

# **I Got It from Tom**

or

## **How I Learned to Stop Worrying and Love the Tom**

A musical in two acts (two hours)

Book by Gary Davis

Music and Lyrics (*stolen*) by Gary Davis (*from Tom Lehrer*)

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## SETTING

The setting is the Massachusetts State Home for the Bewildered in the present. There are two basic sets – the office of Dr. Cash and the general ward room. As the office requires much less space on the stage, consider a scrim for the back wall during the office scenes. The scrim can also be used for projection.

## CHARACTERS (in order of appearance)

<b>TIM LEAR</b>	an elderly gentleman (70s to 90s) who has been committed to a mental hospital for nefarious reasons
<b>NURSE RACHEL</b>	(30s to 50s) the evil head nurse for the hospital
<b>DR. CASH</b>	(50s to 60s) the unscrupulous head of the Massachusetts State Home for the Bewildered
<b>MR. CHASER</b>	(40s to 50s) the equally unscrupulous lawyer for a distant relative of Tim Lear
<b>DR. FLOYD</b>	(40s to 50s) a female army psychiatrist
<b>THE GENERAL</b>	(60s to 70s) identity withheld for national security, but thinks he's General Jack D. Ripper from the film, Dr. Strangelove
<b>HAJ</b>	(50s) the chief orderly in the ward room
<b>POPE YENTL</b>	(40s to 50s) a patient on the ward, older Jewish woman, who thinks she's the pope. (Casting note – Barbra Streisand for the movie version, obviously)
<b>NURSES JANET &amp; LOLA</b>	(20s to 50s) who actually are nurses (in contrast to Jane and Lilly below)
<b>FREDIPUS</b>	(20s to 30s) a patient with extreme Oedipal complex
<b>WINIFRED &amp; WILFRED</b>	(70s to 90s) patients (Note to director – It works best if these two come off as the most adorable grandparents in the world. I wanted Betty White, but too late, damnit!)

<b>DICK</b>	(20s to 40s) a patient who's a little too friendly and, frankly, a bit of a dick
<b>ELEANOR/SILENT E</b>	(40s to 50s) a patient who speaks through interpretive dance, formerly a teacher
<b>NICK</b>	(60s to 70s) a mysterious patient
<b>JAYDEN</b>	(20s to 40s) another orderly in the ward room
<b>JANE &amp; LILLY</b>	(30s to 40s) two nurses (actually two soldiers, John & Larry, in disguise)
<b>????</b>	a surprise male character at the end (70s to 90s)

*Note to directors – It is important when selecting your cast to choose those actors for whom subtlety is a stranger. These characters are all as over the top as Tom Lehrer's songs. They are without redeeming social values. They are selfish, self serving, self centered and self absorbed, and take lots of selfies. The actors portraying these characters should do so with an overly generous portion of ham – and not the lean part ... the really fatty, salty part!*

## MUSICAL NUMBERS

### ACT I

#### Prelude

1. **Overture** – to be played as an instrumental; includes excerpts from The Masochism Waltz, The Vatican Rag, Be Prepared and Poisoning Pigeons in the Park – [MP3 Link](#) p. 6
2. **The Weiner Schnitzel Waltz** – [MP3 Link](#) p. 7  
Tim Lear & Cast

#### Scene 1

3. **The Masochism Tango** – [MP3 Link](#) p. 16  
Dr. Cash & Nurse Rachel

## Scene 2

4. **I Wanna Go Back to Dixie (excerpt)** – [MP3 Link](#) p. 25  
Tim Lear
5. **In Old Mexico (last verse)** – [MP3 Link](#) p. 26  
(note – the script calls for the ‘alternate’ last verse, not the original which is in the recording)  
Tim Lear
6. **(I’m Spending) Hannukah in Santa Monica (last verse)** – [MP3 Link](#)  
Tim Lear & Pope Yentl p. 28
7. **The Vatican Rag** – [MP3 Link](#) p. 32  
Tim Lear, Pope Yentl & Patients

## Scene 3

8. **Send the Marines** – [MP3 Link](#) p. 46  
The General, Dr. Floyd
9. **Masochism Tango/Vatican Rag (outro/intro)** – [MP3 Link](#) p. 50

## Scene 4

10. **Lobachevsky** – [MP3 Link](#) p. 57  
Tim Lear
11. **Lobachevsky (reprise)** – instrumental outro for Act I – [MP3 Link](#) p. 60

## Act II

### Scene 1

12. **Underture** – to be played as an instrumental; excerpts from I Got It from Agnes, So Long Mom and Oedipus Rex - [MP3 Link](#) p. 61
13. **Be Prepared** – [MP3 Link](#) p. 66  
The General, Tim Lear & Patients
14. **The Wild West Is Where I Want to Be (excerpt)** – [MP3 Link](#) p. 69  
Tim Lear
15. **I Got It from Agnes** – [MP3 Link](#) p. 73  
Dick & Patients
16. **Oedipus Rex** – [MP3 Link](#) p. 77  
Fredipus & Pope Yentl
17. **Poisoning Pigeons in the Park** – [MP3 Link](#) p. 80  
Winifred, Wilfred & Pope Yentl
18. **Silent E** – [MP3 Link](#) p. 84  
Eleanor & Tim Lear

- 19. A Christmas Carol** – [MP3 Link](#) p. 86  
Nick, Nurse Rachel & Patients
- 20. MLF Lullaby** – [MP3 Link](#) p. 90  
The General

**Scene 2**

- 21. Who’s Next (preprise)** – instrumental outro – [MP3 Link](#) p. 102

**Scene 3**

- 22. Who’s Next** – [MP3 Link](#) p.103  
The General, Jane & Lilly
- 23. I Hold Your Hand in Mine (excerpt)** – [MP3 Link](#) p. 109  
Eleanor
- 24. She’s My Girl** – [MP3 Link](#) p. 110  
Jane & Lilly
- 25. We Will All Go Together When We Go** – [MP3 Link](#) p. 115  
Tim Lear & Cast
- 26. We Will All Go Together When We Go (reprise)** – [MP3 Link](#) p. 120  
Tim Lear, The General, Pope Yentl & Cast
- 27. So Long Mom (A Song for World War III)** – [MP3 Link](#) p. 122  
The General, Jane, Lilly, Dr. Floyd & Cast
- 28. The Elements** – [MP3 Link](#) p. 126  
Tim Lear, Mr. Chaser, Dr. Floyd, Haj, Jayden, Nurse Janet & Nurse Lola

*If there are pre-show announcements, it might include the following ... uh ... disclaimer:*

*“Tonight you may hear some familiar tunes close to your ... well, for the sake of argument, we’ll say ‘hearts,’ although it’s probably closer to your livers ... or maybe appendix – is it appendixes or appendices? - spleens sounds good. And it occurs to us that some of you may be inclined to ‘burst’ forth in song and join in with your ... uh ... ‘favorites.’ For those of you who may be in that company, I would like to point out that the exits are in the rear of the theater, so please leave now.”*

# **ACT I**

## **PRELUDE**

*(House lights fade, single spotlight appears center stage. For a few moments nothing happens. Spotlight searches the stage. Tim Lear enters, rushes to the spotlight out of breath. The two dance around trying to find each other, which they eventually do. He is wearing a period Viennese jacket and tall wig which he is trying to adjust. Speaks directly to the audience.)*

TIM LEAR

Sorry, sorry, sorry. I am so sorry I'm late! These damn wigs just take forever. Now where was I? Oh yes!

## **1. OVERTURE**

### **[MP3 Link](#)**

*(Raises his hands to conduct the band in the Overture, a medley of The Masochism Tango, The Vatican Rag, Be Prepared and Poisoning Pigeons in the Park. The medley is played as an instrumental with clarinet [or other instrument] taking the vocal line, but with a jazzier feel. Tim Lear should borrow [steal] liberally from Danny Kaye's comedic orchestra conducting style [i.e. anything goes!] even tossing in the occasional vocalise. The Overture goes directly into The Wiener Schnitzel Waltz. A projection of a period Viennese setting appears on the scrim. Tim Lear turns to conduct the chorus in the first verse. For the second and third verse he will turn back to the audience as he joins the chorus in the singing. In the last verse the dancing characters are swept off the stage by hospital orderlies in time to the music as they enter holding their brooms like dance partners and the Viennese ballroom projection on the scrim fades away. Dancing couples could be as follows: Tim Lear & Eleanor, Winifred & Wilfred, Pope Yentl & Fredipus, Nurse Janet & Nick,*

*Nurse Lola & Dick, Dr. Floyd & the General, Jane and Lilly)*

## **2. THE WIENER SCHNITZEL WALTZ**

**[MP3 Link](#)**

ALL

DO YOU REMEMBER THE NIGHT  
I HELD YOU SO TIGHT  
AS WE DANCED TO THE WIENER SCHNITZEL WALTZ?

WOMEN

THE MUSIC WAS GAY, AND THE SETTING WAS VIENNESE,

MEN

YOUR HAIR WORE SOME ROSES (OR PERHAPS THEY WERE  
PEONIES),

WOMEN

I WAS BLIND TO YOUR OBVIOUS FAULTS,

ALL

AS WE DANCED 'CROSS THE SCENE  
TO THE STRAINS OF THE WIENER SCHNITZEL WALTZ.

TIM LEAR

OH, I DRANK SOME CHAMPAGNE FROM YOUR SHOE.

WOMEN

LA, LA, LA.

TIM LEAR

I WAS DRUNK BY THE TIME I GOT THROUGH.

MEN

LA, LA, LA.

TIM LEAR

FOR I DIDN'T KNOW AS I RAISED THAT CUP,  
IT HAD TAKEN TWO BOTTLES TO FILL THE THING UP.  
IT WAS I WHO STEPPED ON YOUR DRESS.

MEN

LA, LA, LA.

TIM LEAR

THE SKIRTS ALL CAME OFF, I CONFESS.

WOMEN

LA, LA, LA.

TIM LEAR

REVEALING FOR ALL OF THE OTHERS TO SEE  
JUST WHAT IT WAS THAT ENDEARED YOU TO ME.

*(instrumental dance break)*

ALL

I REMEMBER THE NIGHT  
I HELD YOU SO TIGHT  
AS WE DANCED TO THE WEINER SCHNITZEL WALTZ.

TIM LEAR

YOUR LIPS WERE LIKE WINE (IF YOU'LL PARDON THE SIMILE),  
THE MUSIC WAS LOVELY AND QUITE RUDOLF FRIMLY.  
I DRANK WINE, YOU DRANK CHOCOLATE MALTZ,  
AND WE BOTH TURNED QUITE GREEN  
TO THE STRAINS OF THE WIENER SCHNITZEL WALTZ.

*(Tim Lear trails off. He was expecting the chorus to join him for the last line. He looks back and finds himself on a bare stage with general lights up. An irritated Nurse Rachel walks towards him. She glares and holds out a hand. Tim sighs, takes off his jacket to reveal drab hospital khakis and drapes it across her outstretched arm. Removes*



*wig and puts it in her hands and walks off. Nurse Rachel stops and looks incredulously at the jacket and wig.)*

NURSE RACHEL

Oh my God! Where does he even get this stuff?

*(fade to black)*

**SCENE 1**  
**OFFICE OF DR. CASH**

*(Dr. Cash and Mr. Chaser are standing opposite each other at Dr. Cash's desk.)*

DR. CASH

Oh my! Is that for me, Mr. Chaser?

MR. CHASER

*(presents briefcase to Dr. Cash)*

Of course, Dr. Cash.

DR. CASH

*(takes the briefcase and sniffs it)*

I love the smell of leather!

*(opens it, it's full of money, Dr. Cash reacts excitedly)*

MR. CHASER

How is my favorite patient?

DR. CASH

Oh, Mr. Lear is doing fine ... now. He was a little testy when he first arrived. But with the proper regimen of medication ... problem solved.

MR. CHASER

It's so good to hear that you've been taking proper care of Mr. Lear. My client,

Mr. Lear's only living relative –

DR. CASH

And what exactly was that relation again? I know from his history that Mr. Lear was never married and had no children of his own. And he himself was an only child.

MR. CHASER

*(begrudgingly)*

True. However, it appears a great - grandparent of his had an illicit affair in Russia that produced an offspring, one Nicolai Ivanovich Lobachevsky who would have been Mr. Lear's grand uncle.

DR. CASH

Unbeknownst to Mr. Lear, no doubt.

MR. CHASER

Not so, actually. Lobachevsky was apparently a great mathematician who inspired his grand nephew to follow in his footsteps. Interestingly it appears that in the Lobachevsky branch of the family at least, illegitimacy was a hereditary condition.

DR. CASH

You mean –

MR. CHASER

Yes, bastards all the way down! Personality, too! In any case, Lobachevsky's great-great-great grandson, or Mr. Lear's ... uh ... Mr. Lear's ... damn, I never could quite figure that out.

DR. CASH

His third cousin twice removed.

MR. CHASER

Seriously? You just now figured that out in your head?

DR. CASH

Oh, yes, in-breeding, cross-breeding ... in my profession we have to understand all those familial relationships intimately as they represent such a ... financial windfall for the industry!

MR. CHASER

Huh, we're not so different, you and I. Anyway, this third cousin ... twice removed was it?

*(Dr. Chase nods)*

...whose name you don't need to know, is Mr. Lear's closest living relative. As Mr. Lear is quite advanced in age, this cousin stands to inherit all his assets.

DR. CASH

Oh, my. I understand that Mr. Lear, as a mathematician and inventor, is the owner of several rather valuable patents.

MR. CHASER

WAS the owner, Dr. Cash, WAS the owner! It seems that Mr. Lear recently released the entirety of all his patents into the public domain. And that is just –

DR. CASH

Insane?

*(dark chords are played; Mr. Chaser looks around)*

MR. CHASER

Did you –

DR. CASH

NO! I-I-I didn't hear anything. Why, did you hear something – something that WASN'T there?

MR. CHASER

*(pauses, but is afraid to answer honestly)*

No, no, not at all! What were we talking about? Ah, yes, insane, exactly! Mr. Lear's behavior is insane! And my client wants those patents! If you count the

money in the briefcase you'll find a little more than you expected. In addition to 'housing' Mr. Lear, we must now ask that you extend your services into the realm of expert legal testimony. Are you up for that Dr. Cash?

DR. CASH

Why wouldn't I be? I mean, it's not like I would have to perjure myself.

*(dark laugh)*

MR. CHASER

What do you mean?

DR. CASH

Well, just between you and me, you really got him here just in time. Mr. Lear is suffering from a rather extreme psychosis. In all my years I've experienced quite a number of delusional patients – your Napoleons, your Messiahs, your complexes Oedipal, Electral and otherwise, et cetera, et cetera. But I've not run into this particular delusion before.

MR. CHASER

Oh?

DR. CASH

Get this! Mr. Lear believes he's living in a musical ...**ON STAGE! IN FRONT OF AN AUDIENCE!!!**

MR. CHASER

You mean his life's a musical? He goes about his day singing and dancing?

DR. CASH

Yes... although not particularly good at either.

MR. CHASER

Huh! He must have an awfully good memory for songs.

DR. CASH

Well, that's just it. Neither I nor any of the nurses or staff has heard any of these songs before. As far as we can tell, they're actually originals! Hah!

MR. CHASER

Are they any good?

DR. CASH

Pfffffft! Not really. There's a certain perversion to them. Like something you might hear in ... oh ... Springtime for Hitler.

MR. CHASER

That's a shame, could have been another source of revenue.

DR. CASH

Definitely not, they're real stinkers ... even by today's standards. Believe me, if they were any good, I'd have been the first in line to steal them!

MR. CHASER

Doesn't this delusion cause a problem for your other patients?

DR. CASH

Oddly, no. He seems to have the peculiar ability to draw them into his musical ... uh ... I mean his delusion.

MR. CHASER

So, you're telling me that he actually IS crazy? Well, I guess there's no reason for this, then, is there?

*(reaches for the briefcase, Dr. Cash clutches it, screams)*

DR. CASH

NO BACKSIES! I mean ... that is to say ... that's not real. It's just theeee ... backstory! I made it up. It's how I justify his institutionalization. See, it's so good, even you fell for it! HA! And if I can fool an obviously smart and well dressed fellow like yourself, you know I can fool the judge.

MR. CHASER

Damn! That's brilliant!

DR. CASH

See, I should be paid extra for that! Hah! I could be a writer.

MR. CHASER

I can see that extra money is well spent. Now, if you don't mind, I would like to visit with Mr. Lear.

DR. CASH

Uh ... what? Why on earth would want to do that?

MR. CHASER

Honestly, I wouldn't want to do that! These nut cases give me the creepy crawlies! But I have to go to court with this and say that I've at least met him. Judges like that sort of thing for some reason or other.

