bunch of  
Golden curls

Edward caresses his curly wig and flicks his hair  
around.

BILLY AND JACOB  
(singing)  
Such golden curls  
What do you got  
You gotta

Edward does a jig.

BILLY, JACOB AND EDWARD  
(singing)  
Magnolia  
Boys all sigh  
When she passes by  
She thrills them  
Wholesale clothes are cheap  
I suppose  
But how she fills them

BILLY  
(singing)  
Take Sheba's smile  
And add Salome's hip

EDWARD  
(singing)  
Those wicked hips

BILLY  
(singing)  
Pickford's eyes

EDWARD  
 (singing)  
 Swanson's lips

BILLY, JACOB AND EDWARD  
 (singing)  
 Shuffle the lot  
 And whatta you got

EDWARD  
 (singing)  
 Magnolia

They start to dance the Charleston

BILLY, JACOB AND EDWARD  
 (singing)  
 Listen pal describing that gal  
 Is try try tryin'  
 When I'm done  
 It's 20 to 1  
 You'll say I'm lyin'

BILLY  
 (singing)  
 Take Cleopatra and Camille  
 Add some more sex appeal

BILLY, JACOB AND EDWARD  
 (singing)  
 Mix the lot  
 And whatta you got  
 Magnolia

Song ends

JACOB  
 I need some Scotch.

Edward exits but stays in costume for the upcoming number.

BILLY  
 Can I have some?

JACOB

No.

BILLY

I brought you flowers.

JACOB

Okay fine.

Pointing to the gramophone

BILLY

How much was that contraption?

JACOB

More than these flowers.

BILLY

I'm considering buying one for  
Magnolia.

JACOB

I have no doubt.

BILLY

Don't be jealous, please.  
There's no competition. She's  
a woman. You're a man. You  
could never give me what she  
does but she could never give  
me what you do. It's a perfect  
arrangement.

JACOB

For you. I think you'll like  
this song. It's my new  
favorite song. Irving Kaufman.

BILLY

Can I have more Scotch?

JACOB

You're gonna need it once you  
hear this song.

He puts the phonograph on and it begins to play.

From one side of the stage Norman enters in his regular costume but he still has all the draggy-heavy make-up from when he was the bride a few scenes back. From the other side of the stage Edward enters in the Magnolia drag, no make-up added. They do this number like an old vaudeville number.

Jacob and Billy lounge on the bed in the apartment and drink scotch and listen and laugh.

Again we hear the original recording that segues in to live music and live singing.

**Song 14: Masculine Women Feminine Men**

During this song Norman and Edward point to each other.

NORMAN AND EDWARD  
(singing)  
Hey hey

NORMAN  
(singing, pointing at  
Edward)  
Women are going mad, today

NORMAN AND EDWARD  
(singing)  
Hey hey

EDWARD  
(singing)  
Fellas are just as bad  
I'll say

NORMAN AND EDWARD  
(singing)  
Go anywhere  
Just stand and stare  
You'll say they're bugs  
When you look at  
The clothes they wear

EDWARD  
(singing)  
Masculine women

NORMAN  
(singing)  
Feminine men

NORMAN AND EDWARD  
(singing)  
Which is the rooster  
Which is the hen?  
It's hard to tell 'em apart  
Today and say

NORMAN  
(singing)  
Sister is busy  
Learning to shave

EDWARD  
(singing)  
Brother just loves his  
Permanent wave

BOTH  
(singing)  
It's hard to tell 'em apart  
Today, hey hey  
Girls were girls  
And boys were boys  
When I was a tot  
Now we don't know who is who or  
Even what's what  
Knickers and trousers  
Baggy and wide  
Nobody knows  
Who's walking inside  
Those masculine women  
And feminine men

NORMAN  
(singing)  
Stop, look, listen  
And you'll agree  
With me

EDWARD

(singing)

Things are not what  
They used to be  
You'll see

NORMAN

(singing)

You say hello

EDWARD

(singing)

To Uncle Joe

NORMAN

(singing)

Then look again

EDWARD

(singing)

And you'll find  
It's your Auntie Flo

NORMAN

(singing)

Masculine women.

