

- 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.

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 moderate 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.

No. 20

The Gypsy In Me (Evelyn)

Cue: EVELYN: I've never told this to anyone before. (music starts)

Andante con moto (♩=138)

EVELYN: (over music) It's the Oakleigh family secret. There's something dark and savage in our soul. In mine, especially.

Musical score for the instrumental introduction. It features a vocal line for Evelyn with lyrics: "It's the Oakleigh family secret. There's something dark and savage in our soul. In mine, especially." The score includes parts for Vibes (measures 1-4), Pno. (Piano), 12 string Guit., and Bs., Drs. (Bass and Drums). The tempo is marked **Andante con moto** (♩=138). The music starts with a cue.

START HERE safety vamp (voice last time)

Musical score for the first vocal entry. It features a vocal line for Evelyn with lyrics: "Long, long a - go, So long a - go I hard - ly know when,". The score includes parts for Pno., Guil. (Guitar), 8va Vibes., and Bs., Drs. The tempo is marked **Andante con moto** (♩=138). The music starts with a cue.

Musical score for the second vocal entry. It features a vocal line for Evelyn with lyrics: "My great - great - grand - moth - er Now and then Stepped out with a". The score includes parts for Pno., Guil. (Guitar), 8va Vibes., and Bs., Drs. The tempo is marked **Andante con moto** (♩=138). The music starts with a cue.

11 gyp - sy. — Of course, you will say she was —

12 3 13

soLo Vln.

Guit., Pno.

Rhy.

Bs., Drs.

V.

14 A lit - tle bit tip - sy. But

15 16

Pno., Vln. gliss.

Vibes.

Rhy.

Vln.

17 tip - sy, no, no. Of their love there was - n't a doubt,

18 19

Pno.

+Guit.

8va Vibes.

Bs., Drs.

20 So I can't wait to get the stage all set So I can let

21 **Colla voce**

22 23

Dictated

Vibes., Vln., Bs., Pno., Guit., Cym.

24 **Ad lib.** 25 **Tempo di Rhumba (♩=144)** 26

the gyp - sy in me out.

mute Br., Rhy. \wedge unis. Cls., Bs. Cl.

subito ff \wedge Guil., Pno.

Bs., L.H. Pno., Drs. (Rhumba time)

27 28 29

Hid - ing a - way There's a lit - tle bit of

Pno. Cls.

Rhy: Bs., Pno., Guil., Drs. (etc.)

30 31 32

gyp - sy in me That's nev - er been

Vln., Pno., Tpt's., Tamb. Cls., Pno.

33 34 35 36

found, Wait - ing its day.

soli Vln., Bs. Cl. Pno. unis. Cls., Bs. Cl.

Rhy. Rhy.

37 There's a lit - tle bit of gyp - sy in me

40 Just hang - ing a - round. Till the

solo Pno. +Bva

Guit.

Bs. Cl.

Rhy.

43 mag - ic - al night When the stars by their light Give

(Bs. Cl. colla voce thru bar 58)

Vln., Cls.

Bells, Vln.

div. Tbn.

Rhy.

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

47 mys - te - ry to the sleep - ing la - goon,

Cle., Tpts., Vln.

Tbns.

Rhy.

50 While the haunt-ing gui - tar

51 3 52

Cls., Vin., Guit.

Guit.

Bs. Cl.

open div. Tbns.

p

Rhy.

53 Not too near, not too far, Gai - ly strums a - way, — Hums

54 55

Bells, Vin.

56 a - way A tit - il - lat - ing tunc. When I'm

57 58

Vin., Cls.

Tbns.

59 3 60 61 3 3

there in that dream. With the one in the

Guit., Pno.

Vin., Pno.

Cls. +8va Vibes.

Rhy.

8va Tbns.

62 world I wor - ship pas - sion - ate - ly,

Guit. Pno. Vln., Cls.

Cls., Tbn. II, Vibes. div. Tbns. Cls.

(Tbn. I & III sust.) (Bs. Cl., Vln. colla voce thru bar 73)

65 the At mo - ment su - preme

+Xylo. open Tpts. Guit., Pno.

Rhy. Tbns. Bs. Cl. unis. Cls., div. Tbns.

68 Will be shown the un - known

Cls. 6

(+Tamb.)

END HERE

71 Gyp - sy in me.

Cls., Vln., Pno. Guit., Pno.

Tbns. Dr. solo fill - - - -

(Cym.)