DR. CASH

I ... uh ... I understand. I'll tell you what. I have to review a case with my head nurse. If you could wait outside my office – HIPPA ... patient confidentiality ... you understand – it'll just take a moment, then I'll have her take you down to the ward to meet him.

MR. CHASER

Thank you.

*(they shake hands, Mr. Chaser exits, Dr. Cash calls out)*

DR. CASH

Oh, Nurse Ratched! Could you please come in?

NURSE RACHEL

*(storms in angrily)*

That's not my name! You know I hate that!

DR. CASH

Yes, Nurse Rachel, yes I know. That is so wicked and vile of me. I must be ...  
PUNISHED!

NURSE RACHEL

Oh, you will be!

*(removes her nursing uniform to reveal a leather dominatrix outfit)*

On your knees!

DR. CASH

Oh, God, I love the smell of leather!

NURSE RACHEL

Did I say you could talk?

*(from behind some furniture she pulls out a whip, cracks it, wraps it around his neck to pull him into her bosom)*

DR. CASH

*(choking)*

No, Nurse Rachel.

NURSE RACHEL

Do you want me, worm?

DR. CASH

Haunt me, taunt me, consume me with a kiss of fire!

NURSE RACHEL

Then sing to me, worm!

DR. CASH

*(didn't expect that)*

Er, what?

NURSE RACHEL

Do you dare question me, worm? Sing to me! Sing me ... A TANGO!

*(The lights come down and Dr. Cash and Nurse Rachel are in a follow spot. She takes the dance lead in the tango.)*

### 3. THE MASOCHISM TANGO

[MP3 Link](#)

DR. CASH

I ACHE FOR THE TOUCH OF YOUR LIPS, DEAR,  
BUT MUCH MORE FOR THE TOUCH OF YOUR WHIPS, DEAR,

NURSE RACHEL

I CAN RAISE WELTS  
LIKE NOBODY ELSE

BOTH

AS WE DANCE TO THE MASOCHISM TANGO  
LET OUR LOVE BE A FLAME, NOT AN EMBER,

DR. CASH

SAY IT'S ME THAT YOU WANT TO DISMEMBER  
BLACKEN MY EYE

NURSE RACHEL

SET FIRE TO YOUR TIE

BOTH

AS WE DANCE TO THE MASOCHISM TANGO

*(Dr. Cash & Nurse Rachel dance to one side of the stage. Back wall/scrim rises to reveal general ward. Tim Lear comes down to the opposite side singing. There are two other couples – Wilfred & Winifred, Fredipus & Pope Yentl. Eleanor joins Tim Lear. Nick and Dick might grab passing nurses if more couples are wanted. There are follow spots on Tim Lear and each of the couples.)*



TIM LEAR

AT YOUR COMMAND,  
BEFORE YOU HERE I STAND,  
YOUR HEART IS IN MY HAND .....

*(women put hand on men's hearts, men exhale loudly)*

IT'S HERE THAT I MUST BE.  
MY HEART ENTREATS,  
JUST HEAR THOSE SAVAGE BEATS,

TIM LEAR, NURSE RACHEL & WOMEN

I'LL GO PUT ON MY CLEATS,

TIM LEAR, DR. CASH & MEN

AND COME AND TRAMPLE ME.  
YOUR HEART IS HARD AS STONE OR MAHOGANY.  
THAT'S WHY I'M IN SUCH EXQUISITE "OGANY."

ALL

OUR SOULS ARE ON FIRE,  
WE'RE AFLAME WITH DESIRE,  
WHICH IS WHY WE PERSPIRE WHEN WE TANGO.

TIM LEAR & NURSE RACHEL

I CAUGHT YOUR NOSE  
IN MY LEFT CASTANET, LOVE,  
I CAN FEEL YOUR PAIN YET, LOVE,  
EVERY TIME I HEAR DRUMS.

TIM LEAR & DR. CASH

AND I ENVY THE ROSE  
THAT YOU HELD IN YOUR TEETH, LOVE,  
WITH THE THORNS UNDERNEATH, LOVE,  
STICKING INTO YOUR GUMS.

*(instrumental dance break)*

TIM LEAR, DR. CASH & MEN

YOUR EYES CAST A SPELL THAT BEWITCHES.  
THE LAST TIME I NEEDED 20 STITCHES

TIM LEAR, NURSE RACHEL & WOMEN

TO SEW UP THE GASH  
I MADE WITH MY LASH,

ALL

AS WE DANCED TO THE MASOCHISM TANGO.

TIM LEAR, DR. CASH & MEN

BASH IN MY BRAIN,  
AND MAKE ME SCREAM WITH PAIN,  
THEN KICK ME ONCE AGAIN,

TIM LEAR, NURSE RACHEL & WOMEN

THEN SAY WE'LL NEVER PART.

TIM LEAR, DR. CASH & MEN

I KNOW TOO WELL,  
I'M UNDERNEATH YOUR SPELL  
SO DARLING IF YOU SMELL  
SOMETHING BURNING, IT'S MY HEART.

DR. CASH

... (hic!) ... 'scuse me ...

TIM LEAR, DR. CASH & MEN

TAKE YOUR CIGARETTE FROM ITS HOLDER,

TIM LEAR, NURSE RACHEL & WOMEN

I'LL BURN MY INITIALS IN YOUR SHOULDER.

TIM LEAR, DR. CASH & MEN

FRACTURE MY SPINE

TIM LEAR, NURSE RACHEL & WOMEN

THEN SWEAR THAT YOU'RE MINE,

ALL

AS WE DANCE TO THE MASO –

*(music pauses and dancers freeze as TIM LEAR considers)*

TIM LEAR

Maso, maso ... hmmm ... aha!

TIME LEAR & NURSE RACHEL

SADISM TANGO!

*(Spotlights on all couples disappear. Ward residents and staff return to their places; Tim Lear says to the band...)*

TIM LEAR

Oh, yes! That's a definite keeper! Now I just have to figure out where to put it. Now let's see, what else?

*(wanders back to ward writing in his notepad, spot fades. Spotlight comes back up on Dr. Cash and Nurse Rachel frozen in the last pose of the tango. Lights come up. Dr. Cash looks around as if waking up)*

DR. CASH

What the hell?

NURSE RACHEL

Just go with it!

DR. CASH

Oh, God! Did we just sing a song? Did we just dance?

NURSE RACHEL

No, we didn't 'JUST' dance. We did the TANGO! There's a big difference.

DR. CASH

But why would we do that?

NURSE RACHEL

Because it's wild, because it's SEXY! Because we wanted to!!! Because I TOLD YOU TO!

*(cracks whip)*

DR. CASH

You're right. It was wild and crazy, an expression of passion, of unbridled lust!

NURSE RACHEL

You got the right 'L' word this time!

DR. CASH

So you don't think it was because ...

NURSE RACHEL

What? OH MY GOD! You think we're in Tim's musical!

*(laughs out loud)*

DR. CASH

No, no ... no, no, no!

NURSE RACHEL

Yes, yes, yes, that's what you're thinking, isn't it?

DR. CASH

It's just that ... uh ...

NURSE RACHEL

It's what, Timmy drawing us into his delusion?

*(throws her head back and laughs)*

Oh, God! That deluded old fart thinks he's living his life on STAGE... in a

MUSICAL!

*(pauses and looks him in the eye)*

You don't think we're in a musical, do you?

*(pause, then both laugh uproariously, laughter trails off as they stare out into the audience. They slowly walk to edge of stage casting their glance across the audience. They put their hands up doing stereotypical mime 'feeling the wall.')*

DR. CASH

Ha! It's a wall, just a wall. Just one of the four walls of this room,

*(pointing)*

first wall, second wall, third wall ...

*(pause, fourth wall is in direction of audience)*

fourth wall.

NURSE RACHEL

Fourth wall? Ha! Well, just don't break the fourth wall, Doctor, or you'll be as looney as Lear, ha, ha!

DR. CASH

*(nervously)*

No ... no ... don't break the fourth wall.

*(knocks on the wall, better have a sound effect here!)*

NURSE RACHEL

Besides ... where else would you hang your diploma?

*(adjusts it)*

DR. CASH

You're absolutely right! Thank you. I don't know, though. I sometimes worry about Lear's ability to draw ... draw the other patients into his psychosis. How is it affecting them? I sometimes think his presence only adds to m – their own

psychoses. Are we better off rid of him?

NURSE RACHEL

Well you're not on the stage – uh, ward, I meant to say 'ward' obviously – you're not on the ward as often as we nurses. It's actually changed for the better. The patients aren't nearly as hostile or aggressive as they used to be. And it's not nearly as depressing as it used to be either!

DR. CASH

You mean for the patients?

NURSE RACHEL

*(begins to put her uniform back on)*

Oh, hell no! Well, maybe for them, too. But I meant for the nurses and staff. Sick time is down. They all come to see the show. I only wish the songs were better.

DR. CASH

Oh, tell me about it!

NURSE RACHEL

Besides, he's the biggest cash cow we have in the entire hospital!

DR. CASH

Tax freeeeeeee! You and I are going to Rio, baby!

*(evil laugh, but then remembers)*

Waitaminit! We have a problem.

NURSE RACHEL

What's that?

DR. CASH

The lawyer ... he wants to meet Lear.

NURSE RACHEL

What for?

DR. CASH

I don't know! Says it's his job or some such nonsense. Says the judge expects it.

NURSE RACHEL

So what's the problem?

DR. CASH

I told him the bit about living in a musical was just something I made up, just an excuse on paper to keep him locked up here. If he finds out that Lear really is a nutcase, there goes all the extra cash!

NURSE RACHEL

Leave it to me. I know what a man really wants! I'll escort him down.

DR. CASH

I knew you could handle it.

NURSE RACHEL

*(exits, then steps back in with a more professional voice)*

Oh, Dr. Cash, you're next appointment is here.

*(fixes his hair, removes lipstick, etc, still askew after tango)*

DR. CASH

Oh, thank you, Nurse.

NURSE RACHEL

You may come in now.

*(she leaves, lights fade)*

**END SCENE 1**

## SCENE 2

### GENERAL WARD OF THE HOSPITAL

*(There is a spotlight down center on Tim Lear. He's browsing through a small notepad which he later puts in his back pocket; addresses audience.)*

TIM LEAR

Now let's see. I've got a few things I've been working on ... just bits and snippets. Nothing grand, mind you, not like a finale or anything, just something to move the story along.

*(wistfully)*

Now a finale, a GRAND finale that's something special! But I confess, none of my songs so far are finale material. It's what every great musical strives for. Along with 'boy gets the girl,' of course. Maybe someday a finale will come to me. Maybe someday.

*(back to reality [if you could call it that])*

But for now I need to work on these bits and snippets. Wait, could **you** help me out ... give me some feedback? Just applaud if you like it. I'll get the message.

HAJ

*(comes up to him)*

Tim, who're you talking to?

TIM LEAR

Well ... them.

*(points to the audience; Haj looks out for a moment)*

HAJ

That's just a wall, Tim. You're just staring at a wall.

*(steps to the edge of the stage and knocks on the 'wall')*

Have you been taking your meds?



TIM LEAR

Oh, yes! They're somethin' special!

HAI

Well, OK then.

*(Walks away, stops and looks up.)*

What the ...

*(Steps in and out of the spot a couple times.)*

I guess I need to call maintenance to fix the damn lights!

*(Walks away)*

TIM LEAR

Now where was I?

*(back to audience)*

Oh, yes ... I have some bits to try out ... just a verse here, a verse there. Let me know what you think.

*(to the piano)*

A B flat please, a bouncy B flat in 2/4 ... with a southern lilt!

*(the next three song snippets are Tim Lear's works in progress and as such, only the piano is playing.)*

#### **4. I WANNA GO BACK TO DIXIE (excerpt)**

**[MP3 Link](#)**

TIM LEAR

I WANNA GO BACK TO DIXIE,  
TAKE ME BACK TO DEAR OL' DIXIE,  
THAT'S THE ONLY LI'L OL' PLACE FOR LI'L OL' ME.  
OLD TIMES THERE ARE NOT FORGOTTEN,  
WHUPPIN' SLAVES -

*(A cacophonous pounding of the piano shocks Tim Lear.)*

TIM LEAR

What was that all about?!

*(piano responds, Tim Lear gasps)*

Well, I assure you I don't mean it like THAT! It's meant to be satirical. I'm holding up a mirror to society to expose the evils of racism.

*(piano responds, Tim Lear is incredulous)*

What? Racists don't get satire?

*(to audience)*

Is that true? That is so sad. No wonder they're always so angry. But –

*(piano interrupts)*

What else is in the song?

*(somewhat embarrassed)*

Well, let's see ... ummm ... white sheets ... pellagra ... voter suppression ... mammy ... Robert E. Lee ... lynching...

*(piano responds)*

Racists would think I was encouraging them! No! That's terrible!

*(piano responds with one short low note – 'donk')*

Well thanks for the warning. You're a good friend, piano. So let's move on to the next one. Now let's see. Ooooooh, better not do that one. And definitely not that one! Damn! You're killing me here, piano! Wait, I think I can fix up this one. A little 'south of the border,' please. In D.

## **5. IN OLD MEXICO (last verse)**

**[MP3 Link](#)**

TIM LEAR

NOW IT'S FIESTA TIME IN AKRON, OHIO,  
BUT IT'S BACK TO OLD GUADALAJARA I'M LONGING TO GO.  
FOR THOUGH, TRY AS I MAY,  
I CAN NEVER REPAY

ALL THAT I OWE  
TO THE LAND OF MAÑANA  
AND CHEAP MARIJUANA.  
IT'S SO EASY TO GROW,  
IN OLD MEXICO.  
OLE!

*(reacting to applause [hopefully] from audience)*

You like that one? I wonder why? Must be the marijuana. Ok, let's try one more.

*(notices Pope Yentl pacing nervously behind him)*

I think maybe I'll give this to her. Pope Yentl, could you come here for a second?  
I could really use your help with something.

*(Although in regular patient garb, Pope Yentl has certain 'popely' accoutrements that look like they were made in the ward craft class - a rosary made out of yarn and popsicle sticks, a papal mitre made of cardboard paper cutout or folded newspaper, a subcintorium just a long knitted scarf, etc. And maybe a popsicle stick Star of David, too. In speech and mannerisms she is every bit the Jewish mother.)*

POPE YENTL

Mr. Lear, my son, how may I help you?

*(walks into the light and looks around)*

Oh, wow, it seems to be a little brighter here

*(walks in and out of the spot)*

in just this one spot ... almost like a ray of sunshine from heaven, hah!

*(heavenward)*

Would it hurt you to toss in a little manna with that? The food here ... meh.

TIM LEAR

I've been working on some songs, not complete yet. Not all songs are worth finishing, but you never know till you try it out. This one song I'm working on, I think it might be for you. Do you think you could give it a try?

POPE YENTL

*(with a big smile and wide eyes)*

For me? Why certainly, Mr. Lear!

TIM LEAR

Ok, boys! B flat with a little chutzpah!

*(Pope Yentl starts out a little shy, not to mention wondering where the hell this song is coming from, but gains her courage as it goes along, she's a total diva by the end.)*

## **6. (I'm Spending) HANUKKAH IN SANTA MONICA**

**(last verse)**

**[MP3 Link](#)**

TIM LEAR

I'M SPENDING HANNUKKAH  
IN SANTA MONICA.  
WEARING SANDALS,  
LIGHTING CANDLES  
BY THE SEA.

POPE YENTL

I SPENT SHEVUOUS  
IN EAST ST. LOUIS,  
A CHARMING SPOT  
BUT CLEARLY NOT  
THE SPOT FOR ME.

TIM LEAR & POPE YENTL

THOSE EASTERN WINTERS,  
I CAN'T ENDURE 'EM,  
SO EV'RY YEAR  
I PACK MY GEAR  
AND COME OUT HERE  
TILL PURIM.

POPE YENTL

ROSH HASHONAH

I SPEND IN ARIZONAH,

TIM LEAR

AND YOM KIPPUR  
WAY DOWN IN MISSISSIPPUR,

TIM LEAR & POPE YENTL

BUT IN DECEMBER  
THERE'S JUST ONE PLACE FOR ME.

POPE YENTL

*(aggressively takes over, diva time!!!)*

AMID THE CALIFORNIA FLORA  
I'LL BE LIGHTING MY MENORAH,  
LIKE A BABY IN HIS CRADLE  
I'LL BE PLAYING WITH MY DREIDEL,  
HERE'S TO JUDAS MACCABEUS,  
BOY, IF HE COULD ONLY SEE US,  
SPENDING HANUKKAH  
IN SANTA MONICA  
BY THE SEA!