EDWARD

(singing)

And feminine men

BOTH

(singing)

Which is the rooster  
Which is the hen  
It's hard to  
Tell 'em apart today  
And say

NORMAN

(singing)

Auntie is smoking  
Rolling her own

EDWARD  
(singing)  
Uncle is always  
Buying cologne

BOTH  
(singing)  
It's hard  
To tell 'em apart  
Today  
Hey hey

EDWARD  
(singing)  
You go in  
To give your girl  
A kiss in the hall

NORMAN  
(singing)  
But instead you find  
You're kissing  
Her brother Paul

NORMAN (CONT'D)  
(singing)  
Ma's got a sweater  
Up to her chin

EDWARD  
(singing)  
Pa's got a girdle  
Holding him in

BOTH  
(singing)  
Those masculine women  
And feminine men

NORMAN  
(singing)  
Now wifey is playing  
Billiards and pool

EDWARD  
 (singing)  
 Hubby is dressing  
 The kiddies for school

BOTH  
 (singing)  
 It's hard  
 To tell 'em apart today  
 Hey, hey

EDWARD  
 (singing)  
 Ever since the  
 Prince of Wales  
 In dresses was seen

NORMAN  
 (singing)  
 What does he intend to be the  
 King or the Queen?

NORMAN (CONT'D)  
 (singing)  
 Grandmother buys  
 Those tailor-made clothes

EDWARD  
 (singing)  
 Grandfather tries  
 To smell like a rose

BOTH  
 (singing)  
 Those Masculine Women, Feminine  
 Men

Song ends

Next song begins

Time for Billy to go home to his wife.

During the next song Billy gets up, says goodbye to  
 Jacob with a hug.

Jacob walks him down to the street and watches the family scene play out and it makes him sad.

The family comes out and acts out the song and poses in a big picture frame at the end. Edward plays Magnolia and Norman plays the son.

**Song 15: That's What Puts the Sweet in Home Sweet Home**

BILLY

(singing)

Evening

The sun is sinking

Evening

The stars are blinking

That's when

I start a thinking of home

Night time

The clouds are clearing

Night time

And I am nearing

My time

Another nearing at home

Every night at eight

She meets me

With a little kiss

She greets me

That's what puts the Sweet

In Home Sweet Home

Hand in hand

Upon the doorstep

We're in heaven

With one more step

That's what puts the Sweet

In Home Sweet Home

And when I sit beside

The good old fireside

That's when I'll

Tell the world

I'm satisfied

And when a little dark eyed

Laddie

Says, "Gee, I love my Mom and

Daddy

(MORE)

BILLY (CONT'D)  
 That's what puts the Sweet  
 In Home Sweet Home

JACOB AND BILLY  
 (singing)  
 What a beautiful  
 What a wonderful  
 What a marvelous song  
 There's no place like  
 A little bungelow  
 Where pretty gold is grown  
 A happy family  
 There are only three  
 Nothing ever goes wrong  
 There's no place like home

BILLY, EDWARD AND NORMAN  
 (singing)  
 And when we sit beside  
 That good old fashioned  
 fireside

BILLY  
 (singing)  
 That's when I  
 Feel like shouting  
 Tell the world  
 I'm satisfied  
 And when that little dark-eyed  
 laddie  
 Says,

NORMAN AS A SMALL BOY  
 (singing)  
 "Gee, I love my Mom and Daddy"

BILLY, EDWARD AND NORMAN  
 (singing)  
 Oh that's what puts the Sweet  
 In Home Sweet Home

By the last notes of the son Billy, "Magnolia" and the son are posed in a huge gold framed picture frame. They stare forward with big smiles.

No break, next music begins

**Song 16: Goodbye My Billy Love**

As Jacob sits on the stairs on the side of the stage and sings Billy turns and looks at Jacob sadly. The other family members stare forward, oblivious.

JACOB

(singing)

So you're going away  
 Because your heart  
 Has gone astray  
 And you promised me  
 That you would always  
 Faithful be  
 Goodbye, my Billy love  
 Farewell, my turtledove  
 You are the idol  
 And darling of my heart  
 But someday  
 You will come back to me  
 And love me tenderly  
 Goodbye, my Billy love, goodbye

Song ends

Jacob stands and returns to his home upstairs and sits on the edge of the bed facing the audience, depressed.

From inside the picture frame, frozen, only Billy's face moves as he sings.

