

# 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.

# ACT ONE – SCENE 6

*Evelyn's stateroom. EVELYN is standing in front of a mirror, his back to the door, dressed only in his BVDs. He is strapping on a broadsword. A knock.*

EVELYN. Come in.

*The PURSER enters.*

PURSER. Did you ring, sir?

EVELYN. Yes, you might bring me my tea, please. And step in it.

PURSER. I'm sorry, sir?

EVELYN. I mean, sit on it.

PURSER. *(Frowning)* Sir?

EVELYN. Blast! Bring it right away, will you?

PURSER. Yes, sir. I'll step on it.

*The PURSER exits.*

START HERE EVELYN. Step on it? Makes no sense at all.

*(EVELYN turns back to the mirror. Another knock)* Come in.

*(RENO enters)* I say, you Yanks are fast. Just put it down on the bed, will you. I really wanted it before I started to dress. I hope it's good and hot.

RENO. Nobody's complained yet.

EVELYN. *(Turning, embarrassed)* Dear me! I thought it was the man with my tea!

RENO. What were you going to do if it was cold, cut off his head?

EVELYN. *(Pulling on a robe)* Oh, you mean Excalibur. Old family heirloom. Mother Harcourt wants me to wear it for the wedding. You know, it's odd. The old beezers as taken with things English as I am with things American.

RENO. Well, I'm glad you feel that way, because this American certainly feels gaga about you.

EVELYN. Gaga? I'm not sure I follow.

RENO. *(Caressing his neck)* Does this make it any clearer?

EVELYN. Marvelous! *(Picks up notebook, writes)*  
"To feel 'gaga' about a person means to rub his neck ..."

RENO. You don't understand. I mean you do things to me ...

EVELYN. Do things to you?

RENO. I mean you send me.

EVELYN. Send you where?

RENO. One look at you and I get hot pants.

EVELYN. Dear me, would a bit of ice do any good?

RENO. Evie, "hot pants" means that I'm crazy about you.

EVELYN. "Hot pants" means you're crazy about me?! Smashing! Because I think you're the absolute rat's pyjamas! (RENO laughs) I say, is something funny?

RENO. Yeah, but it's also kinda cute. **END HERE**

MOON enters.

MOON. Ah, ha! What's going on here? So this is what I find!  
You beast, you despoiler of innocent girlhood. Look at this poor child,  
her clothes torn off by your fiendish attack, standing there in her nakedness.  
(MOON looks at RENO) There's something wrong here.

EVELYN. There's nothing wrong here.

RENO. Hey, hold on, Moon!

MOON. No! Stand back! I'll now hit this British Lion to twist his mean  
womanhood by the tail. Don't think your girlfriend will marry you after this?  
And don't think she won't know because I'm going to tell her!

EVELYN. Oh, do! Only make it a bit thicker so she does not think that I lack fervor.

MOON. Now wait a minute, buster.  
You're not taking the right attitude. I'm a religious man.

EVELYN. Go on, Padre. You're an old sweetie and you know it.

MOON. O.K., you asked for it. I'm going to love to you I'm a regenerate character.  
Do you mind waiting a minute? Now wait right here. It won't be long.

MOON exits.

EVELYN. You know, I've heard that these clergy sometimes go a bit off.

RENO. Aw, Evelyn, there's something I've got to tell you. This was a set-up.

EVELYN. A set-up?

EVELYN looks puzzled, begins flipping through the notebook.

RENO - BLOW, GABRIEL, BLOW - SONG

144

- 7 - Dance: Blow, Gabriel, Blow

Musical score for measures 149-152. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The bass line includes a triplet of eighth notes in measure 150. The instrumentation includes +Tbn. II & III, Bari., Tbn. III, Bs., Guilt., and T.T. (Timpani).

Musical score for measures 153-155. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The bass line includes a triplet of eighth notes in measure 154. The instrumentation includes Bari., Tbn., unis. Sxs., Tpt. I, Tpt. II, and Drs. (Drumsticks). The dynamic marking is *sf* (sforzando). The tempo marking is *accel.* (accelerando). The instruction "Drs. (set up fast four)" is present.

**Bright strict four** ( $\text{♩} = 128$ )

Musical score for measures 156-159. The score is in 4/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The instrumentation includes Vin. (Violin), Tpts. (Trumpets), 8va Sxs., Bs., Guilt., Drs. (build slowly), and (Pno. tacet for change to Synth.). The dynamic marking is *subito mp* (subito mezzo-piano). The instruction "(conducted in two)" is present.