TIM LEAR

Oh, that is definitely your song! You were wonderful!

POPE YENTL

*(catching her breath)*

Oh my! Where'd that even come from?

TIM LEAR

You're a natural!

*(to audience)*

Wasn't she just great?

POPE YENTL

Who're you talking to?

*(looks around trying to see them, Tim Lear points out)*

TIM LEAR

To them, the audience. They love you. They're crazy about you!

POPE YENTL

Well, if you say so, who am I to argue?

*(extremely flattered, bows to an audience she can't see, touches the wall to make sure it's there and maybe knocks)*

TIM LEAR

You've done this before, surely.

POPE YENTL

*(slightly embarrassed, but loving it)*

No, no, I never have. Although, who knows? It's never too late. Maybe someday I could be ... Mama Rose in Gypsy! I mean ... Ethel Merman, she was ... OK. But thank you, thank you, Mr. Lear. If you ever need my help again, just ask. You brightened up my day.

*(They stroll back to ward area, lights come up. Haj notices, waves off Jayden who enters with ladder to fix lights.)*

TIM LEAR

Yes, I saw that you seemed a little stressed a moment ago. What was that all about?

POPE YENTL

I'm just a little concerned that I'm missing the Ecumenical Council in Rome just now, Vatican ... 17 I think we're up to. Oy vey, with all the councils! They couldn't get it right the first time?

TIM LEAR

Your Holiness, surely they – I'm sorry, but I can't help noticing. Aren't you Jewish? And a woman?

POPE YENTL

Oy! What gave it away, bubbe? Was it the bubbies? My eyes are up here, please.

TIM LEAR

It's just that the position has not been traditionally held by women or Jews.

POPE YENTL

And you'd be wrong on that second one. Peter was the first Pope and he was a good Jewish boy as were all the disciples. When you get down to it, Christianity – which is named after another good Jewish boy, which makes a baker's dozen – is just an obscure Jewish sect. It's time we welcomed them back into the family. And who better to do that than a Jewish mother? By the way, I can't help noticing that you're NOT Jewish. And yet you wrote a song about Hannukah?

TIM LEAR

Well, your Holiness, we have so many wonderful Christmas songs written by Jewish composers I thought maybe this 'goy' could return the favor. But back to the Ecumenical Council, surely they wouldn't convene without you.

POPE YENTL

Surely they wouldn't. But they might, you never know. They're not the most ethical bunch.

TIM LEAR

So what are your concerns, your Holiness? What do you think they should be discussing?

POPE YENTL

Well, in previous councils they did introduce the vernacular into portions of the mass to replace Latin and to widen somewhat the range of music permissible in the liturgy all in an attempt to make the church more ... commercial.

*(sung dramatically with accompaniment like the word 'tradition' in the song of the same name)*

TIM LEAR

*(to the band)*

Oh, that was a nice touch!

*(back to Pope Yentl)*

And apparently you feel they just went too far.

POPE YENTL

Oy, no, just the opposite. They didn't go far enough. If they really want to "sell the product" in this secular age what they ought to do is to redo some of the liturgical music in popular song forms.

TIM LEAR

You know, I think I may be able to help you there, your Holiness. Do you mind if I offer a modest example?

POPE YENTL

Oy, please!

HAJ

Awwww, he's doing it again! He's doing it again!

*(This is not an alert. Nurses and staff get a kick out of this, so it's a call to come watch the show. They gather up stage to watch. Haj records it on his cell phone.)*

## **7. THE VATICAN RAG**

**[MP3 Link](#)**

TIM LEAR

FIRST YOU GET DOWN ON YOUR KNEES  
FIDDLE WITH YOUR ROSARIES  
BOW YOUR HEAD WITH GREAT RESPECT  
AND GENUFLECT, GENUFLECT, GENUFLECT!

TIM LEAR & POPE YENTL

DO WHATEVER STEPS YOU WANT IF  
YOU HAVE CLEARED THEM WITH THE PONTIFF  
EVERYBODY SAY HIS OWN  
KYRIE ELEISON  
DOIN' THE VATICAN RAG.



*(Short dance break with Tim & Pope Yentl)*

POPE YENTL

GET IN LINE IN THAT PROCESSIONAL  
STEP INTO MY SMALL CONFESSIONAL  
THERE THIS GAL WHO'S GOT RELIGION'LL  
TELL YOU IF YOUR SIN'S ORIGINAL.

IF IT IS, TRY PLAYIN' IT SAFER  
DRINK THE WINE AND CHEW THE WAFER  
TWO, FOUR, SIX, EIGHT,  
TIME TO TRANSUBSTANTIATE.

SO GET DOWN UPON YOUR KNEES  
FIDDLE WITH YOUR ROSARIES  
BOW YOUR HEAD WITH GREAT RESPECT  
AND GENUFLECT, GENUFLECT, GENUFLECT!

MAKE A CROSS ON YOUR ABDOMEN  
WHEN IN ROME DO LIKE A ROMAN  
AVE MARIA, GEE IT'S GOOD TO SEE YA  
DOIN' THE VATICAN RAG.

*(dance break, Pope Yentl blesses patients, passes out medications as sacrament, etc. Nurse Rachel enters with Mr. Chaser behind her and sees what's going on.)*

NURSE RACHEL

Ah, crap on a stick!

*(and immediately pushes him out; Eleanor joins in the dance which encourages the other patients to join in)*

POPE YENTL, TIM LEAR & WARD PATIENTS

GET IN LINE IN THAT PROCESSIONAL  
STEP INTO MY SMALL CONFESSIONAL  
THERE THIS GAL WHO'S GOT RELIGION'LL  
TELL YOU IF YOUR SIN'S ORIGINAL.

IF IT IS, TRY PLAYIN' IT SAFER  
DRINK THE WINE AND CHEW THE WAFER  
TWO, FOUR, SIX, EIGHT,

TIME TO TRANSUBSTANTIATE.

SO GET DOWN UPON YOUR KNEES  
FIDDLE WITH YOUR ROSARIES  
BOW YOUR HEAD WITH GREAT RESPECT  
AND GENUFLECT, GENUFLECT, GENUFLECT!

MAKE A CROSS ON YOUR ABDOMEN  
WHEN IN ROME DO LIKE A ROMAN  
AVE MARIA, GEE IT'S GOOD TO SEE YA

TIM LEAR

GETTING' ECSTATIC AN'

POPE YENTL

SORTA DRAMATIC AN'

ALL

DOIN' THE VATICAN RAG.

*(after song patients return to their routines; staff and nurses laugh having enjoyed show; Pope Yentl gazes curiously towards the audience and laughs cautiously.)*

POPE YENTL

That's ... peculiar. For a moment there I thought I saw ...

TIM LEAR

Oh, I know what you mean. That lady over there on her cell phone? That is so distracting! And rude!

*(Pope Yentl looks at Tim Lear like he's crazy [I know, ironic isn't it])*

HAJ

Hot damn! That was his best song yet!

**END SCENE 2**

### **SCENE 3**

#### **OFFICE OF DR. CASH**

*(Two military men enter, younger one carries a leather briefcase.)*

DR. CASH

Good day, officers. How can I help you?

DR. FLOYD

*(in an exaggerated English accent, think Terry Thomas)*

General could you excuse us for a moment? It's clear to me this room has not been swept for surveillance devices.

GENERAL

Well spotted Group Captain Mandrake. I was about to mention it myself. I'll let you carry on.

*(exits)*

DR. CASH

*(whispers)*

Do you really think there are bugs in my office?

*(Dr. Floyd removes cap and fake moustache. Long hair falls down to reveal he is a she. Dr. Cash gasps. Dr. Floyd is all military, all business. Her normal speaking register is higher than when she is Mandrake and accent is gone.)*

DR. FLOYD

No, I just needed to talk to you alone, Dr. Cash. I'm Dr. Floyd, army psychiatrist with TRICare stationed at the Eisenhower Army Medical Center. I'm afraid we have rather a delicate situation on our hands involving top level national security. As such, you'll respect that I cannot divulge the General's actual identity. For now you will consider him patient number one. As of this moment he will take priority over every other patient in this hospital. Is that understood?

DR. CASH

Wait one minute! This isn't your hospital. You can't just walk in here making such demands! I haven't even evaluated this ... General.

DR. FLOYD

I understand you have an appreciation for ... leather. Maybe you'll appreciate this leather,

*(puts briefcase on the doctor's desk, a briefcase that is obviously larger and heavier than Mr. Chaser's)*

this fine ... Corinthian ... leather.

*(said in a sultry way with a hand motion).*

DR. CASH

*(caressing and smelling it)*

Fine ... Corinthian ... leather!

*(Dr. Floyd opens case to reveal a bright green glow, gasps)*

Am I this obvious?

DR. FLOYD

You are.

DR. CASH

I suppose that saves time. So, what can I do for you –

*(can't help but be attracted to this very strong woman)*

and for this poor General in such obvious distress?

DR. FLOYD

I'm afraid my patient thinks he's Jack D. Ripper.

DR. CASH

Jack the Ripper!!!! Holy shit! He thinks he's the serial killer? And you want to dump him in my hospital? No, sir ... uh, ma'am! No, ma'am! You can just take ... you can just ... you can just ...

*(eyes bounce between the cash and Dr. Floyd.)*

DR. FLOYD

May I make an observation, Dr. Cash?

*(nods his head)*

You're attempting to tell me that I can just take my money and get the hell out of your hospital, are you not?

*(nods his head)*

But whether it's the staaaaagging amount of money or the fine ... Corinthian ... leather, you just can't bring yourself to say it, can you?

*(shakes his head almost tearfully, no)*

The boys at psy ops did their research. We know you, Dr. Cash, inside and out.

*(nose to nose confidentially, almost in a whisper)*

We even know where your stitches are ... AND how you got them. Oh, and the whip's behind the chair.

*(Dr. Cash gasps)*

I even know what you're thinking right now.

*(in a sultry tone, leaning over desk, getting in his face).*

Psy ops says you go for the strong, aggressive type, don't you. Mommy issues?

*(He nods almost trembling)*

Well, the answer to what you're thinking is ... NO WAY IN HELL!

DR. CASH

Damn!

DR. FLOYD

But most importantly, we know just what it takes to BUY you. To be honest the boys at psy ops determined your threshold was significantly cheaper. But I said, "No, we need to totally OWN him." Now the fine ... Corinthian ... leather ... that was my idea.

DR. CASH

*(tearfully)*

Thank you.

DR. FLOYD

Now please let me put your mind at ease, doctor. I did NOT say Jack THE Ripper. I said Jack, middle initial 'D,' Ripper. GENERAL Jack D. Ripper is a fictional character. You may recall the RIVETING performance of Sterling Hayden in Stanley Kubrick's 'Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb.'

*(Dr. Floyd says the title wistfully)*

And so he thinks I'm the Peter Sellers character, Group Captain Mandrake. Hence this IRRITATING charade!

*(indicating the moustache)*

DR. CASH

So he's not really a general at all.

DR. FLOYD

Oh, no, doctor. He is most definitely a general, a general of extreme significance. The uniform you saw him wearing is HIS uniform. The medals are HIS medals. He deserves respect. He COMMANDS it. Now I assume you've seen the film.

DR. CASH

We showed it here last month on movie night.

DR. FLOYD

What?! That seems an odd choice for a group of mentally ill patients!

DR. CASH

Well, hindsight is 20/20, isn't it? We don't really talk about that night anymore. Most of the patients slept under their beds for a week. We tried to tell them that 'duck and cover' didn't really work, but that just seemed to make matters worse.

DR. FLOYD

Anyway, you know the character of General Ripper was mentally ill and responsible for launching a nuclear attack on Russia. Our general is, as is the fictional general, an ... inconvenience ... as the actual nuclear launch codes actually are ... in his head. And given the mission parameters of the persona he's adopted, that's a very dangerous place for them to be. This is a matter of extreme national security. GLOBAL security even!

DR. CASH

Are you saying that the Russians actually DO have a doomsday device!

DR. FLOYD

Oh, don't be ridiculous. The only doomsday device they have is that little shit in the Kremlin. That man can be soooooo tetchy! Can't take a joke! Meanwhile we're working our asses off to change all the launch codes. It could be a week or so, a month at the most.

DR. CASH

So basically you just need to keep him under wraps. Why not do that at your own hospital?

DR. FLOYD

Our general is VERY popular among his men. He is LOVED! His men believe in him. If we keep him in one of our hospitals, they'll find him and help him escape. So we need to HIDE him! While here, he can have absolutely no access to communications of any kind – no computers, no cell phones, no letters, no visitors. NOTHING!!! Do you understand?

DR. CASH

Yes, I think we can accommodate that.

DR. FLOYD

You think?

DR. CASH

I know! I know we can accommodate that!

DR. FLOYD

Good.

DR. CASH

If you don't mind my asking, what precipitated this breakdown?

DR. FLOYD

I have no idea! We're such a fun loving bunch in the military, just the sweetest family you'd ever want to know. It was probably his mother. It's always the mother.

DR. CASH

So why me? Why my hospital?

DR. FLOYD

According to the psy ops boys, and I quote, "Dr. Cash's methods are not fettered by such inhibiting factors as ... ethics or ... morality."

DR. CASH

Huh, I guess they do know me. Well, OK then! Now is he on any medication?

DR. FLOYD

Well, yes, you could say that – rainwater and grain alcohol.

DR. CASH

Oh, like in the movie!

DR. FLOYD

Exactly.

DR. CASH

"To preserve his precious bodily fluids."

*(proud that he knows that)*

DR. FLOYD

Yes, yes, you don't need to quote the damn movie to me! I'm ALL too familiar.



We will keep you supplied with the necessary rainwater and grain alcohol. His 'medication' is to be administered Q. I. D.

DR. CASH

What? Four times a day?!

DR. FLOYD

AT LEAST! With this 'prescription,' over medication is NOT an issue. In the briefcase I've included the General's favorite whiskey tumbler.

*(Dr. Cash opens briefcase, pulls out a large glass tumbler)*

I recommend you fill it to the line.

DR. CASH

*(examining the glass closely)*

Line? I don't see a line.

DR. FLOYD

See the top of the glass?

DR. CASH

Yes.

DR. FLOYD

That's the line. And let me warn you, if you try to slip in any TAP water, he will know. If anyone else should partake of his stock, he will know. And you will regret it. Am I making myself clear, Doctor?

DR. CASH

*(cowering)*

Yes, Dr. Floyd!

DR. FLOYD

Good.

*(back in accent and moustache with hair back under her cap; Dr. Floyd tends to overact 'Mandrake')*

I say General Ripper, my search is complete. Could you please rejoin us?

GENERAL

Did you find anything, Mandrake?

DR. FLOYD

I did indeed, sir. You taught me well.

*(picks up something valuable from Dr. Cash's desk, smashes it. Dr. Cash screams. Dr. Floyd whispers sternly)*

Fine ... Corinthian ... leather!

GENERAL

Fine Corinthian leather? What's that, Mandrake?

DR. FLOYD

Uh... 'fine Corinthian leather' issssss ... the password. Yes! The password! It's how he knows that we are who we say we are.

GENERAL

Excellent, Mandrake! Now, what's his password?

DRS. FLOYD & CASH

WHAT?!

GENERAL

His password. We have given him ours, now he must give us his. Otherwise he could be a spy and how would we know?

DR. CASH

*(they look at each other in a panic, Dr. Cash blurts out)*

Lobachevsky!

DR. FLOYD

Yes! Yes, that's it. Loba- Lob-

*(whispers)*

what was that again?

DR. CASH

*(proud that he came up with something, says it slowly)*

Lo-ba-chev-sky.

DR. FLOYD

*(derisively)*

Ah, yes, Lobachevsky!

DR. CASH

*(whispering to Dr. Floyd)*

I panicked! It was the first thing that popped into my head!

DR. FLOYD

As you know, General, you are in danger. The enemy has determined that you are the most important man in the United States military.

*(General responds to this puffery)*

We've caught wind of a plot to kidnap you, torture you for information and then assassinate you.

GENERAL

It's the price of serving my country, Mandrake. I would willingly sacrifice my life.

*(The normally stern General suddenly panics!)*

TORTURE!!! Did you say ... TORTURE? Oh Christ Almighty! I don't think I can handle that!

DR. FLOYD

*(with great, but false, emotion)*

I don't believe you. You're just being modest. But never fear, General! You are not a price the rest of us are willing to pay, sir! Forgive me, sir. Forgive my ... sentimentality.

*(puts the General's head on her shoulders, patting it)*

You know how we feel about you.

GENERAL

*(steps back, physical intimacy makes him feel awkward)*

Steady on, Mandrake.