**Song 17: I Wonder Who's Kissing Him Now**

BILLY

(singing)

You have known lots of men  
 In the sweet long ago  
 And each one has meant  
 Heaven to you  
 You have vowed your affection  
 To each one in turn  
 And you've sworn to them all  
 You'd be true  
 Why you kissed  
 Neath the moon

(MORE)

BILLY (CONT'D)  
 While the stars were in tune  
 Then you've left them to hunt  
 A new game  
 Has it ever occurred  
 To you later, you fool  
 That he's possibly  
 Doing the same

Edward (Magnolia) and Norman (the son) fade away to the wings so Billy is left alone in the picture frame alone.

BILLY (CONT'D)  
 (singing)  
 So I wonder  
 Who's kissing him now  
 I wonder who's teaching him how  
 I wonder who's looking  
 In to his eyes  
 Breathing sighs

JACOB AND BILLY  
 (singing)  
 Telling lies

BILLY  
 (singing)  
 I wonder  
 Who's buying the wine  
 Ah, the nips  
 That I use to call mine

JACOB AND BILLY  
 (singing)  
 I wonder if he  
 Ever tells him/her of me

BILLY  
 (singing/shattered)  
 I wonder  
 Who's kissing him now

Norman and Edward appear in spotlights and all four men sing staring forward.

NORMAN, BILLY, JACOB, EDWARD

(singing)

So I wonder  
 Who's kissing him now  
 I wonder who's teaching him how  
 I wonder who's looking  
 In to his eyes  
 Breathing sighs  
 Telling lies  
 I wonder  
 Who's buying the wine  
 Ah, the nips  
 That I use to call mine  
 I wonder if he  
 Ever tells him of me  
 I wonder  
 Who's kissing him now

Song ends, all men, except Jacob slowly drift off-stage.

Musical segue

**Song 18: All By Myself - Brief Reprise**

JACOB

(sings, slowly, sadly)

Say once I met someone  
 Real handsome  
 And he promised me  
 All his wealth  
 But when I found he had a wife  
 A son and a daughter  
 I told him  
 I oughtta  
 Be by myself

Knock, knock, knock.

We hear a key in the lock and the door opens.

EDWARD

Jacob? You gave me a key.  
 Remember? Can I come in?

JACOB  
Of course, of course.

EDWARD  
I have a big problem.

JACOB  
Are you okay?

EDWARD  
No. Can I have some Scotch?

JACOB  
I'm almost out.

EDWARD  
I'll take whatever you have.

Jacob pours Edward a drink and Edward downs it with one gulp.

EDWARD (CONT'D)  
Okay. May I sit.

JACOB  
Of course.

EDWARD  
Thank you.

JACOB  
Edward, are you okay?

EDWARD  
No, I'm not.

JACOB  
Edward, what happened. Tell me.

EDWARD  
I'm shaking. I'm sorry. Okay.  
Can I have another one, please?

Jacob pours him another glass and Edward downs it quickly...begins to relax.

EDWARD (CONT'D)

Have you ever had a moment in your life when you knew everything had changed? A moment when you realized a new chapter had started whether you were ready or not?

EDWARD (CONT'D)

I've had three in my life. I think of them as earthquakes. The ground moves beneath you and everything shakes...and in one moment your life changes...whether you want it to or not...I've had three earthquakes...when I was 11...I had a friend...a boy...Victor...we grew up in Nebraska...miles and miles of nothing...Victor and I would take long hikes...we found these secret spots...we thought they were secret...and we would...we did things that boys shouldn't do together...but it felt good...and one day we were...misbehaving together...you understand...and suddenly we looked up and my Father was standing over us with a shotgun. He fired one shot in the air. It was so loud. We both jumped up...pulled up our pants and started running...he fired another shot and Victor went down...

JACOB

He shot him?

EDWARD

I don't know. I just kept running. I didn't look back. I left him behind.

