

Featured Ensemble Women, Maggie, Peggy, Annie

1-2-17



ACT I

Scene 2

The GYPSY TEA KETTLE, as WAITER
says....

WAITER

What'll ya have?

(MUSIC out)

MAGGIE

Five cups of boiling water and one teabag.

WAITER

Any gravy?

MAGGIE

No thanks, there's enough on the tablecloth. Now bring us five
combination dinners and get the lead out, we're heavy tippers.

(As HE exits)

Now, Peggy, you still want to get into show business after today?

PEGGY

More than ever! Imagine someday dancing on the same stage as
Dorothy Brock!

PHYLLIS

I understand how she feels, my grandmother felt the same way.

MAGGIE

I don't know how you can say that. Dorothy's worked very hard to
get where she is. I remember on her first show, she made thirty
bucks a week and sent a hundred home to her mother.

ANNIE

Let's face it, the only thing she has over anyone at this table
is Abner Dillon.

PEGGY

Who's he?

PHYLLIS

Her "sugar daddy."

PEGGY

Oh, her father.

MAGGIE

You can't be just twenty-one. A girl can't get that dumb in only
twenty-one years.

LORRAINE

Kid, we're gonna have to teach you the Broadway facts of life.

PEGGY

Oh, don't worry about me. I learned all about men in Allentown.

MAGGIE

Eugene O'Neill would have given his eye teeth to have written that line.

ANNIE

Should we tell her about musicians?

MAGGIE

All she has to know is that they keep them in a pit, and it's for a good reason.

quick look

PEGGY

I still wish I were in the show with you.

MAGGIE

You will be, kid! If not this show, the next one! You're a looker, you can chirp like a bird, and you're pretty hot stuff in the steps department too. You hoofers are the luckiest ones in the whole darn business!

(MUSIC: start vamp for next number)

uncross legs

So what if you had a bit of bad luck this A.M., you've got all you need to cheer you up right there at the end of your ankles.

(And SHE sings)

5

"GO INTO YOUR DANCE"

IF YOU'VE GOT A MELANCHOLY CASE OF THE BLUES
I'VE GOT A REMEDY FOR YOU
IF YOU'VE AN OUNCE OF RHYTHM DOWN IN YOUR SHOES
THEN I'LL CHANGE YOUR POINT OF VIEW.

IF YOU'VE BEEN SINGING A SAD AND BLUE SONG

GIRLS (ANNIE/PHYLLIS/LORRAINE)

GO INTO YOUR DANCE!

MAGGIE

UNTIL YOU LEARN HOW TO SING A NEW SONG

GIRLS (ANNIE/PHYLLIS/LORRAINE)

GO INTO YOUR DANCE
DON'T BE COMPLAINING!

("THE GYPSY TEAKETTLE" - MAGGIE & GIRLS SIT AT TABLE)

(WALTER)

30 31 32 33 34

+ 8yd Fl.,
SOP. SX.,
BR.

WHAT-LL YA HAVE?

B. CL., BS.,
DR'S.

B. CL.,
TRON'S, BS.

5

"GO INTO YOUR DANCE"

MAGGIE, PEBBY, ANNIE, PHYLLIS, LORRAINE & ANDY

CUE: MAGGIE: "LUCKIEST ONES IN THE WHOLE DAMN BUSINESS!"

[MODERATELY] (DIALOGUE) WE: MAGGIE: "RIGHT THERE AT THE END OF YOUR ANKIES."

1 2 3 4

SOP. SX.

mp rit.

PIZZ. BS. (PNO. TACET)

5 RUBATO MAGGIE

6 7 8 9

IF YOU'VE A MEL-AN-CHOL-Y CASE OF THE BLUES, I'VE GOT A

CL'S. mp CL'S., B. CL.

HN., B. CL.

arco BS.

BS.

10 11 12 13 14

REM-EDY FOR YOU. IF YOU'VE AN OUNCE OF RHY-THM

HN. TRNS.

accl. rit.