START HERE

Musical score for measures 160-163. The score is in 4/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The instrumentation includes +Xylo. (Xylophone), Tpts., Tbn., and Rhy: Bs., Guilt., Drs. (Rhythm: Bass, Guitar, Drums). The dynamic marking is *poco ... a ... poco ... cresc.* (poco ... a ... poco ... crescendo). The instruction "(Sxs. tacet for change to W.W.)" is present. The tempo marking is *poco ... a ... poco ... cresc.* The instruction "Once I" is present. The score ends with a double bar line and the instruction "[to 237]".

AGV - Piano Conductor

**RENO**  
237                      238                      239                      240

was                      head - ed for                      hell,                      Once I

**CHORUS** (Soprano & Alto)  
Ooh

(Tenor)  
Ooh

(Bass)  
Ooh

Bs. Cl.

W.W.

Vln. trm.  
Synth/Harmonium (*Colla voce thru bar 244. L.H. Chorus, R.H. Reno Øva*)

Tpts. flutter,  
Cabasa

Tbns.

Rhy: Bs., Guit., Drs.

unis.  
Tbns.

241                      242                      243                      244

was                      head - ed for                      hell.                      But

Ooh

Ooh

W.W.

Tpts. flutter,  
Cabasa

Guit., Synth/Ham.

unis.  
Tbns.

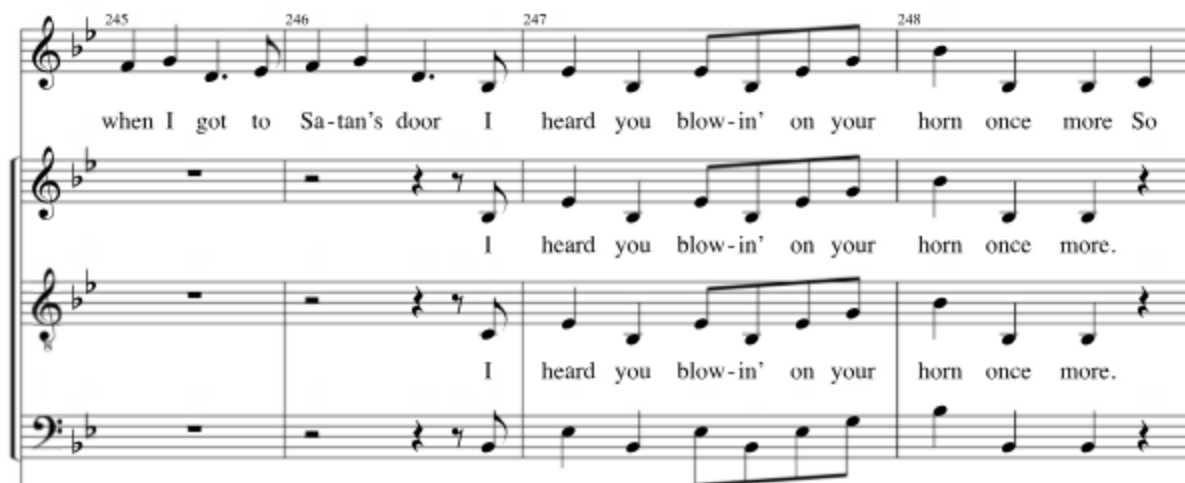
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245 246 247 248

when I got to Sa-tan's door I heard you blow-in' on your horn once more So

I heard you blow-in' on your horn once more.

I heard you blow-in' on your horn once more.



W.W., Synth.

Vin.

Stop time

Vin.

Rhy: Bs., Guit., Drs.



249 250 251 252

I said, "Sa - tan, fare - well." And now I'm

"Sa - tan, fare - well."

"Sa - tan, fare - well."



(Synth. CoRe Chorus Bva)

Time

Vin. Fis. Cl., Bs. Cl., Vibes.

Cl., Bs. Cl. +Tbns.



253 254 255 256

all read - y to fly. Yes, to

Ooh Ooh

Vibes. W.W., Tpts. Cl., Bs. Cl. Vin. Tbps. Rhy: Bs., Guil., Drs.

257 RENO 258 259

fly high - - - er and high - er and high - er.

Vln. W.W., Tpts. Vin. Tbps. (Synth. tacet)

260 261 262

'Cause I've gone through brim - stone And I've been through the

W.W. Rhy: Bs., Guil., Drs. AGV - Piano Conductor

263 264 265

fire. And I've purged my soul and

*mp* Br.

Rhy: Bs., Guit., Drs.

266 267 268

my heart too, So climb up the moun - tain - top And start to

Bva Vln. (Colla voce thru 276)

Synth/Organ

269 RENO 270 271 272

(One Soprano) Oh. Blow, Ga - bri - el, blow Go on and

(Soprano & Alto) Blow, Ga - bri - el, blow Go on and

(Tenor) Blow, Ga - bri - el, blow Go on and

(Bass) Blow, Ga - bri - el, blow Go on and

CHORUS

R.H. Synth/Org. unis. Tpts. div. Tpts.