DR. FLOYD

Yes, sir! The intelligence boys are following the trail now. They estimate that within a month's time they will have rooted out any traitors and handled them with ... extreme prejudice. During that time we will hide you where they cannot find you – right here in this hospital disguised as a patient. It will be hard, General. But I know you have the grit.

GENERAL

I understand, Mandrake, I do. But this is hard. To be sidelined for God knows how long, it feels like a defeat.

DR. FLOYD

I know it does sir. But consider General George Patton, how bitter a pill it was for him to command a ghost army in Operation Quicksilver. But that deception led to victory in the invasion of Normandy.

GENERAL

Still to be inactive for such a long time...

DR. FLOYD

*(shows exasperation behind the General's back)*

Dr. Cash, could you give us the room for a moment? National security – need to know basis I'm afraid. You understand.

DR. CASH

Of course Doc –

DR. FLOYD

*(quickly interrupting in an aggressive stage whisper)*

Mandrake! Group Captain Mandrake!

DR. CASH

Oh, right! Yes, of course, Group Captain Mandrake. I'll give you the room.

*(exits)*

DR. FLOYD

Forgive me, General. I wasn't permitted to give you this information until exactly this moment.

*(looks around before continuing)*

The choice of this hospital was not random. Intelligence has determined that there is a potential defector in hiding in this hospital. We know nothing about him. Or her as the case may be. Your mission, should you decide to accept is to infiltrate the ward and find this defector.

GENERAL

And then eliminate the bastard?

DR. FLOYD

NOOOOO!

*(screams in her woman's voice; regains 'his' composure, back to lower register)*

I'm so sorry, General. I didn't make myself clear. The defector is not defecting FROM us. They're defecting TO us ... from the other side ... to US. They want to join the GOOD guys.

GENERAL

And that's us, right?

DR. FLOYD

Yes! So just figure out who it is and at the end of the month we'll debrief you, get the defector to a safe location.

GENERAL

Ah, one of the good guys!

DR. FLOYD

Yes, most definitely.

GENERAL

So how will I know him?

DR. FLOYD

We don't know, sir. But Intelligence has great faith in your superior intellect, your ability to figure it all out. We know you won't let us down.

*(music starts to play)*

GENERAL

I could never let my country down. Our armed forces are the finest in the world!

*(Dr. Floyd is stunned when the General starts to sing)*

## 8. SEND THE MARINES

[MP3 Link](#)

WHEN SOMEONE MAKES A MOVE  
OF WHICH WE DON'T APPROVE  
WHO IS IT THAT ALWAYS INTERVENES?  
WE KNOW THAT THE U.N.  
IS HELPFUL NOW AND THEN  
BUT FIRST-  
SEND THE MARINES!

WE'LL SEND THEM ALL WE'VE GOT,  
JOHN WAYNE AND RANDOLPH SCOTT;  
REMEMBER THOSE EXCITING FIGHTING SCENES?  
TO THE SHORES OF TRIPOLI,  
BUT NOT TO MISSISSIPPOLI,  
WHAT DO WE DO?

DR. FLOYD

What do we do?

GENERAL

WHAT DO WE DO?

DR. FLOYD

We ... send the Marines?

GENERAL

WE SEND THE MARINES!

*(instrumental dance break as the General pulls a very  
confused Dr. Floyd into the dance)*

FOR MIGHT MAKES RIGHT,  
AND TILL THEY'VE SEEN THE LIGHT,  
THEY'VE GOT TO BE PROTECTED,  
ALL THEIR RIGHTS RESPECTED,  
TILL SOMEBODY WE LIKE CAN BE ELECTED.

MEMBERS OF THE CORPS  
ALL HATE THE THOUGHT OF WAR.  
THEY'D RATHER KILL THEM OFF BY PEACEFUL MEANS.  
STOP CALLING IT AGGRESSION,  
OOH, WE HATE THAT EXPRESSION!  
WE ONLY WANT THE WORLD TO KNOW  
THAT WE SUPPORT THE STATUS QUO.  
THEY LOVE US EVERYWHERE WE GO,  
SO WHEN IN DOUBT,

*(looks at Dr. Floyd encouraging her to join in)*

GENERAL & DR. FLOYD

SEND THE MARINES!

GENERAL

I don't know where the hell that came from, but DAMN it felt good!

DR. FLOYD

Oh, God, I got you here just in time! Uh, now, one last, but very important item ... there will, no doubt, be a number of young, attractive women among the

nursing staff. You know how these women ... they sense your power ... they seek your 'life essence.'

*(Dr. Floyd gets unexpectedly intimate.)*

GENERAL

I do not avoid women, Mandrake. But I ... I do deny them my essence.

DR. FLOYD

So you may need these, sir.

*(takes out of her jacket pocket a roll of...)*

GENERAL

What are those?

DR. FLOYD

*(unrolls the strip)*

Essence deniers, sir. Trojan brand essence deniers.

GENERAL

Excellent!

DR. FLOYD

*(hesitantly)*

You know, if you feel the need to ... test one ...

GENERAL

Are they made in America?

DR. FLOYD

I believe so.

GENERAL

Then I trust them. Say, you wouldn't have any chocolates or nylons in that pocket?



*(a disappointed Dr. Floyd reaches into her jacket pocket and retrieves 5 hershey bars and 3 pair of nylon stockings)*

DR. FLOYD

A fellow could have a pretty good weekend in Vegas with all that stuff.

GENERAL

That's not your line, Mandrake!

DR. FLOYD

Er ... my apologies. You are correct, sir, not my line. How foolish of me. Now could you wait outside the office while I give last instructions to Dr. Cash?

GENERAL

Certainly.

*(as he starts to go, turns back and walks to the edge of the stage seeming to stare at the audience.)*

Hmmmm.

DR. FLOYD

Do you see something, sir?

GENERAL

His diploma, not very impressive.

DR. FLOYD

No, no it's not.

GENERAL

Do I have to wear civvies?

DR. FLOYD

I'm afraid so. Undercover, you understand.

GENERAL

Of course.

*(sighing, then to Dr. Cash)*

Mandrake wants you.

*(exits as Dr. Cash enters)*

DR. CASH

So, what was that all about?

DR. FLOYD

*(accent gone)*

I could see he was getting antsy about it all, so I gave him a fake mission. Just made it up on the spot. Should keep him busy. Don't worry. He just has to look for someone he'll never find because they don't exist. Now let's find a room where we can get the General changed. I'll take his uniform with me. Then you escort him down to the ward. All clear?

DR. CASH

Yes, Dr. Floyd.

*(Dr. Floyd exits. Dr. Cash holds back and ponders)*

Find something that doesn't exist? My patients do that all the time!

*(starts to exit, then stops)*

Wait, when did I learn how to tango?

*(as Dr. Cash exits, band plays for the scene change, Dr. Cash rushes back in looking around suspiciously, but band is silent. He exits, band plays.)*

## **9. MASOCHISM TANGO/VATICAN RAG (instrumental outro/intro)**

**[MP3 Link](#)**

**END SCENE 3**

**SCENE 4**

**GENERAL WARD OF THE HOSPITAL**

NURSE RACHEL

*(enters alone)*

Is it over?

HAJ

Oh, yeah!

NURSE RACHEL

*(exits and returns with Mr. Chaser)*

I am so sorry about that, Mr. Chaser.

MR. CHASER

What was that all about?

NURSE RACHEL

It was a ... uh ... um ... a ... fight. Yes, that's what it was!

HAJ

*(laughs)*

Oh, yeah, totally! The Sharks and the Jets!

NURSE RACHEL

So sorry to have pushed you out like that. It's kind of embarrassing when that happens. Plus ... um ... I was so very concerned for your safety. And there does tend to be an excessive amount of spittle and drool ... other "bodily fluids," during these events.

MR. CHASER

Thank you, Nurse Rachel! Are you sure it's safe now?

NURSE RACHEL

Oh yes! WATCH YOUR STEP!!! You know, the excessive ... spittle ... drool ... fluids.

MR. CHASER

Ewwwww!

NURSE RACHEL

We've given them all tranquilizers. They should be sedate for another

*(realizing she doesn't want him hanging around)*

oh, ten minutes at least.

MR. CHASER

I'll be gone in five. If you don't mind my asking what sort of characters do you have in here anyway?

NURSE RACHEL

Well, she obviously thinks she's the pope.

*(Mr. Chaser laughs)*

It's not funny, Mr. Chaser.

*(Nurse Rachel tries unsuccessfully to hold in a chuckle)*

MR. CHASER

No, of course not.

NURSE RACHEL

Over there is Fred. He's one of your typical Oedipal complexes. We call him Fredipus. Over there is Eleanor, a sad case. She was once a much beloved teacher working with kindergartners, molding them into the future of our great country.

MR. CHASER

So what happened?

NURSE RACHEL

They transferred her to the eighth grade – thirteen year olds!

MR. CHASER

Oh, the horror!

NURSE RACHEL

Poor Eleanor suffers from selective mutism ... although she really doesn't speak at all so her ability to select is pretty bad, too. We call her Silent-E for short ... although now that I think of it, I suppose Silent-E isn't any shorter than Eleanor. I guess that's just me being mean. See that sweet old couple by the window?

MR. CHASER

Yes.

NURSE RACHEL

That's Winifred and Wilfred. They think they're an old married couple.

MR. CHASER

They're not?

NURSE RACHEL

Nope ... met on the ward for the first time a few months ago. Between the two of them they've managed to create an entire 60 year history of wedded bliss.

MR. CHASER

That's actually quite sweet. But that's certainly not the reason they came in the first place. Why are they here?

NURSE RACHEL

They seem to share a predilection for torturing animals.

*(Mr. Chaser gasps!)*

It's odd that two people with such closely aligned psychoses should find each other. Sort of romantic, don't you think?

MR. CHASER

Out of curiosity, do they ... uh ...

NURSE RACHEL

Like rabbits! That's DICK!

*(she ALWAYS says his name like she's shouting an insult)*

He wouldn't be here if he'd only remembered there was SUCH A THING AS A FREE CLINIC! Over there is ...

*(points to a portly old gentleman with white hair and beard in a chair with his booted feet up on a table reading a newspaper. He has red baggy pants and suspenders)*

well ... we don't really know who he is for sure. We just call him Nick.

MR. CHASER

What's he in for?

NURSE RACHEL

To be honest, we don't really know. He's actually self committed. He usually commits himself in January, hangs around for most of the year then uncommits himself in November. And then back again the next January.

*(said slightly louder so Nick can hear)*

He's actually our favorite patient! Very quiet, keeps to himself. No problem at all.

MR. CHASER

You know, it's funny, but if I didn't know better, I'd swear he looks just like –

NURSE RACHEL

SHUT UP! Keep your mouth shut! Don't you dare say it!

MR. CHASER

Oh, come on. I was just going to say he looks like –

NURSE RACHEL

*(grabs him by the tie and pulls him in)*

I know exactly what you were going to say! Don't jinx this for us! Am I clear!?!?

*(Mr. Chaser nods, she lets go and straightens him up)*

It's just that deep down all of us here know we belong on the ... naughty list. But somehow this service absolves us. So don't jinx us!

MR. CHASER

No, no! Actually, he doesn't really look familiar at all.

*(takes out his business card and hands it to her)*

You know, if you ever get tired of this job, I may have an opening for you in collections.

*(she makes to toss it, thinks twice and stuffs it in her bra.)*

Now if you would, please introduce me to Mr. Lear.

NURSE RACHEL

Of course. Oh, Timmy, could you come here? I'd like you to meet someone.

TIM LEAR

Oh, my God!

*(grabs Mr. Chaser's hand and shakes it vigorously)*

It's Hal Prince! I've always wanted to meet you Mr. Prince. I have some ideas I'd love to share with you!

MR. CHASER

No, no. I'm not Hal Prince.

TIM LEAR

Oh, that's too bad. Are you sure?

MR. CHASER

Quite, quite sure. Here, let me give you my card.

TIM LEAR

Hmmm, "A. Chaser, Attorney at Law."

MR. CHASER

The 'A' stands for –

TIM LEAR

Ambulance?

*(Nurse Rachel lets out a loud laugh, then coughs as Mr. Chaser glares at her; she fakes choking and lies - )*

NURSE RACHEL

I think a fly flew in my mouth.

*(spits)*

MR. CHASER

*(dryly to Tim Lear)*

No. An apparently ... common error. But no. It's Asher.

TIM LEAR

*(says name very slowly)*

Asher Chaser. Oooh! Say that three times real fast!

MR. CHASER

Please don't! In any event I represent a relative of yours.

TIM LEAR

Of mine? But I never got married or had children. And I was an only child myself.

MR. CHASER

Admittedly not what you might think of as a close relation. He is the great-great-great grandson of your Russian grand uncle Loba-

TIM LEAR

Lobachevsky?



MR. CHASER

Why yes! You remember him?

TIM LEAR

Remember him! How could I ever forget him? I loved that man. Everything I am today I owe to him!

## 10. LOBACHEVSKY

[MP3 Link](#)

*(Tim Lear's performance, with bad Russian accent, should be considered an homage to the old Danny Kaye movie musicals.)*

TIM LEAR

Who made me the genius I am today,  
The mathematician that others all quote?  
Who's the professor that made me that way?  
The greatest that ever got chalk on his coat.

HAJ

Awwwwww! It's happening again! We got a threefer, folks!

MR. CHASER

What? What's he talking about?

NURSE RACHEL

Ah, shit!

*(Staff, nurses and patients all gather around, Haj gets out his cell phone to record.)*

TIM LEAR

ONE MAN DESERVES THE CREDIT,  
ONE MAN DESERVES THE BLAME,  
AND NICOLAI IVANOVICH LOBACHEVSKY IS HIS NAME. HI!  
NICOLAI IVANOVICH LOBACH –

I am never forget the day I first meet the great Lobachevsky. In one word he told me secret of success in mathematics: Plagiarize!

PLAGIARIZE!  
LET NO ONE ELSE'S WORK EVADE YOUR EYES.  
REMEMBER WHY THE GOOD LORD MADE YOUR EYES,  
SO DON'T SHADE YOUR EYES,  
BUT PLAGIARIZE, PLAGIARIZE, PLAGIARIZE –

Only be sure always to call it please "research."

AND EVER SINCE I MEET THIS MAN MY LIFE IS NOT THE SAME.  
AND NICOLAI IVANOVICH LOBACHEVSKY IS HIS NAME. HI!  
NICOLAI IVANOVICH LOBACH –

MR. CHASER

AHA!

*(music stops, as Mr. Chaser triumphantly declares)*

THIS – IS – A MUSICAL!!!

TIM LEAR

Why thank you! It's such a shame he's not Hal Prince. Or Cameron Mackintosh.

MR. CHASER

*(to Nurse Rachel)*

Tim Lear is a genuine lunatic! No more money for you! Ha! Now if you don't mind ... I'm going to watch the rest of the show.

*(Nurse Rachel retrieves a dollar bill from her bra, drops it in front of Mr. Chaser who bends down to pick it up. Nurse Rachel grabs a hypodermic from the nurses' desk and tranqs him in the ass. He immediately stands and looks at her before collapsing into a chair.)*

NURSE RACHEL

Carry on!

*(ward patients and staff all cheer, Tim Lear resumes)*

TIM LEAR

I am never forget the day I am given first original paper to write. It was on

analytic and algebraic topology of locally Euclidean metrization of infinitely differentiable Riemannian manifold. Bozhe moi! This I know from nothing. But I think of great Lobachevsky and I get idea --- ahah!

I HAVE A FRIEND IN MINSK,  
WHO HAS A FRIEND IN PINSK,  
WHOSE FRIEND IN OMSK  
HAS FRIEND IN TOMSK  
WITH FRIEND IN AKMOLINSK.  
HIS FRIEND IN ALEXANDROVSK  
HAS FRIEND IN PETROPAVLOVSK,  
WHOSE FRIEND SOMEHOW  
IS SOLVING NOW  
THE PROBLEM IN DNEPROPETROVSK

AND WHEN HIS WORK IS DONE –  
HAHA! BEGINS THE FUN:  
FROM DNEPROPETROVSK TO PETROPAVLOVSK,  
BY WAY OF ILLIYSK AND NOVOROSSIYSK,  
TO ALEXANDROVSK TO AKMOLINSK  
TO TOMSK TO OMSK TO PINSK TO MINSK  
TO ME THE NEWS WILL RUN,  
YES, TO ME THE NEWS WILL RUN.

AND THEN I WRITE  
BY MORNING, NIGHT,  
AND AFTERNOON,  
AND PRETTY SOON  
MY NAME IN DNEPROPETROVSK IS CURSED,  
WHEN HE FINDS OUT I PUBLISH FIRST.