(MORE)

EDWARD (CONT'D)

Maybe he tripped. Maybe the gunshot scared him and made him lose his footing...I don't know...I didn't look back. I was a coward...still am a coward...I just kept running. I headed to the nearest train track which was maybe 15 miles from our house and I waited for the train and I jumped on and I never looked back. I never saw my parents again. They could be dead. I don't know. But I knew when that gunshot went off and I jumped on the train I knew that everything had changed. 11 years old on a train to where...I had no idea. The next earthquake was when I arrived in New York City. But it was a good earthquake. I felt at home when I came here. It's the opposite of Nebraska...miles and miles of everything...I know I'll never leave this city...and the third earthquake happened yesterday...when I woke up in your bed...the way you held me all night...I felt so safe...terrified...but safe...I've never felt that with another person...I didn't want to leave...but I was scared. I left and I felt that I was back in Nebraska...running...and I don't want to run away from you...but I'm scared, Jacob...I know it's not right...I know were deviants and I don't want to go to jail...but I'll have been thinking about is wanting to kiss you...can I kiss you?

Edward slowly goes to him. Jacob stands. Edward takes Jacob's face in his hands and they slowly and tenderly kiss.

EDWARD (CONT'D)  
I know you want a child and I can't give you that...but I thought...maybe we could...get a dog...til we figure this out...I don't know your last name...mine is Gibbons...

JACOB  
Fletcher. Jacob Fletcher.

Edward gets down on one knee.

EDWARD  
Jacob Fletcher...will you marry me and be my...my...mine...

Edward reaches into his pocket and pulls out a ring.

EDWARD (CONT'D)  
It's not much but...it's something...

He puts the ring on Edward.

EDWARD (CONT'D)  
So what do you say?

JACOB  
Yes. Yes.

Edward stands and they kiss again followed by a huge passionate bear hug.

Music begins

A vamp.

Norman slowly enters and sits on the park bench.  
Reads a newspaper.

Music continues to vamp.

Bill enters with an umbrella and sits on the opposite bench and pulls out a newspaper.

Music underscoring continues...

Edward and Jacob enter with umbrellas and sit on the middle bench. Not touching. They inch closer they clasp their hands together. They are holding hands in public and they are terrified but free.

Jacob sings to Norman and Billy and half way thru Norman exits and the song turns into a joyous tap dance sequence number between Billy, Edward and Jacob that is slightly competitive but good natured ala the Good Morning sequence in Singing in the Rain - Watch it here: <https://www.youtube.com/watch?v=J0j3-tmQLjg>

### **Song 19: Let's Talk About My Sweetie**

JACOB

(singing)

If you love your sweetie  
I don't blame you  
No, I don't blame you  
For I love mine  
But if you're going to brag  
I want to tell you  
I've got to tell you  
To get in line  
You talk about your sweetie  
Stop talkin' 'bout  
Your sweetie,  
Let's talk about my  
Sweetie now  
I've listened to you raving  
Now listen to my raving  
You're gonna hear some  
Raving now  
Just where your sweetie stops  
My sweetie begins  
If he's as good as mine

(MORE)

JACOB (CONT'D)  
 They'd have to be twins  
 You talk about your sweetie  
 Stop talkin' 'bout  
 Your sweetie  
 Let's talk about my  
 Sweetie now

Extended tap dance break

BILLY  
 (singing)  
 Please don't think  
 I ever want to argue  
 I hate to argue  
 In fact I don't  
 But I just lay the simple facts  
 Before you  
 They'll never bore you  
 I know they won't  
 Say  
 You talk about your sweetie  
 Stop talkin' 'bout  
 Your sweetie  
 Let's talk about  
 My sweetie now

JACOB  
 (singing)  
 I've listened to you raving  
 Now listen to my raving  
 You're gonna hear some  
 Raving now!

EDWARD  
 (singing)  
 You say your sweetie does the  
 Charleston real fine,  
 Well, then she must have taken  
 lessons from mine

JACOB, EDWARD AND BILLY  
 (singing)  
 You talk about your sweetie  
 Stop talkin' 'bout  
 Your sweetie  
 (MORE)

JACOB, EDWARD AND BILLY (CONT'D)  
Let's talk about  
My sweetie now

Thunder...they look up...it begins to rain.

Thunder clouds with rain roll on stage on the track.

They open their umbrellas and put them directly overhead.

Music begins

The inside are lined with rainbows but the audience can't see that yet.

They turn up stage as Norma enters from the top of the stage-right stairs.

Norman is wearing a huge, HUGE, crazy, over the top rainbow costume. It should be breathtaking and try to get applause.

Jacob, Billy and Edward watch him with their umbrellas over their shoulder.