B. CL. ARCO BS.

TEMPO [SHOW TWO]

15 16 17 18 19 20

DOWN IN YOUR SHOES, THEN I'LL CHANGE YOUR POINT OF VIEW.

HN. TRNS.

accl. rall.

MUTE BR.

A. CL. BS.

PIZZ.

+RHY: BS., PNO., DR'S. (W.M. TO SK'S)

21 22 23 24

IF YOU'VE BEEN SING-ING A SAD AND BLUE SONG, GO IN.

DIV. SX'S.

SPLASH cym. x

RHY.

PIZZ.

+RHY: BS., PNO., DR'S. (W.M. TO SK'S)

(GIRLS: 25 (ANNIE-PHYLLIS-LORRAINE))

26 27 28 29 30

TO YOUR DANCE. UN-TIL YOU LEARN HOW TO

HN. TRNS.

DIV. SX'S.

RHY.

(MAGGIE)

31 32 33 (GIRLS) 34 35 36

SING A NEW SONG, GO IN TO YOUR DANCE. DON'T BE COM-

TPTS.

HN. TBNS.

SOP. TEN. SX.

37 38 39 (MAGGIE) 40 (GIRLS) 41 42

- PLAIN ING! LEARN HOW TO SMILE, AND IF IT'S RAIN ING,

AR. TPTS.

RHY.

43 (MAGGIE) 44 45 (ALL: (MAGGIE-PEBBY- PHYLLIS-ANNIE-LORRAINE)) 46 47

DANCE IN THE RAIN A WHILE! PUT OFF YOUR SOR-ROW UN-TIL TO-MOR-

DIV. SX'S.

OPEN TBNS.

RHY.

48 49 50 51 52

- ROW, GO IN TO YOUR DANCE!

TPTS.

HN. TBNS.

TPTS. XCLD.

SX'S.

(RHY.)

(WAITERS DANCE OFF WITH THE TABLE. MAGGIE EXITS 52 AFTER THEM.)

(SCENE CHANGES TO OUTSIDE THE FORTY-SECOND STREET THEATRE)

53

54 55 56

TPT'S. XYLO. HN. TRNS. TPT'S. XYLO. HN. TRNS. BARI. BS.

57 58 59 60 61

TEN'S. BARI. TEN'S. HN. TRNS. ALTO. TEN'S.

62 63 64 65 66

SOP. TEN. (SUS. TO W.W.) OPEN DR. HN. HN. TRNS. BARI. BS. DR'S. accel.

67 FASTER (GIRLS) 68 69 70 71

TO GET A JOB IN A BROAD-WAY CHO - - RUS, GO IN.

W.W. RHY. BS., PNO., DR'S.

73 73 74 75 76

.. TO YOUR DANCE!

BR. RHY. w.w. TUTTI (b) TBN. II, B. DR., BS.

77 78 79 80 81

JUST STRUT YOUR STUFF AND THEY CAN'T IG-NORE US, GO IN-

w.w. RHY.

82 83 84 85

.. TO YOUR DANCE!

(GIRLS 86 (EXCEPT ANNIE) 87) IF IT'S A TWO

SOLO TPT. I CUP (w.w. TO SxS. ORCH. TACET FOR DANCE STEPS) mf BR. +A. DR.

88 89 90 91 92

STEP, GIVE 'EM A SMILE. IF IT'S A NEW STEP,

TPT. I SxS., DR. BR., MM. +A. DR., DR. B.

(95) ANNIE

93 DO IT WITH GRACE AND STYLE. 94 96 A RAW BE-GIN-NER CAN BE A WIN- 97
DIV. SX'S.

98 --NER, 99 (PEGGY) 100 JUST GIVE ME A CHANCE! 101 SHAKE YOUR SHOES AND 102 (ALL (EXCEPT PEGGY))
MUTE BR.

(103) 104 GO IN -- TO YOUR DANCE! 105 (GIRLS DANCE) 106 107
DIV. SX'S. SOP. TEN. BR. (PNO., RHY. TACET)

108 109 110 111 112
SOLO TPT. I BR. + DR.