AND WHO MADE ME A BIG SUCCESS AND BROUGHT ME  
WEALTH AND FAME?  
NICOLAI IVANOVICH LOBACHEVSKY IS HIS NAME. HI!  
NICOLAI IVANOVICH LOBACH –

I am never forget the day my first book is published. Every chapter I stole from somewhere else. Index I copy from old Vladivostok telephone directory. This book ... this book was sensational! Pravda – well – Pravda – Pravda said:  
\* ‘Perhot’ podzalupnaya!’ - ‘It stinks!’ But Izvestia – Izvestia said: \*\* ‘Ya by vas paslal, da vizhu vy ottuda!’ - ‘It stinks!’" Metro-Goldwyn-Moskva buys movie rights for six million rubles, changing title to "The Eternal Triangle," with Bridget Bardot playing part of Hypotenuse.

AND WHO DESERVES THE CREDIT?  
AND WHO DESERVES THE BLAME?

NICOLAI IVANOVICH LOBACHEVSKY IS HIS NAME. HI!

*(translations: \* “Peehole dandruff!” \*\* “I would send you there, but I see you came from there already!”)*  
*(Dr. Cash with the General, now in hospital garb, have entered during the last spoken section. The General is quite taken aback at the scene. Dr. Cash is aghast when he sees Mr. Chaser sprawled unconscious in a chair next to Nurse Rachel. Crosses demanding silently what the hell happened! Nurse Rachel points to Tim Lear mouthing, “That happened!” Dr. Cash buries his face in his hands as if to say, ‘here we go again.’ The General does a double take when he hears ‘Lobachevsky.’)*

GENERAL

Lobachevsky?

*(walks through the crowd, grabs Tim Lear by the shoulders, gets nose to nose and says...)*

Fine ... Corinthian ... Leather!

TIM LEAR

Oh.

GENERAL

I found you! Ha!

*(steps back, salutes him; Tim Lear salutes back then the General shakes his hand vigorously. General looks quizzically out front and points to the audience)*

Who are they?

*(Tim Lear laughs, opens his arms wide and pulls the General in for a big hug and kiss. Lights go down.)*

## **11. Lobachevsky (reprise)**

[MP3 Link](#)

**END ACT I**

## **ACT II**

### **SCENE 1**

#### **A WEEK LATER IN THE WARD**

*(Starts with a lone spotlight center stage. A calm, unrushed Tim Lear is already standing there.)*

TIM LEAR

No wig this time.

#### **12. Underture**

##### **[MP3 Link](#)**

*(Tim Lear conducts the band playing the Underture, which consists of excerpts from I Got It from Agnes, So Long Mom and Oedipus Rex. As with the Overture, this is played as an instrumental with a jazzy clarinet taking the vocal lines. Tim Lear has just as much fun conducting and doing an occasional vocalise. During the Underture Eleanor dreamily dances solo as a spotlight follows her. Tim Lear occasionally glances at her dancing obviously impressed. But as he is distracted he forgets to conduct, the music stops and Eleanor freezes her dance. Realizing this he returns to conducting and the music and dancing resume. At the end full lights come up revealing the general ward. Eleanor casually takes her place. Tim Lear goes to sit next to the General center stage. Haj is at the Nurses desk chatting with them. His cell phone is sitting on a table. The General notices this and starts to creep towards it. Without noticing the General, Haj picks up his cell phone, puts it in his pocket and walks away. General shows his disappointment and returns to his seat.)*

*(During Scene 1, Haj is filming the songs, starting with a single cell phone, then gradually recruits other staff to get multiple angle cell phone video, [and if it's a big production eventually on to video cameras with boom mics.] Haj also changes from a man of the people in*

*hospital scrubs all the way up to an aloof director dressed in black with dark glasses, a black beret, a significant amount of bling and a director's chair. All of this represents the passage of time in Scene 1. In the confession scene, change lighting between songs to show that. The General wears medals that appear to have been made in ward craft class. Nurses Janet and Lola are at the nurses' desk.)*

GENERAL

I still can't believe how quickly I found you, Lear. Mandrake and the Intelligence boys will be so impressed.

TIM LEAR

*(blissfully oblivious to what the General is talking about)*

Oh, I didn't know anyone was looking for me.

GENERAL

Don't you worry. We'll take good care of you. But ... um ... can we talk in front of them?

*(looks and points out into the audience)*

TIM LEAR

Oh, don't worry, Jack. They're always there.

GENERAL

So you ... you trust them. A good bunch are they?

TIM LEAR

For the most part, yes.

GENERAL

For the most part?

TIM LEAR

Well, yes. I mean for the most part they're here to have a good time. It's just that ... sometimes hidden amongst them are –

GENERAL

Spies?!

TIM LEAR

Worse.

*(scans the audience, then whispers to the General)*

GENERAL

CRITICS!!!

TIM LEAR

Shhhhh! Hold on a second.

*(gets up, walks off the stage and into the audience; looks around while trying to act discreet and nonchalant, whistles badly. Haj runs over to the General.)*

HAJ

Damn! Where did Tim go? He was just here a moment ago!

GENERAL

He's right there.

HAJ

What? Where?

GENERAL

*(points to where Tim Lear is standing in the audience)*

Right there. Can't you see him?

HAJ

*(Stares at the audience, walks up and knocks on the wall; General tries to reach into his pocket to steal his cell phone, but Haj moves too quickly.)*

Why the hell am I asking you?

*(Goes offstage to look for him.)*

Tim! Timmy!

*(General befuddled by the wall knock goes up to try, but his hand just passes through. Tim Lear touches someone in the audience to make sure they're actually there.)*

TIM LEAR

You know, Dr. Cash says you're not real. Don't take it personal. I think he's a little

*(points at his head making circles while mouthing "cuckoo," heads back up on stage; Haj re-enters, crosses to nurses)*

HAJ

Janet, Lola, have you seen Tim?

NURSE JANET

*(looks around, points)*

He's right there.

NURSE LOLA

Next to Jack.

HAJ

Sonofabitch! How does he do that?

*(with Tim Lear found, he goes about his business)*

TIM LEAR

No, I think we're good. At least I didn't see any critic faces I would recognize. But you never know when a new one comes to town. They live to savage you.

*[Be prepared to improvise if there is a recognizable critic!]*

GENERAL

Yes, I've experienced similar situations when I've had to testify before



congressional committees.

TIM LEAR

Oh, you poor fellow! Why on earth would you have had to do that?

GENERAL

It's a frequent call of duty when you're in the military.

TIM LEAR

I knew it, I knew it! And not just a soldier... you're an officer, aren't you?

GENERAL

A general. What gave it away?

TIM LEAR

I was in the military myself once upon a time. One can always recognize a fellow military man. I think it's that stance caused by overly starched military boxers.

GENERAL

My fault. Mandrake told me to wear civvies. But I couldn't give up the boxers. So are they always out there?

TIM LEAR

Pretty much.

GENERAL

What do they want?

TIM LEAR

I don't know. Maybe we should ask. Jack wants to know what you want.

*(hopefully someone in the audience will say 'a song,'  
otherwise you may need a plant)*

You'd like a song? Is that the consensus? Well, apparently they want a song.

GENERAL

A WHAT?!

TIM LEAR

You know ... a song. I think you'll like this one. It's about where military life started for all of us.

GENERAL

You mean –

TIM LEAR

Yes, the Boy Scouts of America! Those noble little BASTIONS of democracy!

GENERAL

And the American Legion of tomorrow.

TIM LEAR

Their motto is –

*(other patients with Eleanor in the lead join in with a marching style choreography, an homage to World War II movie musicals)*

### **13. BE PREPARED**

**[MP3 Link](#)**

PATIENTS

BE PREPARED!

TIM LEAR

THAT'S THE BOY SCOUTS MARCHING SONG.

PATIENTS

BE PREPARED!

TIM LEAR

AS THROUGH LIFE YOU MARCH ALONG.  
BE PREPARED TO HOLD YOUR LIQUOR PRETTY WELL,

DON'T WRITE NAUGHTY WORDS ON WALLS IF YOU CAN'T SPELL.

PATIENTS

BE PREPARED!

GENERAL

TO HIDE THAT PACK OF CIGARETTES.

TIM LEAR

DON'T MAKE BOOK,  
IF YOU CANNOT COVER BETS.  
KEEP THOSE REEFERS HIDDEN WHERE YOU'RE SURE  
THAT THEY WILL NOT BE FOUND

GENERAL

AND BE CAREFUL NOT TO SMOKE THEM  
WHEN THE SCOUTMASTER'S AROUND,

BOTH

FOR HE ONLY WILL INSIST THAT THEY BE SHARED.

ALL

BE PREPARED!

*(instrumental dance break)*

GENERAL

BE PREPARED!  
THAT'S THE BOY SCOUTS SOLEMN CREED.

TIM LEAR

BE PREPARED!  
AND BE CLEAN IN WORD AND DEED.  
DON'T SOLICIT FOR YOUR SISTER, THAT'S NOT NICE,

GENERAL

UNLESS YOU GET A GOOD PERCENTAGE OF HER PRICE.

PATIENTS

BE PREPARED!

TIM LEAR

AND BE CAREFUL NOT TO DO  
YOUR GOOD DEEDS  
WHEN THERE'S NO ONE WATCHING YOU.

GENERAL

IF YOU'RE LOOKING FOR ADVENTURE  
OF A NEW AND DIFFERENT KIND,

TIM LEAR

AND YOU COME ACROSS A GIRL SCOUT  
WHO IS SIMILARLY INCLINED,

*(Eleanor walks by and coquettishly taps him on the nose.)*

BOTH

DON'T BE NERVOUS, DON'T BE FLUSTERED, DON'T BE  
SCARED.

ALL

BE PREPARED!

GENERAL

At ease!

*(laughing)*

Yes, yes, I can see it in you now. Once in, the military never leaves you.

TIM LEAR

As much as you may try to leave it.

GENERAL

Ah, that brings back so many memories. So Mr. Lear, tell me about your time in the military.

TIM LEAR

Well, Jack, not much to tell, really. At first I was stationed in Washington as an Army liaison to the office of Naval ... contemplation. But later I was a researcher stationed at the Los Alamos Scientific Laboratories. You might say that today I'm in the radioactive reserves. Confidentially nuclear research was a cover story. I was actually there as a spy for the NSA.

GENERAL

No!

TIM LEAR

Yes! As it turned out, so was everyone else. I'm not sure how the laboratory ever got any work done, but, every once in a while, we'd test a bomb in the Nevada desert to make it look like we were busy.

*(feeling nostalgic sings a capella)*

## 14. THE WILD WEST IS WHERE I WANT TO

**BE** (excerpt)

**[MP3 Link](#)**

ALONG THE TRAIL YOU'LL FIND ME LOPIN',  
WHERE THE SPACES ARE WIDE OPEN,  
IN THE LAND OF THE OLD A.E.C.  
WHERE THE SCENERY'S ATTRACTIVE,  
AND THE AIR IS RADIOACTIVE  
OH, THE WILD WEST IS WHERE I WANNA BE.

Hmmm, that sounds promising. I may have to work on that one. Anyway, the bombs made for quite a show in Vegas!

*(takes his notepad out of his pocket and scribbles the song,  
then puts it back in his pocket)*

GENERAL

Huh! I'll be damned. Now I have to ask where all these songs are coming from.

TIM LEAR

I've no idea. It's like they were always there and somehow just fell into my head.

GENERAL

But why? What's the purpose of it all?

TIM LEAR

What's the purpose of any great musical? To get to the grand finale! Oh and 'the boy gets the girl,' of course. But at my age I don't see that happening. Hah!

GENERAL

Oh, don't say that. I'm not much younger than you and I certainly wouldn't mind it happening to me. So have you always been a songwriter?

TIM LEAR

No, this has been fairly recent, just came out of the blue. For most of my life I've been a math professor at Harvard. And occasionally I have invented a few things.

GENERAL

Yes, I heard one of the nurses say that you were an inventor. So that's true! Anything I might have heard of?

TIM LEAR

Well, to be honest, I never got to patent what I considered my greatest invention. It happened while I was at Los Alamos. But as I was on the military's payroll at the time, they considered that they owned it and were going to keep it under lock and key for national security reasons. National security my ass! They just wanted to keep it for themselves.

GENERAL

Well, that's too bad. I'm sorry you couldn't do anything about that.

TIM LEAR

Oh, no, you forget. I said I was a spy. And everyone else at the laboratory was a

spy, too, of one persuasion or another. It was probably the only thing we ever agreed on. I can honestly say that through unanimous effort that invention is now safely and securely in the public domain worldwide.

GENERAL

Well, bully for you! And what was this invention?

TIM LEAR

The Jello Shot.

GENERAL

THAT WAS YOU!?! I heard rumors about that at the time! Damn! I'm impressed! Say, you wouldn't happen to have some original recipe hidden away somewhere?

TIM LEAR

Ha! Funny you should ask! I actually did make a batch earlier, my favorites, I call them Nuclear Jello Shots, ha, ha! Wait right here, cover for me.

*(exits, General keeps watch to cover for him, from offstage)*

DAMN IT!

*(enters slowly and deflated)*

They're all gone! Somebody must have found them. I—

*(looks out at the audience)*

No! Tell me you didn't. OK, time for confession. Hands up! Well, I don't mind sharing, but next time, please leave a couple for me! Shame on you! So, did you like them? Should I make more?

POPE YENTL

Excuse me, boys, did I hear someone say 'time for confession?' Confession is MY job. Was there something weighing you down? Something you need to confess?

TIM LEAR & GENERAL

*(pause looking at each other, then like guilty schoolboys)*

No! No, no, no! No, no, no, no, no! Uh ... no.

POPE YENTL

Well, if you're finished with whatever the hell it is you're doing, it's time for ME to take confession. Do you mind?

TIM LEAR

Not at all, your Holiness!

POPE YENTL

Those who approach the sacrament of Penance obtain pardon from God's mercy for the offense committed against him, and are, at the same time, reconciled with the Church which they have wounded by their sins and which by charity, by example, and by prayer labors for their conversion. Oy vey, is that heavy! Please come forth my children.

NURSE RACHEL

*(after everyone hesitates)*

You first ... DICK!

DICK

But –

*(in fear as she glares)*

Yes, Nurse Rachel!

*(stands next to Pope Yentl)*

Forgive me Father, for I have sinned. Oh, wait, that isn't right, is it? I should say 'forgive me, Mother.'

POPE YENTL

So you caught that, did you? There's hope yet. I'll tell you what, call me 'mom.'

*(pinches his cheek)*

DICK

Or mommy?

*(Fredipus gasps loudly, clasps his hands over his mouth)*



POPE YENTL

That's stretching it a bit, but OK.

DICK

Forgive me, mommy, for I have sinned. It's been, uh, several ... years since my last confession. Um, I'm not sure how to start. This is all just a bit embarrassing.

POPE YENTL

Come, my son, out with it. I don't have all day.

*(During the first stanza Dick reaches out to his "friends," the other patients, but they all recoil in horror and avoid his touch as if contagious ["as if" – ha!].)*

## 15. I GOT IT FROM AGNES

[MP3 Link](#)

DICK

I LOVE MY FRIENDS

PATIENTS

HE LOVES HIS FRIENDS

DICK

AND THEY LOVE ME

PATIENTS

*(reticent to confirm that)*

UH ... HE LOVES HIS FRIENDS

DICK

*(reaching out)*

WE'RE JUST AS CLOSE

PATIENTS

*(avoiding him)*

**PLEASE NOT SO CLOSE!**

DICK

AS WE CAN BE

PATIENTS

**PLEASE DON'T TOUCH ME!**

DICK

AND JUST BECAUSE

PATIENTS

BECAUSE, BECAUSE

DICK

WE REALLY CARE  
WHATEVER WE GET

PATIENTS

WHATEVER **HE** GETS

DICK / PATIENTS

WE SHARE! / HE SHARES!

PATIENTS

LA, LA; LA, LA, LA, LA  
LA, LA; LA, LA, LA

DICK

I GOT IT FROM AGNES  
SHE GOT IT FROM JIM

WE ALL AGREE IT MUST HAVE BEEN LOUISE WHO GAVE IT TO  
HIM  
NOW, SHE GOT IT FROM HARRY, WHO GOT IT FROM MARIE  
AND EVERYBODY KNOWS THAT MARIE –  
GOT IT FROM ME!

