

ACT ONE – SCENE 3

On deck, that evening. PASSENGERS cross, including an OLD LADY IN A WHEELCHAIR wearing a large hat, a YOUNG SWELL in a tuxedo smoking a cigar, and SPIT and DIPPY. SPIT stumbles into the YOUNG SWELL.

~~SPIT. Sorry, chum. Still working on my sea legs.~~

~~YOUNG SWELL. *(Smiling)* Of course.~~

~~*The YOUNG SWELL continues off. Half a beat, then SPIT produces a silver cigar case. DIPPY grins as SPIT flips it open, THEY both take cigars, stick them in their mouths, and saunter off. BILLY enters, followed by the Purser, who sounds a small gong.*~~

~~PURSER. Last seating for supper. Last seating for supper.~~

~~BILLY. Excuse me, Purser, I'm looking for Miss Hope Harcourt.
Is she in the dining room?~~

~~PURSER. She and Lord Oakleigh were down for the eight o'clock seating, Mr. uh ...~~

~~BILLY. Flowers. Murray Hill Flowers.~~

~~PURSER. *(Suspiciously)* Murray Hill Flowers?~~

~~BILLY. I mean Cleaners. Nuts!~~

~~PURSER. What is your name, sir? *(RENO enters.)*~~

~~RENO. Billy Crocker!~~

~~BILLY. *(Waves to offstage)* Hey, Billy, good to see you!~~

BILLY turns his back on the PURSER, who eyes him suspiciously.

START HERE ~~RENO. You came after all! *(BILLY grunts, indicating the PURSER)* I didn't see you come aboard! Where you been hiding? *(BILLY grunts again)* How'd you get a ticket? *(BILLY really grunts)* Oh, you're sore at me for last night. Listen, Billy— *(Billy grabs Reno, kisses her and holds her in the embrace, eyeing the Purser until the Purser exits. Then Billy releases Reno.)*~~

~~You're not sore at me for last night. Hell, you should be—I was out of line.~~

~~BILLY. Forget it, Reno.~~

~~RENO. No, no. It's your love life. If you're satisfied with second best, forget about me and go after Miss Fantastic.~~

~~BILLY. I did. She's on the boat.~~

~~RENO. Fantastic.~~

BILLY. Reno, I'm in a mess. I'm gonna lose my job, my boss is gonna lose his shirt—
all because of some damned dame!

RENO. She must be some damned dame.

BILLY. She is. You're gonna love her, Reno. Her name's Hope. Hope Harcourt.

RENO. Hope Harcourt?! The debutante Hope Harcourt?! The one who came out
on a Zeppelin?! The one who chases foxes on the cover of Life?!

BILLY. (*Defiantly*) What are you saying—she's out of my league?

RENO. Billy!

BILLY. Hell, maybe she is.

RENO. Billy—

BILLY. No, no, you're right. I get it. Guys like me deliver her groceries, they don't walk her down
the aisle. Besides, she's engaged—to some English guy. An earl or something.

RENO. Billy, we've been friends forever, right? (*BILLY nods, still dejected*) So friend to friend, lemme
ask you something— (*Going after him*) Where's the old Crocker confidence?! You think
some tea bag can compete with you? You think he's got one tiny fraction of your brains,
your looks, your ... your ... **END HERE**

No. 6

You're The Top

(Reno & Billy)

RENO. At words poetic, I'm so pathetic
That I always have found it best,
Instead of getting 'em off my chest,
To let 'em rest unexpressed.
I hate parading
My serenading
As I'll probably miss a bar,
But if this ditty
Is not so pretty
At least it'll tell you
How great you are.

You're the top!
You're the Coliseum.
You're the top!
You're the Louvr' Museum.
You're a melody from a symphony by Strauss,
You're a Bendel bonnet
A Shakespeare sonnet,
You're Mickey Mouse.
You're the Nile
You're the Tow'r of Pisa,
You're the smile on the Mona Lisa.

No. 7

Easy To Love (Billy)

Cue: BILLY: Yeah, I guess you're right...

Andantino (♩=112-120) *(BILLY continues)* Me and you— who am I kidding?

The score is in 3/4 time with a key signature of three flats (B-flat major). It consists of three systems. The first system shows the instrumental introduction with measures 1-4. The second system features the vocal entry in measure 5 and piano accompaniment. The third system continues the vocal line and piano accompaniment through measures 9-12. The piano accompaniment includes parts for Violin (Vln. solo *Dolce*), Clarinet (Cls.), Bass Clarinet (Bs. Cl.), and Piano (Pno. solo *colla voce*).

BILLY

I know too well that I'm ——— Just wast - ing pre - cious time In

think - ing such a thing could be That you ——— could ev - er care for me.

13 14 15 16

I'm sure you hate to hear — That I a - dore you, dear, But

Pno. + Cls., Bs. Cl.
mp

17 18 19 20

grant me, just the same, — I'm not en - tire - ly to blame, For

rall.

21 **Easy Two** ($\text{♩} = 60$) 22 23 24 25

You'd be so eas - y to love, So eas - y to

Vln.

Rthy: Pno., pizz. Bs., Guit., Drs. (smooth time, rather straight)

26 27 28 29 30

i - do - lize, all oth - ers a - bove. So sweet to

cup Tpt. I (even eighths) Vibas. (octaves)

Tbns.

Rthy: Pno., Bs., Guit., Drs.

31 32 33 34 35

wak-en with, — So nice to sit down to eggs and ba - con with. —

Tpt. I, Tbn. (swing feel) Vibes. (octaves)

Tbn. Tbn.