Rhy: Bs., Guit., L.H. Synth/Org., Tamb., Drs.

273 274 275 276

blow, — Ga - bri - el, blow. I

blow, — Ga - bri - el, blow.

blow, — Ga - bri - el, blow.

unis. Tpts.

div. Tons.

277 RENO 278 279 280

want to join your hap - py band, — And play all day in the Prom - ised Land, So

Vibes.

Vin., Vibes.

Vin.

Guit.

Rhy: Bs., Guit., Drs. (lighten up)  
(Synth. to Pno.)

END HERE

281 282 283 284

blow, Ga - - bri - el...

Sxs., Pno., 8va Vin.

*mp subito*

Bvb Bs., Pno., Guit., Drs. (start long build to bar 295)

# No. 10

# Friendship

(Reno & Moon)

Cue: RENO: We're two of a kind, all right. MOON: Partners! (Music)

RENO: Through *thick or thin*.

MOON: Night or day.

RENO: Right or wrong!

START HERE

In tempo, moderato

MOON

If you're ev-er in a jam, here I am..

Tutti Orch. +8va

f

Vln.

p

Rhy: Bs., Pno., Guit., Drs.

RENO

If you ev-er need a

div. Cl., Sxs. +8vb

mp

Vln.

Rhy.

MOON

pal, I'm your gal. If you

div. Cl., Sxs. +8vb

Vln. swing feet

**BOTH**

10 ev-er — feel so hap-py you land in jail, — I'm your bail. — It's

11

12

13

**MOON**

**RENO**

14 friend - ship, — friend - ship, — Just a per-fect blend - ship. — When

15

16

17

18 oth - er friend - ships have been for - got, — Ours will

19

20

21 still be hot. — Lah - dle - ah - dle - ah - dle - dig, dig, dig. —

22

23

Interlude

MOON

24 25 26 27

If you're

RENO

28 29 30 31

ev-er down a well, ring my bell. If you

div. Cl., Sxs. +8vb

Vln. 8va

Rhy.

Tbn. I

mp

port.

3 3

MOON

32 33 34 35

ev-er catch on fire, send a wire. If you

div. Cl., Sxs. +8vb

Vln. 8va

Tbn. I

Rhy.

3 3

BOTH

36 37 38 39

ev-er lose your teeth and you're out to dine, Bor - row mine. It's

Cl., Sxs.

Rhy.

40 41 42 43

friend - ship, — friend - ship, — Just a per - fect blend - ship. — When

Cl., Sxs., +Vln. 8va

wah Tpts. +

Tbns. Rhy. (choke Cym.)

44 45 46

oth - er friend - ships have ceased to jell, — Ours will

Cl., Sxs., +Vln. 8va

wah Tbn. I

*mf* Tbn. II & III, Drs. *mp*

Rds., Tpt. I, Tbn. I, Vln.

47 48 49

still be swell. — Lah - dle - ah - dle - ah - dle - hep, hep, hep. —

*a2*

Tutti Orch. +8va

Rhy. *f*

Interlude

50 51 52 53

RENO

If they

+Xylo.

MOON

54 ev - er — black your eyes, put me wise. — 55 56 57 If they

Vln.

Rhy. *mp* Tens. (sub-tone) *mf* gtr. Tbn. Rhy.

RENO

58 ev - er — cook your goose, turn me loose. — 59 60 61 If they

Vln.

Tens. (sub-tone) Tbn. Rhy.

BOTH

62 ev - er — put a bul - let through your brr - ain, — 63 64 65 I'll com - plain. — It's

Vln. Sxs., Vibes.

Sxs. (lightly) Rhy. Tbn.

66 friend - ship, — 67 friend - ship, — 68 Just a per - fect blend - ship. — 69 When

Sxs., Vibes. Br. Tbn. Rhy. Br.

Rhy.

70 oth-er friend-ships go up in smoke, Ours will

Vln. Sxs. C.B. Sxs., Tbns.

Rhy.

END HERE

73 still be oke. a2 74 Lah - dle - ah - dle - ah - dle - goof, goof, 75 goof.

Sxs., Br., Rhy.

Rhy.

76 Interlude 77 78 79 Bells MOON

If you

Tutti (choke Cym.)

Drs. Swingish

80 ev-er lose your mind I'll be kind. quasi Clyde McCoy RENO If you

Vln. Tbns. (in stand) Rhy.

Rhy: Bari Sx., Bs., Pno., Guit., Drs. (Hi-Hat)

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