PATIENTS

LA, LA; LA, LA, LA, LA  
LA, LA; LA, LA, LA

DICK

GILES GOT IT FROM DAPHNE  
SHE GOT IT FROM JOAN  
WHO PICKED IT UP IN COUNTY CORK, A-KISSIN' THE BLARNEY  
STONE  
PIERRE GAVE IT TO SHEILA, WHO MUST HAVE BROUGHT IT  
THERE  
HE GOT IT FROM FRANCOIS AND JACQUES, AHA! –  
LUCKY PIERRE!

PATIENTS

LA, LA; LA, LA, LA, LA  
LA, LA; LA, LA, LA

DICK

MAX GOT IT FROM EDITH  
WHO GETS IT EVERY SPRING  
SHE GOT IT FROM HER DADDY, WHO JUST GIVES HER  
EVERYTHING  
SHE THEN GAVE IT TO DANIEL WHOSE SPANIEL HAS IT NOW  
OUR DENTIST EVEN GOT IT AND WE'RE STILL –  
WONDERING HOW!

PATIENTS

LA, LA; LA, LA, LA, LA  
LA, LA; LA, LA, LA

DICK

BUT I GOT IT FROM AGNES  
OR MAYBE IT WAS SUE

PATIENTS

*(exasperated)*

OR MILLIE OR BILLIE OR GILLIE OR WILLIE, IT DOESN'T  
MATTER WHO  
IT MIGHT HAVE BEEN AT THE PUB, OR AT THE CLUB, OR IN  
THE LOO

DICK

AND IF YOU WILL BE MY FRIEND, THEN I MIGHT  
MIND YOU, I SAID "MIGHT"

PATIENTS

LA; LA, LA, LA, LA; LA, LA, LA, LA; LA, LA, LA LAAAAAA

DICK

GIVE IT TO - **YOU?**

*(at 'YOU' music disappears and he finds a very angry  
Nurse Rachel staring him down and nodding her head.)*

Oh, damn!

POPE YENTL

YEEEEESH! Oh, uh ... by the grace of the Lord who sanctifies the repentant  
sinners, you are absolved of all your sins. In the name of the Father and of the Son  
and of the Holy Spirit. Amen. Now go take the sacrament!

*(Dick slinks over to nurses desk to get meds / sacrament)*

NURSE RACHEL

Better toss in a penicillin!

*(nurse pulls out a huge bottle and adds one to his cup. As  
he crosses back to his seat, Nurse Rachel walks over to the  
desk, and pops a penicillin herself. Fredipus runs up.)*

FREDIPUS

Me, mommy! Me next, me next!

POPE YENTL

Yes, Fred.

FREDIPUS

And if you don't mind my saying so, Holy Mmmmmother, you're looking particularly hot today.

POPE YENTL

Oh ... oh ... don't be silly! Ha, ha!

FREDIPUS

Forgive me, Holy Mother, for I have sinned, and am sinning right now, actually. I haven't really been to confession before, not like this anyway.

POPE YENTL

Oy vey, I can tell this is gonna be a long one!

## 16. **OEDIPUS REX** [MP3 Link](#)

FREDIPUS

FROM THE BIBLE TO THE POPULAR SONG  
THERE'S ONE THEME THAT WE FIND RIGHT ALONG.  
OF ALL IDEALS THEY HAIL AS GOOD  
THE MOST SUBLIME IS MOTHERHOOD.  
THERE WAS A MAN, THOUGH, WHO IT SEEMS,  
ONCE CARRIED THIS IDEAL TO EXTREMES.  
HE LOVED HIS MOTHER AND SHE LOVED HIM,  
AND YET HIS STORY IS RATHER GRIM:

THERE ONCE LIVED A MAN NAMED OEDIPUS REX.  
YOU MAY HAVE HEARD ABOUT HIS ODD COMPLEX.  
HIS NAME APPEARS IN FREUD'S INDEX,  
'CAUSE HE LOVED HIS MOTHER.  
HIS RIVALS USED TO SAY QUITE A BIT  
THAT AS A MONARCH HE WAS MOST UNFIT,  
BUT STILL AND ALL THEY HAD TO ADMIT  
THAT HE LOVED HIS MOTHER.

*(Fredipus pulls Pope Yentl into his dance)*

YES, HE LOVED HIS MOTHER LIKE NO OTHER,  
HIS DAUGHTER WAS HIS SISTER, AND HIS SON WAS HIS  
BROTHER.

ONE THING ON WHICH YOU CAN DEPEND IS:  
HE SURE KNEW WHO A BOY'S BEST FRIEND IS.

WHEN HE FOUND WHAT HE HAD DONE,  
HE TORE HIS EYES OUT ONE BY ONE.  
A TRAGIC END TO A LOYAL SON  
WHO LOVED HIS MOTHER.

POPE YENTL

SO BE SWEET AND KIND TO MOTHER, NOW AND THEN HAVE A  
CHAT,  
BUY HER CANDY OR SOME FLOWERS OR A BRAND NEW HAT,  
BUT MAYBE YOU HAD BETTER LET IT GO AT THAT,  
OR YOU MAY FIND YOURSELF WITH A QUITE COMPLEX  
COMPLEX AND

FREDIPUS & POPE YENTL

I/YOU MAY END UP LIKE OEDIPUS.

FREDIPUS

I'D RATHER MARRY A DUCK-BILLED PLEDIPUS

FREDIPUS & POPE YENTL

THAN END UP LIKE OLD OEDIPUS REX.

POPE YENTL

Oy, this is a hard one. I hate to rush this penance. It requires some thought... I'll tell you what, later on, why don't you come to my room and we'll discuss further your penance ... in private.

FREDIPUS

Yes, Holy Mother!

POPE YENTL

Now go get your sacrament.

*(gets “sacrament” from nurses’ desk, returns to seat never taking his eyes off Pope Yentl, she notices and appreciates.)*

GENERAL

Did you see what I just saw? Is that a ‘boy gets girl’ in the works?

TIM

Hmmm, well, ‘boy gets cougar,’ maybe.

*(Lights go down. When they come up, chairs are arranged in a semi-circle. Winifred and Wilfred step forward)*

WINIFRED

Us next, us next! Please!

POPE YENTL

What, together?

WILFRED

Oh, yes. We do everything together.

POPE YENTL

Well there’s a first time for everything.

WILFRED

Forgive us, Mother, for we have sinned.

WINIFRED

Or at least that’s what other people tell us. We’re not really sure about that, mind you. But just in case –

POPE YENTL

Well, this should be good.

**17. POISONING PIGEONS IN THE PARK**

[MP3 Link](#)

WINIFRED

SPRING IS HERE, SPRING IS HERE.

WILFRED

LIFE IS SKITTLES, AND LIFE IS BEER.

WINIFRED

I THINK THE LOVELIEST TIME OF THE YEAR  
IS THE SPRING, I DO,

WILFRED

DON'T YOU?

WINIFRED

COURSE YOU DO!  
BUT THERE'S ONE THING THAT MAKES SPRING COMPLETE  
FOR ME  
AND MAKES EVERY SUNDAY A TREAT FOR ME:

BOTH

ALL THE WORLD SEEMS IN TUNE  
ON A SPRING AFTERNOON  
WHEN WE'RE POISONING PIGEONS IN THE PARK.

WILFRED

EVERY SUNDAY YOU'LL SEE  
MY SWEETHEART AND ME

BOTH

AS WE POISON THE PIGEONS IN THE PARK.

WILFRED

WHEN THEY SEE US COMING



THE BIRDIES ALL TRY AN' HIDE,

WINIFRED

BUT THEY STILL GO FOR PEANUTS  
WHEN COATED WITH CYAN-HIDE.

BOTH

THE SUN'S SHINING BRIGHT,  
EVERYTHING SEEMS ALL RIGHT  
WHEN WE'RE POISONING PIGEONS IN THE PARK.

WILFRED

WE'VE GAINED NOTORIETY  
AND CAUSED MUCH ANXIETY  
IN THE AUDUBON SOCIETY  
WITH OUR GAMES.

WINIFRED

THEY CALL IT IMPIETY  
AND LACK OF PROPRIETY  
AND QUITE A VARIETY  
OF UNPLEASANT NAMES.

POPE YENTL

BUT IT'S NOT AGAINST ANY RELIGION  
TO WANT TO DISPOSE OF A PIGEON.

BOTH

SO, IF SUNDAY YOU'RE FREE,  
WHY DON'T YOU COME WITH ME,  
AND WE'LL POISON THE PIGEONS IN THE PARK.

WINIFRED

AND MAYBE WE'LL DO  
IN A SQUIRREL OR TWO

BOTH

WHILE WE'RE POISONING PIGEONS IN THE PARK.

WILFRED

WE'LL MURDER THEM ALL AMID LAUGHTER AND  
MERRIMENT,

WINIFRED

EXCEPT FOR THE FEW WE TAKE HOME TO EXPERIMENT.

BOTH

MY PULSE WILL BE QUICKENIN'  
WITH EACH DROP OF STRYCH-A-NIN  
WE FEED TO A PIGEON

WINIFRED

IT JUST TAKES A SMIDGEN

BOTH

TO POISON A PIGEON IN THE PARK.

*(patients add an occasional "Tweedly Deet, Tweedly Deet"  
or "Coos" in the right spots to imitate birds; if a patient or  
two falls over dead during the song, that's OK, too)*

POPE YENTL

Well, I'm not sure I shouldn't just thank you for your service.

WINIFRED

Oh, please, Holy Mother, could we do the Our Father's?

POPE YENTL

Well, if you insist. Do ten Our Father's each. And, for good measure, an Our  
Father before every pigeon.

WINIFRED

Oh, goody!

WILFRED

Pope Yentl is so sweet!

POPE YENTL

*(loves the flattery)*

Now go get your sacrament.

*(they go to the nurses desk for meds)*

NURSE RACHEL

Wow, I hate to admit it, but this is actually working better than group! I wonder who's next?

*(last sentence to Nick hoping to engage him, but, to her surprise, Eleanor steps forward. Unable to talk, she instead does interpretive dance, her method of sign language.)*

VARIOUS PATIENTS

I don't understand. What is she trying to say? (Etc, etc.)

TIM LEAR

Maybe I can help. I speak interpretive dance.

*(Eleanor claps her hands in excitement and starts over)*

Eleanor says –

*(Eleanor interrupts shaking her head and waving her hands, then doing some dancing)*

Oh, she says, “No, no. My name is not Eleanor. My name is Silent E.”

*(everyone looks at Nurse Rachel)*

NURSE RACHEL

What, so that's my fault?

*(Eleanor continues)*

TIM LEAR

She says, “This all looks like so much fun. Can I have a turn, too?”

POPE YENTL

Of course, dear. Mr. Lear, will you assist?

TIM LEAR

Yes, absolutely.

*(Tim Lear starts singing the song as an interpretation of her dance. Eleanor taps him on the head to the sound of magical cascading notes [which can change the key if necessary] as if to tag him out. Tim Lear is unable to sing or talk so he takes over the dance/signing.)*

## 18. SILENT E

[MP3 Link](#)

TIM LEAR

WHO CAN TURN A CAN INTO A CANE?  
WHO CAN TURN A PAN INTO A PANE?  
IT'S NOT TOO HARD TO SEE  
IT'S SILENT E

ELEANOR

WHO CAN TURN A CUB INTO A CUBE?  
WHO CAN TURN A TUB INTO A TUBE?  
IT'S ELEMENTARY  
FOR SILENT E

I TOOK A PIN AND TURNED IT INTO A PINE  
I TOOK A TWIN AND TURNED HIM INTO TWINE  
WHO CAN TURN A CAP INTO A CAPE?  
WHO CAN TURN A TAP INTO A TAPE?  
A LITTLE GLOB BECOMES A GLOBE INSTANTLY  
IF YOU JUST ADD SILENT E

I TURNED A DAM – ALIKAZAM! – INTO A DAME  
BUT MY FRIEND SAM STAYED JUST THE SAME  
WHO CAN TURN A MAN INTO A MANE?  
WHO CAN TURN A VAN INTO A VANE?  
A LITTLE HUG BECOMES HUGE INSTANTLY

DON'T ADD W, DON'T ADD X, AND DON'T ADD Y OR Z,  
JUST ADD - SILENT E

*(During the song other patients will be behind Eleanor and Tim Lear holding up large cards that illustrate what Eleanor is singing like Sesame Street or Electric Company with illustrations on both sides showing what's being turned into what. At the end of the song Tim Lear still can't talk and dances emphatically to relay that.)*

ELEANOR

Oh, I forgot. I'm so sorry.

*(Goes to tap him on the head, but reconsiders. Grabs him and pulls him in for a big long kiss. We hear the magic notes. When she pulls away, Tim Lear is in stunned silence. Eleanor dance/signs to him.)*

TIM LEAR

What? Oh, oh, you're right. I do have my voice back. Thank you! And thank you for that other thing, too!

*(Eleanor dances a response)*

She said – well, never you mind what she said! Don't be nosey Parkers!

*(Eleanor gives Tim Lear a big hug, gets communion/meds and returns to her seat)*

GENERAL

Why Mr. Lear, did the boy just get the girl?

TIM LEAR

I don't know, Jack, but the girl certainly got the boy!

POPE YENTL

That was sooo sweet! Not much in the way of confession of sins, so you're not giving me much to work with. But that's OK.

DICK

Wow! Nurse Rachel, did you see that? You said Silent E suffered from selective mutism. But it looks more like she gets to SELECT WHO IS MUTE! That sounds more like a super power, don't you think?

NURSE RACHEL

Yeah, sure, whatever you say.

*(said nervously as she clearly goes out of her way to be more than arms length from Eleanor)*

*(Lights go down; when they come up, patients are in different seats. Nurse Rachel crosses to Nick who has not joined the semi-circle)*

Hi, Nick. Do you want to participate? It would mean so much to me.

*(she's sarcastic with other patients, but earnest with Nick who puts down his newspaper)*

NICK

Well, just for you, then.

NURSE RACHEL

He said just for me!

NICK

On second thought, I'll do it, but only if you join me, Rachel.

NURSE RACHEL

Wha-what? You, you, you ... you want me to join you?

NICK

Well, you know me, Rachel. I'm such a shy fellow. I could use your support.

NURSE RACHEL

*(she gives a long vocal, but non-verbal exhalation)*

OK.

*(Nick takes two red caps out of his pockets, puts them on himself and Nurse Rachel. She gushes. Nick starts and she joins in, can't take her eyes off him.)*

## 19. A CHRISTMAS CAROL

### [MP3 Link](#)

NICK

CHRISTMAS TIME IS HERE, BY GOLLY.  
DISAPPROVAL WOULD BE FOLLY.

NICK & NURSE RACHEL

DECK THE HALLS WITH HUNKS OF HOLLY.  
FILL THE CUP AND DON'T SAY WHEN.

NURSE RACHEL

KILL THE TURKEYS, DUCKS AND CHICKENS,  
MIX THE PUNCH, DRAG OUT THE DICKENS.  
EVEN THOUGH THE PROSPECT SICKENS,

NICK & NURSE RACHEL

BROTHER, HERE WE GO AGAIN.  
ON CHRISTMAS DAY YOU CAN'T GET SORE.  
YOUR FELLOW MAN YOU MUST ADORE.  
THERE'S TIME TO ROB HIM ALL THE MORE  
THE OTHER THREE HUNDRED AND SIXTY-FOUR.

NICK

RELATIONS, SPARING NO EXPENSE'LL,  
SEND SOME USELESS OLD UTENSIL

NURSE RACHEL

OR A MATCHING PEN AND PENCIL.  
("JUST THE THING I NEED! HOW NICE!")

NICK & NURSE RACHEL

IT DOESN'T MATTER HOW SINCERE IT  
IS, NOR HOW HEARTFELT THE SPIRIT,

SENTIMENT WILL NOT ENDEAR IT.  
WHAT'S IMPORTANT IS THE PRICE.

NICK, NURSE RACHEL & PATIENTS

HARK, THE HERALD TRIBUNE SINGS,  
ADVERTISING WONDROUS THINGS.  
GOD REST YE MERRY MERCHANTS,  
MAY YE MAKE THE YULTIDE PAY.  
ANGELS WE HAVE HEARD ON HIGH  
TELL US TO GO OUT AND BUY!

NICK & NURSE RACHEL

SO LET THE RAUCOUS SLEIGH BELLS JINGLE.  
HAIL OUR DEAR OLD FRIEND KRIS KRINGLE,  
DRIVING HIS REINDEER ACROSS THE SKY.  
DON'T STAND UNDERNEATH WHEN THEY FLY BY.

*(As audience applauds, Nick waves and smiles. Tim Lear notices and, as Nurse Rachel walks around to catch her breath, approaches him and grabs his hand to shake it)*

TIM LEAR

So, now you see them, too?

NICK

Why, Mr. Lear, I've always seen them.

*(gives audience a wink)*

And most of them are on the 'nice' list.