36 37 38 39 40

We'd be so grand at the game, So

Br. Cls., Vin. Vibes.

Rhy: Pno., Bs., Guil., Drs.

41 42 43 44 45

care - free to - geth - er that it does seem a shame That you can't

Vibes., Pno., Cls. Vibes. Tbn., Bs., Cl., Pno.

Freely

46 47 48 49 50

see Your fu - ture with me, 'Cause you'd be, oh, so eas - y to

Vibes. solo colla voce div. Cls., Bs., Cl., Vibes., Vin. Tbn.

A Tempo

love.
open Tpt. I solo (even eighths)

+Tbn. I

51 52 53 54

Detailed description: This is a musical score page for the ending of the song 'Easy To Love'. It features four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing measures 51 to 54. The second staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It includes a piano part with chords and a trumpet solo in the upper register. The solo is marked 'open Tpt. I solo (even eighths)' and is accompanied by a tuba part in the lower register, marked '+Tbn. I'. The music concludes at measure 54.

~~BILLY:~~ You're the top!
 You're a dance in Bali.
 You're the top!
 You're a hot tamale.
 You're an angel, you, simply too, too, too diveen,
 You're a Botticelli,
 You're Keats,

~~RENO:~~ You're Shelley,

~~BILLY:~~ You're Ovaltine.
 You're a boon,
 You're the dam at Boulder
 You're the moon over Mae West's shoulder.
 I'm the nominee of the G.O.P.

~~RENO:~~ Or-Gop!

~~BILLY:~~ But if, baby, I'm the bottom, you're the top.

~~RENO:~~ You're the top!
 You're a Waldorf salad
 You're the top!
 You're a Berlin ballad
 You're the boats that glide on the sleepy Zuider Zee.
 You're an old Dutch master,

~~BILLY:~~ You're Lady Astor,

~~RENO:~~ You're broccoli.
 You're romance,
 You're the steppes of Russia,
 You're the pants on a Roxy usher.
 I'm a broken doll, a fol-de-rol, a blop,

~~BOTH:~~ But if, baby, I'm the bottom, you're the top!

Music segues on applause.

~~No. 6a~~

~~Playoff: You're The Top~~
 (Orchestra)

START HERE

BILLY and RENO exit. HOPE and EVELYN enter. EVELYN is seasick.

HOPE. Try taking deep breaths, dear. That always helps me.
 (EVELYN takes a deep breath and gags) Maybe you should go lie down.

EVELYN. And leave you alone? Wouldn't dream of it.
 Besides, I'll be right as rain as soon as we escape these swells.

HOPE. But the sea's as flat as a pancake, dear.

EVELYN. Please, Hope, I wish you wouldn't mention food just now.

HOPE. Sorry. I'll go get you a Bromo.

*HOPE pats EVELYN'S shoulder and starts off.
BILLY enters and casually passes HOPE.*

BILLY. Hi, Hope, how ya doin'?

HOPE. Hello, Billy ... Billy!

BILLY. You know, you're beautiful when you're about to faint.

HOPE. *(Thrilled)* Billy, I didn't know you were sailing!

BILLY. I didn't either.

HOPE. Then what are you doing here?

BILLY. I'm selling life preservers.
Hope, I stowed away to be with you. I couldn't let you go.

HOPE. Oh, Billy ...

HOPE and BILLY reach out to each other. EVELYN groans.

Oh! Billy, this is my fiancé, Evelyn Oakleigh.

BILLY. *(Grabbing EVELYN'S hand and pumping furiously)* Billy Crocker. Pleased to meet you!

EVELYN. Forgive me, I'm afraid I rather overdid it in the dining room.

BILLY. Me too! Did you have the sweetbreads? Best brains I ever ate!

EVELYN blanches.

HOPE. Billy—

BILLY. I've never seen them served that way before, with jellied eels and headcheese.

HOPE. Billy, stop it!

EVELYN. Night all!

EVELYN dashes off.

HOPE. Billy, was that fair?

BILLY. Fair? I find you standing here in the moonlight with him.
I didn't shoot him, I didn't push him overboard, I thought I was more than fair!

HOPE. You're being terribly bad, Billy. Why, we hardly know each other.

BILLY. Hardly know each other?

HOPE. We met one night at a party. We danced, had a little too much wine.
We took a little spin around the park.

BILLY. You call five hours in the back of taxi a little spin?

HOPE. Four hours.

BILLY. Five. Remember, you fell asleep after we—

HOPE. I remember!

BILLY. And then I took you to that little cafe down by the docks.

HOPE. We had breakfast as the sun came up.

BILLY. We talked about going to California,
getting a little bungalow, raising orange trees—

HOPE. Raising kids ... Oh, Billy, that was a fantasy. Things like that just aren't done.

BILLY. Yeah, I guess you're right ... **END HERE**

Music in.

No. 7

Easy To Love

(Billy)

BILLY. Me and you—who am I kidding?

(Sung) I know too well that I'm
Just wasting precious time
In thinking such a thing could be
That you could ever care for me.

I'm sure you hate to hear
That I adore you, dear,
But grant me, just the same,
I'm not entirely to blame, for

You'd be so easy to love,
So easy to idolize, all others above

So sweet to waken with,
So nice to sit down to eggs and bacon with.
We'd be so grand at the game,
So carefree together that it does seem a shame
That you can't see
Your future with me,
'Cause you'd be, oh, so easy to love.