**Song 20: If you Want The Rainbow (You Must Have The Rain) - Come Out Reprise**

NORMAN  
(singing)  
What does it matter  
If rain comes your way  
Or raindrops patter all day

He starts slowly and dramatically descending the stairs.

NORMAN (CONT'D)  
(singing)  
For rain descending  
Should not make you blue  
A happy ending  
Is waiting for you

The cast turn back toward the audience who can now see the rainbow lining under the umbrellas.

Norman, Billy and Jacob all twirl their umbrellas and exit leaving Norman center stage singing to the audience with a huge smile on his face.

NORMAN (CONT'D)  
 (singing)  
 So look for brighter weather  
 Look for the sun again

A giant sun slides on using the track as the clouds slide off.

NORMAN (CONT'D)  
 (singing)  
 And if you want that rainbow  
 You've gotta have a little rain  
 Just pull yourself together  
 Whistle a happy strain  
 And if you want  
 A little rainbow  
 You gotta have  
 A little rain

Billy appears at the top of the stage-left stairs wearing a huge outrageous rainbow costume similar in spirit to Norman's but totally different. Bill slowly descends the stairs and Norman and Billy slowly and dramatically stroll around the stage always facing forward and showing off their outrageous costumes to full effect.

BILLY & NORMAN  
 (singing)  
 Say if your lucky star  
 Deserts you  
 And shadows fall  
 Even though it hurts you  
 Just smile through it all  
 And be a cheerful loser  
 You've got the world to gain  
 If you want that rainbow  
 You gotta have  
 A little rain

Edward appears at the top of the stage-right stairs a huge outrageous rainbow costume similar in spirit to Norman's and Billy's but totally different.

EDWARD, BILLY AND NORMAN

(singing)

When April Showers  
They come your little way  
And they bring the  
Pretty flowers  
And undead a dead-a space???

Edward slowly descends the stairs and joins Norman and Billy as all three slowly and dramatically stroll around the stage always facing forward and showing off their outrageous costumes to full effect.

NORMAN, EDWARD, BILLY

(singing)

So just you  
Look for  
That silver lining  
And you will find  
Clouds disappear  
Say listen folks  
Be cheerful givers  
You've got the world to gain  
Take our tip  
If you want that sunshine  
You gotta have a little rain

Finally, Jacob appears at the top of the stage-left stairs in the most outrageous rainbow costume of all similar in spirit to Norman's and Billy's but totally different.

JACOB, EDWARD, BILLY AND NORMAN

(singing)

What if your love affair  
Should breakup  
As they sometimes will  
When you kiss and makeup  
Boy, what a thrill  
Happiness comes double

(MORE)

JACOB, EDWARD, BILLY AND NORMAN  
 After a little pain  
 And if you want  
 A little rainbow  
 You gotta have  
 A little rain

They are now lined up on the edge of stage.

JACOB, EDWARD, BILLY AND NORMAN  
 (CONT'D)  
 (singing)  
 So look for brighter weather  
 Look for the sun again  
 And if you want that rainbow  
 You've gotta have a little rain  
 Just pull yourself together  
 Whistle a happy strain  
 And if you want  
 A little rainbow  
 You gotta have  
 A little rain

Musical segue to Come Out! Come Out! reprise

NORMAN, BILLY, JACOB, EDWARD  
 (singing)  
 I'd find you on the Milky Way  
 I'd find you where  
 The daffodils play  
 I'd find you  
 In your hideaway  
 Hi-ho the merry-o  
 What do ya say  
 Come out  
 Come out  
 Wherever you are.  
 Behind a cloud  
 Or way up in a star.  
 Come out  
 Come out  
 Come out wherever you are

Black-out

The song Come Out! Come Out! continues to play thru  
 the curtain call

Actors stay on stage

Group bow holding hands

Then

Norman steps forward and bows.

Billy steps forward and bows.

Edward steps forward and bows.

Jacob steps forward and bows.

Another group bow.

Come Out! Come Out! Encore

NORMAN, BILLY, JACOB, EDWARD  
(CONT'D)

(singing)

Come out

Come out

Wherever you are.

Behind a cloud

Or way up in a star.

Come out

Come out

Come out wherever you are.

They exit waving to the audience.

The end.