TIM LEAR

Most?

*(jokingly)*

Even the critics?

NICK

*(not jokingly)*



No, not the critics. Well ... maybe. They still have some time, so

*(looks meaningfully in the direction of the audience)*

we'll see.

NURSE RACHEL

*(still giddy)*

That was wonderful! Thank you, thank you, Nick.

*(kisses him on the cheek; he looks into her eyes)*

GENERAL

Ok, that makes three boys getting three girls! One of them has got to count for something!

NICK

No, thank YOU, Rachel. I couldn't have done it without you. You know, most people are under the impression there are only two lists. There are actually three.

NURSE RACHEL

Th-th-there are?

NICK

Oh yes. Of course everyone knows about the nice list and the naughty list. The third list is the 'nice 'n' naughty' list!

NURSE RACHEL

I-I-I never heard of that one.

NICK

That's because I just started it.

NURSE RACHEL

*(very abruptly)*

Well, it's getting late. Time for everyone to head on back to your rooms. Timmy, maybe you have a goodnight song for us?

TIM LEAR

Hmmm, let me think about that a moment.

GENERAL

I think I have something. May I?

TIM LEAR

Absolutely, Jack.

GENERAL

This is a song my dear, sweet grandmother, Hildegard, sang to me when I was a small boy. I don't think I've heard it since then. Let's see if I remember it.

*(During the song Nurse Rachel and Nick sneak off hand in hand towards the nurses' station. Pope Yentl sees and sneaks off with Fredipus in the opposite direction. Winifred and Wilfred also sneak off. Finally Eleanor takes Tim Lear by the hand and walks him off, too. The General is sometimes caught off guard by lyrics he hasn't heard since he was a small boy)*

## 20. MLF LULLABY

[MP3 Link](#)

GENERAL

SLEEP, BABY, SLEEP, IN PEACE MAY YOU SLUMBER,  
NO DANGER LURKS, YOUR SLEEP TO ENCUMBER.  
WE'VE GOT THE MISSILES, PEACE TO DETERMINE,  
AND ONE OF THE FINGERS ON THE BUTTON WILL BE GERMAN.

WHY SHOULDN'T THEY HAVE NUCLEAR WARHEADS?  
ENGLAND SAYS NO, BUT THEY ALL ARE SOREHEADS.  
I SAY A BYGONE SHOULD BE A BYGONE,  
LET'S MAKE PEACE THE WAY WE DID IN  
STANLEYVILLE AND SAIGON.

ONCE ALL THE GERMANS WERE WARLIKE AND MEAN,  
BUT THAT COULDN'T HAPPEN AGAIN.  
WE TAUGHT THEM A LESSON IN 1918  
AND THEY'VE HARDLY BOTHERED US SINCE THEN.

SO, SLEEP WELL, MY DARLING, THE SANDMAN CAN LINGER.  
WE KNOW OUR BUDDIES WON'T GIVE US THE FINGER.  
HEIL – HAIL – THE WEHRMACHT –  
I MEAN THE BUNDESWEHR –  
HAIL TO OUR LOYAL ALLY!  
M.L.F.  
WILL SCARE BRESHNEV.  
I HOPE HE IS HALF AS SCARED AS I!

GENERAL

*(considers what he just sang)*

Oh, my! Was Gamgam Hildy a Nazi? That would explain a lot!

*(Dr. Cash enters, sees the cameras)*

DR. CASH

WHAT THE F–

HAI

Cut! That's a wrap, folks.

## **End Scene 1**

### **SCENE 2**

#### **DR. CASH'S OFFICE THE NEXT MORNING**

*(An angry Dr. Cash sits behind his desk, Haj's assistant, Jayden, sits across from him. Haj, still dressed in black with dark glasses and lots of bling, stands staring silently out at the audience. Jayden, very much the young professional, carries a briefcase or satchel.)*

DR. CASH

So you've actually been doing this for weeks now? What I saw last night – I mean, do you have the slightest understanding of the issues involved here? Patient confidentiality being the least of them!

JAYDEN

*(looks to Haj, Haj gives a slight nod)*

Yes, sir, Mr. Haj! Mr. Haj says he would never violate the privacy of the patients without their informed consent. And so

*(puts a stack of papers on Dr. Cash's desk)*

we have signed consent forms from every patient on the ward.

DR. CASH

You do?

JAYDEN

Yes, sir, we do.

DR. CASH

But ... but ... you know not every patient on the ward can sign for themselves. There are family members, guardians, powers of attorney to consider!

JAYDEN

Which is why, sir,

*(puts up another stack)*

we got all of them to sign consent forms as well.

DR. CASH

Even for Mr. Lear?

JAYDEN

Especially for Mr. Lear, sir.

*(pulls a paper from the middle of the stack)*

You'll find Mr. Chaser's signature right here.

DR. CASH

This is in crayon!

JAYDEN

Crayon is still legally valid, sir.

DR. CASH

So it is. Huh, what the hell did we ever do with him anyway?

JAYDEN

*(looks at Haj who gives him a single nod)*

Mr. Haj says ‘plausible deniability,’ sir.

DR. CASH

Oh, right. Thank you. But ... what I don’t understand is why on earth all these families and guardians would sign this!

JAYDEN

Mr. Haj? Should we tell him? I don’t see any other way around it, sir.

*(Haj sighs then nods. Jayden turns back to Dr. Cash)*

Profit sharing.

DR. CASH

Profit sharing!!! What profits? What the hell are you talking about!

*(suddenly curious)*

Really, profits? How?

JAYDEN

YouTube, sir. We’ve uploaded several dozen videos of Mr. Lear’s ... musical ... and they’ve all generated millions of hits. Let me show you.

*(puts a laptop on the desk, hits a key. ‘Be Prepared’ starts playing, then pauses)*

With the YouTube advertising set up, we’re earning a few cents every time a video is viewed. But with several dozen videos, each generating views in the millions, you can see how that adds up.

DR. CASH

*(squinting at the screen)*

Twelve million views!!!! But that's insane! Why are they generating all these hits? These songs are surely awful.

JAYDEN

One might argue, sir, that the quality of online pornographic videos is surely "awful" – single camera shots with poor angles and focus, bad sound, bad acting, bad scripts, less than attractive actors with lighting that does not favor them. And yet, they are the most popular videos on the internet.

DR. CASH

So you're saying it's like ... audio porn?

JAYDEN

It is a valid comparison.

DR. CASH

And what do you call your YouTube Channel?

JAYDEN

Looney Tunes, sir.

DR. CASH

*(pretends to be offended on behalf of his patients)*

What? Are you kidding me? Think of who you're recording and how offensive that is! And that wasn't already taken?

JAYDEN

We were just as surprised as you, sir.

DR. CASH

But still ... there are certain ... boundaries of professional ethics you have clearly crossed here. I cannot allow this to continue.

*(Haj lowers his glasses, gives Dr. Cash a sidelong glance)*

JAYDEN

Are you sure you want me to relay that, Mr. Haj?

*(Haj gives a single nod, raises his dark glasses back up and returns his gaze to the front)*

Ummm ... Mr. Haj expresses that you don't have any professional ethics, Dr. Cash.

DR. CASH

Wha ... wha ... what!

HAJ

*(crosses directly to Dr. Cash)*

Let's get directly to the matter at hand. What you want is to wet your beak. You want your cut.

DR. CASH

*(immediately pounces)*

Yes! And I want it in cash in a leather briefcase. No, wait ... a Corinthian leather briefcase!

HAJ

We can work with that.

DR. CASH

We can?

HAJ

Yes, we can.

DR. CASH

*(giggles gleefully rubbing his hands – then realizes)*

Wait a minute! Oh shit! OH SHIT! You haven't been recording the Gen – uh, I mean Jack, have you?

JAYDEN

Of course we have. He's got some of the more popular songs!

HAI

We LOVES us some Jack! And so does everybody else.

DR. CASH

No, no, no, no, no. You can't record Jack! Look, he's going to be leaving soon enough anyway.

HAI

But Jack is generating! Cash! And lots of it.

DR. CASH

*(in conflict with his greed vs. his self preservation)*

OK, OK, I understand. How about this? Keep recording him, but don't upload any of it until he's gone. And whatever is up now has to be taken down, IMMEDIATELY! Like right this second! After he's gone, you can put them back up. But right now they have to come down!

HAI

And why should we do that?

DR. CASH

'Cause we're all gonna die!

HAI

What's this all about? I think there's something you're not telling us, Dr. Cash.

DR. CASH

You're damn right I'm not telling you! 'Cause you don't need to know!

HAI

Then why should we go along with any of this?



DR. CASH

Look, Haj, you know me well enough to know that I'm as greedy as the next bastard!

HAJ

Hah, that is a fact!

DR. CASH

That isn't just a fact! That's a physical law of the universe, like gravity!

JAYDEN

Yes, sir! Like gravity, Dr. Cash!

DR. CASH

And under what circumstance can that physical law of the universe be broken?

HAJ & JAYDEN

*(Haj and Jayden look at each other puzzled, then gasp)*

When you think you won't be around to spend the money!

DR. CASH

And neither will you!!!

HAJ

Got it! They're coming down now!

*(Haj and Jayden gather their papers and exit so quickly they leave the laptop behind; Haj turns back)*

But they go right back up the moment he's out of the hospital, right?

DR. CASH

That depends on the quality of the leather!

*(Haj exits as Nurse Rachel comes running in)*

NURSE RACHEL

Dr. Cash! Dr. Floyd is here to see you!

DR. CASH

Shit! Not the best time.

*(deep breath)*

Go ahead, send her in.

*(She straightens him up, wipes off lipstick that isn't there)*

Wait, what are you doing?

NURSE RACHEL

Oh ... uh ... force of habit, I guess. Dr. Cash can see you now, Dr. Floyd.

*(exits as Dr. Floyd enters)*

DR. FLOYD

Good morning, Dr. Cash. How is our number one patient doing?

DR. CASH

Oh, he's ... um ... fine. Gets along well enough with the other patients.

DR. FLOYD

No doubt still poking around for that snipe hunt I sent him on. Ha! Well, I believe we're almost done here, Dr. Cash. The changing of the nuclear codes is set to be completed in the next couple hours, so I'm here to take the good General off your hands. Honestly ... I feel sorry for the old fellow. I'm sure he'll be glad to get out of here.

DR. CASH

No doubt, no doubt.

*(anxious to be rid of her)*

Well, Dr. Floyd, I'm so happy that you're here and am delighted that things seem to have gone exactly as planned. Shall we go get the General?

DR. FLOYD

So what are you watching here, Dr. Cash? Are you a YouTube junky?

*(indicating Jayden's laptop left on Dr. Cash's desk)*

Me, too! Can't get enough natural disaster videos myself. Death and destruction! What are you watching?

*(Dr. Cash panics and goes to close the laptop, but Dr. Floyd sees the General and grabs Dr. Cash's wrist rather forcefully)*

DR. CASH

Ow! God, you're strong!

*(Dr. Floyd presses a key and the video continues)*

DR. FLOYD

What the hell is this? This is a video of the General. He's singing a song! And dancing!!! OH GOD! IT'S GOT OVER TWELVE MILLION VIEWS!!!

DR. CASH

Yes, I ... I ... I ... I was just browsing and ran across that. Wow! T-t-t-twelve million views, eh? M-m-m-must have been uploaded years ago.

DR. FLOYD

According to this it was uploaded ... A WEEK AGO!?!? This video was recorded in your hospital, doctor!

DR. CASH

N-n-n-n-now, now, Dr. Floyd. In all fairness, I had nothing to do with this. I only just found out before you got here. I assure you the guilty party has been punished! And they've been ordered to take down the videos immediately!

DR. FLOYD

Immediately? It's too late! It's got twelve million views and ... HOLY SHIT! It just rolled over to thirteen million! That's almost two million views a day! And you think none of those thirteen million are under the General's command?!

DR. CASH

Uuuuuuuuuuh ... no ... no I don't. And ... and you! You're proof of that!

DR. FLOYD

What!?

DR. CASH

You admitted it yourself. You love YouTube. You go on and watch disaster videos at least and God knows what else! But you know what you don't watch?

*(Dr. Floyd is staring at him with bared teeth)*

You don't watch videos to do with musical theater!

DR. FLOYD

What?

DR. CASH

You said it yourself! You're a YouTube junky! But in the week this has been up, you've never seen it – even though it's on YouTube's top views list. You haven't seen it because ... because, because

*(desperately fishing around)*

... because you're military and military personnel have no inclination towards musical theater!

*(a stretch, but proud to have brought it to this conclusion)*

DR. FLOYD

*(much more calm)*

Hmmm. You know ... I'm trying to find a flaw in your logic, but you've really got a rock solid argument there. I've known few soldiers that ever attended an evening of musical theater, and even then only under extreme duress!

DR. CASH

Duress?

DR. FLOYD

Yes, spouses withheld marital relations until they took them to a show.

DR. CASH

Oh my God! That actually happens?

DR. FLOYD

I'm afraid so.

*(derisively)*

The rain in Spain falls mainly in the plain! THAT'S INANE!

*(with clenched teeth)*

The bastard!

DR. CASH

Indeed!

DR. FLOYD

But no, your reasoning is flawless, doctor. We've nothing to fear ... unless

DR. CASH

Unless?

DR. FLOYD

There may be some members of the military for whom appreciation for musical theater is ... a life choice.

DR. CASH

What are you talking about? Certainly you would know who those soldiers are!

DR. FLOYD

We should know, Dr. Cash! We should! But according to the rules of the Don't Ask, Don't Tell Defense Directive we're not allowed to inquire as to a soldier's appreciation for ...

*(with venom)*

musical theater! And there are two soldiers at least under the General's command that I've personally witnessed whistle a tune that was NOT by John Phillip Sousa!

DR. CASH

Maybe George M. Cohan?

DR. FLOYD

Definitely not! MY GOD! If either of those two soldiers has seen this video, it could be the end of the world as we know it! We have to get to the General, NOW!

*(both run from the office as the lights go down)*

**21. WHO'S NEXT (preprise)  
instrumental outro for scene 2**

[MP3 Link](#)

**END SCENE 2**

**SCENE 3**

**THE WARD 10 MINUTES AGO**

*(Haj & Jayden are back in the ward and set up to record. There are two new nurses, Jane & Lilly. They are more glamorous – more lipstick, make up, pearl necklaces, earrings, stiletto heels, etc. Tim Lear and Eleanor are enjoying each other's company. The General, reading a newspaper, gets upset and crumples it.)*

TIM LEAR

Jack, you seem particularly upset today.

GENERAL

*(shaking the newspaper)*

Have you read the news? Apparently Tahiti now has The Bomb! Who's next?

## 22. WHO'S NEXT?

[MP3 Link](#)

GENERAL

FIRST WE GOT THE BOMB AND THAT WAS GOOD,  
'CAUSE WE LOVE PEACE AND MOTHERHOOD.  
THEN RUSSIA GOT THE BOMB, BUT THAT'S O.K.,  
'CAUSE THE BALANCE OF POWER'S MAINTAINED THAT WAY!

JANE & LILLY

WHO'S NEXT?

GENERAL

FRANCE GOT THE BOMB, BUT DON'T YOU GRIEVE,  
'CAUSE THEY'RE ON OUR SIDE (I BELIEVE).  
CHINA GOT THE BOMB, BUT HAVE NO FEARS;  
THEY CAN'T WIPE US OUT FOR AT LEAST FIVE YEARS!

JANE & LILLY

WHO'S NEXT?

GENERAL

THEN INDONESIA CLAIMED THAT THEY  
WERE GONNA GET ONE ANY DAY.  
JAPAN WILL HAVE ITS OWN DEVICE  
TRANSISTORIZED AT HALF THE PRICE.

JANE & LILLY

WHO'S NEXT?

GENERAL

IRAN'S GONNA GET ONE, TOO,  
JUST TO USE ON YOU KNOW WHO.  
SO ISRAEL'S GETTING TENSE,  
GOT ONE IN SELF DEFENSE.  
"THE LORD'S OUR SHEPHERD," SAYS THE PSALM,  
BUT JUST IN CASE –

GENERAL, JANE & LILLY

IT'S GOOD WE GOT THE BOMB!

JANE & LILLY

WHO'S NEXT?

GENERAL

LUXEMBOURG IS NEXT TO GO  
AND – WHO KNOWS – MAYBE MONACO.  
WE'LL TRY TO STAY SERENE AND CALM  
WHEN AMAZON SELLS THE BOMB!

GENERAL, JANE & LILLY

WHO'S NEXT, WHO'S NEXT, WHO'S NEXT?

GENERAL

WHO'S NEXT!

*(Jane & Lilly applaud loudly)*

JANE & LILLY

Bravo! Bravo!

*(They sit the General down and fawn over him, touching, kissing, hugging, etc. The General is in a bit of a tizzy, but enjoys it. Looks up and his smile immediately disappears.)*

GENERAL

Wait! Corporal John? Corporal Larry? What's going on here?

JANE

*(putting finger on the General's lips)*

Shhhhh! We're under cover, darling. So I'm Nurse Jane.

LILLY

And I'm Nurse Lilly. Since we're under cover as nurses we have to seem attracted by the power you exude, General, as all women are.



JANE

And it must appear that we are seeking your life essences. If we can't pull that off, no one will believe we are young ladies in the presence of one such as yourself.

LILLY

We don't like it any more than you, but it's all for the cover.

GENERAL

Understood! The cover is essential. But you couldn't have gone undercover as orderlies?

JANE

In those outfits?

LILLY

Of course we'd certainly kill ourselves before the enemy ever got to us.

JANE

Even if they never got to us!

*(they laugh)*

LILLY

But General, whatever are you doing here? We've been trying to find you for weeks! I'll bet it's that hussy, Dr. Floyd!

JANE

The twat waffle!

LILLY

She did this, didn't she!

GENERAL

Now boys...

JANE

GIRLS! GIRLS! Remember the cover!

GENERAL

Yes, yes. Girls. I'm actually here undercover myself. I'm here to bring in

*(looks around before continuing in a whisper)*

a defector.

LILLY

What? A traitor?

GENERAL

No, no. Well, I suppose a traitor to someone, but not to us. He's come to join the good guys!

JANE

Oh, goody!

TIM LEAR

Who are these lovely young ladies, Jack? I don't believe I've seen them before.

LILLY

He called us, lovely!

JANE

What a sweetie!

GENERAL

Confidentially, they're actually MEN under my command!

LILLY

General, please, you're blowing our covers!

JANE

Oh, I wish!

GENERAL

No, no, don't worry. This is actually the defector I was telling you about.

Mandrake didn't know if I could find him, but I spotted him the moment I walked onto the ward. Let me introduce you. This is Mr. Tim Lear.

LILLY

No! Tim Lear?! You're the one responsible for all this musical wonderfulness!?

TIM LEAR

I suppose I am.

JANE

You darling little man!

*(they both smother him with hugs and kisses, Eleanor barges in pushing the fan 'girls' away from her man, dancing a frantic aggressive dance)*

LILLY

Damn! She's scary, but I love that style!

TIM LEAR

No, no, dear, nothing to be upset about. These are actually fan 'boys' in disguise.

*(A puzzled Eleanor gets a close look at them for a moment. She unsuccessfully tries to express herself in dance, finally plants a big kiss on Tim Lear)*

ELEANOR

I LOVE that shade of lipstick. And the eye shadow is to die for! Where did you get them?

JANE

Daaahhling, a girl is never caught without a spare.

*(They reach into their handbags and share with her. She shrieks with delight, kisses Tim Lear and moves to the side to examine her treasure.)*

TIM LEAR

Oh, goodness. So you work with the General.

GENERAL

Yes, they are corporals under my command.

LILLY

Although we like to think of ourselves as the General's privates

*(Jane & Lilly laugh loudly at their own joke.)*

JANE

Mr. Lear ... darling! We are your biggest fans!

TIM LEAR

You are? When did I get fans?

LILLY

Oh yes, we've been following your little musical.

TIM LEAR

Oh, so you've been out in the audience?

*(points out)*

JANE

What now?

LILLY

Jane, dear, there may be a reason he's here in this ward.

JANE

I don't care. I'm going to ask him anyway. Mr. Lear, Lilly and I just love your show. And I just ... oh, I'm ... I'm getting all verklempt!

LILLY

What Jane is trying to say, Mr. Lear, we were just wondering if there's any way you might put us in your little show.

JANE

Yes! Would you possibly have a song for us?

TIM LEAR

Well let's see what occurs to me.

*(Eleanor dances to him, then in frustration just grabs and kisses him to take his voice)*

ELEANOR

OK, a romantic love song is exactly what's called for here. Do you have one of those? Let me see your little notebook.

*(He hands her his notebook and she leafs through.)*

Let's see, hmmm. Oh, this looks promising – "I Hold Your Hand in Mine."

### **23. I HOLD YOUR HAND IN MINE (excerpt)**

**[MP3 LINK](#)**

I HOLD YOUR HAND IN MINE, DEAR,  
I PRESS IT TO MY LIPS.

Oh, how romantic!

I TAKE A HEALTHY BITE  
FROM YOUR DAINTY FINGERTIPS -

*(She suddenly lets out a loud scream, as do Jane & Lilly who have been looking over her shoulder.)*

CUT IT OFF!? BLOODSTAINS!? OK, uh, maybe NOT that one! Let's see what else you have. Fight Fiercely Harvard, I don't think so. The Old Dope Peddler, definitely not! OH! THIS looks promising, kind of a romantic love song – a brutally honest one, of course, but still romantic.

*(She kisses Tim Lear to return his voice, returns notepad)*

TIM LEAR

You're absolutely right, dear. This is just the one. Let's see, we'd probably need a spotlight for just the two of them.

*(stage goes dark with just a spot on them, they gasp)*

JANE & LILLY

Wow!

**24. SHE'S MY GIRL**  
**[MP3 Link](#)**

JANE & LILLY

SHARKS GOTTA SWIM, AND BATS GOTTA FLY,  
I GOTTA LOVE ONE WOMAN TILL I DIE.  
TO ED OR DICK OR BOB  
SHE MAY BE JUST A SLOB,  
BUT TO ME, WELL,  
SHE'S MY GIRL

LILLY

IN WINTER THE BEDROOM IS ONE LARGE ICE CUBE,

JANE

AND SHE SQUEEZES THE TOOTHPASTE FROM THE MIDDLE OF  
THE TUBE.

LILLY

HER HAIRS IN THE SINK,  
HAVE DRIVEN ME TO DRINK,

JANE & LILLY

BUT SHE'S MY GIRL, SHE'S MY GIRL, SHE'S MY GIRL,  
AND I LOVE HER.

*(dance break)*

JANE

THE GIRL THAT I LAMENT FOR,

LILLY

THE GIRL MY MONEY'S SPENT FOR,

JANE

THE GIRL MY BACK IS BENT FOR,

LILLY

THE GIRL I OWE THE RENT FOR,

JANE

THE GIRL I GAVE UP LENT FOR

JANE & LILLY

IS THE GIRL THAT HEAVEN MEANT FOR ME.

LILLY

SO THOUGH FOR BREAKFAST SHE MAKES COFFEE THAT TASTES  
LIKE SHAM—POO,

JANE

I COME HOME FOR DINNER AND GET PEANUT BUTTER STEW,

LILLY

OR IF I'M IN LUCK,  
IT'S BROILED HOCKEY PUCK,

JANE & LILLY

BUT, OH WELL,  
WHAT THE HELL,  
SHE'S MY GIRL,  
AND I LOVE HER.

*(Jane & Lilly end the song with a long passionate kiss)*

GENERAL

This probably falls somewhere on the 'boy gets girl' spectrum! I'm just not sure where. So ... your covers are that you're lesbians?

LILLY

*(both sigh)*

Apparently.

GENERAL

I'm in awe of your dedication to your covers, soldiers. But isn't that confusing? Surely lesbians wouldn't be drawn to my power.

JANE

And you'd be wrong, General! That's how overpowering you are.

LILLY

And how dedicated we are to our covers.

*(as they both wrap themselves around him).*

GENERAL

Oh, my. Am I going to need essence deniers?

JANE

No, but I think Lilly and I will need to find a broom closet!

LILLY

General, I guess you don't need rescuing after all. But can you tell us when your undercover work will be over?



GENERAL

I think it'll just be a few more days, then I'll be back.

JANE

Well, don't be a stranger, honey.

*(Jane reaches into his bra, pulls out a cell phone, gives it to the General)*

Until you get back, I want you to text us every day.

LILLY

That's orders from headquarters, love!

*(they hug him; Jane notices the handsome, young Dick)*

JANE

Oh, my, isn't he a cutie!

LILLY

Should we invite him to join us?

*(General grabs them and whispers in their ears. Jane and Lilly get a shocked look on their face.)*

JANE & LILLY

NEVERMIND!

*(As they exit, Drs. Cash and Floyd enter)*

JANE

Tramp!

LILLY

Floozy!

DR. FLOYD

Oh, no! It's them! I knew it! They are LOVERS OF MUSICAL THEATER!

JANE

It's not a choice, honey.

LILLY

We were born this way!

*(snap!)*

GENERAL

*(on the cell phone)*

Hello, NORAD? Prepare to receive the code.

*(Holds the phone out. It beeps as he's pressing numbers. Dr. Floyd sees this and screams. The General, grinning, tosses her the cell phone. She's in a total panic.)*

DR. FLOYD

OH, SWEET JESUS! HE'S DONE IT!!!

*(trying to get someone on the phone)*

Hello! NORAD! NORAD! PLEASE! SOMEBODY! Pick up the damn phone! Oh God! We're too late! They've locked down the base and cut off communications.

*(collapses in tears)*

GENERAL

Mandrake, I see you've shaved off that silly moustache. And you're finally speaking American. Hah! I knew I'd rub off on you one day. But

*(touches her hair)*

your hair ... what's going on here? Is it possible? Is this really you?

DR. FLOYD

Yes! Yes it is!

GENERAL

Oh my! Mandrake, are you ... a hippie?

TIM LEAR

*(to the audience)*

Wait, wait, something's happening! Something's coming to me! It's – it's – IT'S THE GRAND FINALE!

*(everyone cheers)*

Oh, dear. I don't know why, but something tells me we'd better be quick about it!

*(Jane comes running back on stage with clothing disheveled)*

JANE

Wait! Wait for us!

LILLY

*(enters more slowly and with disappointment)*

Where are you going? What about the broom closet?

JANE

Didn't you hear him? It's the grand finale! I'm not missing that!

LILLY

THE GRAND FINALE?!! Why didn't you say so!?

*(help each other get clothing and makeup together)*

Hold on, darling, you've a tick of lipstick on your teeth.

JANE

What would I do without you? OK, we're ready!

## **25. We Will All Go Together When We Go**

**[MP3 Link](#)**

TIM LEAR

WHEN YOU ATTEND A FUNERAL,  
IT IS SAD TO THINK THAT SOONER O'

LATER THOSE YOU LOVE WILL DO THE SAME FOR YOU.  
AND YOU MAY HAVE THOUGHT IT TRAGIC,  
NOT TO MENTION OTHER ADJECTIVES, TO THINK OF ALL THE WEEPING THEY WILL DO.  
BUT DON'T YOU WORRY.  
NO MORE ASHES, NO MORE SACKCLOTH,  
AND AN ARMBAND MADE OF BLACK CLOTH  
WILL SOMEDAY NEVER MORE ADORN A SLEEVE.  
FOR IF THE BOMB THAT DROPS ON YOU  
GETS YOUR FRIENDS AND NEIGHBORS, TOO,  
THERE'LL BE NOBODY LEFT BEHIND TO GRIEVE.

ALL

AND WE WILL ALL GO TOGETHER WHEN WE GO.  
WHAT A COMFORTING FACT THAT IS TO KNOW.  
UNIVERSAL BEREAVEMENT,  
AN INSPIRING ACHIEVEMENT,  
YES, WE ALL WILL GO TOGETHER WHEN WE GO.

*(song is interrupted by angry patron walking down aisle)*

TOM LEHRER

Stop! Stop, stop! What the Hell is going on here? These are my songs! I never gave permission for this! And I certainly haven't been ...

*(scary chords from orchestra pit)*

PAID!

JANE

What – what happened? Why'd we stop?

LILLY

Maybe the old dear just hasn't come up with the next verse yet?

TOM LEHRER

Oh, for crying out loud.

*(walks partway up the stairs and knocks on 'the wall')*

DR. CASH

Oh my God! What's that noise? Do we have ghosts?

NURSE RACHEL

Are you kidding me? This is a 150 year old run down mental hospital! Of course we have ghosts!

*(grabs onto Dr. Cash; a frightened Fredipus grabs Pope Yentl)*

FREDIPUS

I do believe in ghosts! I do believe in ghosts! I do believe in ghosts!

POPE YENTL

*(hugs Fredipus pats him on the head to reassure him, but is a tad nervous herself as she looks around)*

There, there dear. Nothing to be afraid of ...

*(louder and threatening to the 'ghosts')*

nothing a little EXORCISM can't handle!

*(others also act frightened)*

TOM LEHRER

*(to audience)*

Well, they are dedicated to their parts, I'll give them that. But enough's enough!

*(walks onto the stage, everyone is stunned except Tim Lear, the General and Nick who have seen him all along)*

DR. CASH

Sweet Jesus! Where did he come from! Who the hell are you?

TOM LEHRER

I'm Tom Lehrer. These are my songs and you are in big trouble!

*(again with the ominous chords!)*

DR. CASH

Oh damn! Is there a lawyer in the house?!!!

MR. CHASER

*(enters in a straightjacket, hair mussed; he is pissed!)*

I'M a lawyer!

DR. CASH

Why, Mr. Chaser! Whatever has happened to you? This isn't right! Nurses, please!

*(directs them to take the straightjacket off)*

So ... um ... this lawyer thing, are you any good?

MR. CHASER

Are you kidding? I've fought lawyers from Disney!

DR. CASH

You beat lawyers from DISNEY?!?!?

MR. CHASER

Of course not! They mopped the floor with me! But I was in the same court. I'm that good.

DR. CASH

So are you a copyright lawyer?

MR. CHASER

No, personal injury.

DR. CASH

Close enough. Will you take the case?

MR. CHASER

Well, I'll need a retainer.

*(pulls out smartphone, taps it a few times, holds it out)*

Thumb print here please.

*(Dr. Cash complies, Mr. Chaser laughs maniacally)*

Sorry, force of habit. You understand.

DR. CASH

Of course. Now what are you going to do about it?

MR. CHASER

A moment, a moment please. I need to do some research.

*(long pause while playing with the browser on his phone...can play with this with all sorts of facial reactions which the rest of the cast all react to.)*

God, I love cat videos!

*(Others, "Awwwww," "that is so cute," etc. looking over his shoulder. Suddenly Mr. Chaser gasps loudly)*

Great googley moogley! Is it possible? Is it true, Mr. Lehrer? Did you do THIS?

*(dramatically gestures with the cell phone upstage where the contents of Lehrer's home page is projected.)*

TOM LEHRER

What the hell is this?

*(goes up stage to peruse the disclaimer, does a lot of inaudible mumbling interspersed with)*

... copyrights to lyrics or music ... have been permanently and irrevocably relinquished ... I have abandoned, surrendered and disclaimed all right, title and interest in and to my work and have injected any and all copyrights into ...

*(gasps)*

the PUBLIC DOMAIN!!! So help yourselves, and DON'T SEND ME ANY MONEY?!?!?! Did I do that? But that's totally ...

DR. CASH

Insane?

*(we hear dark chords from the orchestra)*

TOM LEHRER

Exactly!

DR. CASH

Nurse, you heard him.

*(Nurse Rachel summons orderlies who straight jacket him)*

TOM LEHRER

Wait, what's going on here? And why does it smell like this?

*(Nurse Rachel injects him with a tranquilizer)*

Oh my!

*(ward nurses and orderlies take him off stage, then return)*

DR. CASH

*(to Mr. Chaser defensively)*

You heard him, he admitted it. That sounds like self commitment to me!

*(Mr. Chaser looks at him skeptically)*

You know, he probably needs a guardian.

*(Mr. Chaser considers this)*

TIM LEAR

Who was that handsome fellow? He looks just like me! Now where were we?

**26. We Will All Go Together When We Go  
(reprise)**

**[MP3 Link](#)**

TIM LEAR

DOWN BY THE OLD MAELSTROM,  
THERE'LL BE A STORM BEFORE THE CALM.



ALL

AND WE WILL ALL BAKE TOGETHER WHEN WE BAKE.  
THERE'LL BE NOBODY PRESENT AT THE WAKE.  
WITH COMPLETE PARTICIPATION  
IN THAT GRAND INCINERATION,  
NEARLY EIGHT BILLION HUNKS OF WELL-DONE STEAK.  
OH, WE WILL ALL CHAR TOGETHER WHEN WE CHAR.  
AND LET THERE BE NO MOANING OF THE BAR.

POPE YENTL

JUST SING OUT A TE DEUM

TIM LEAR & GENERAL

WHEN YOU SEE THAT I.C.B.M.,

ALL

AND THE PARTY WILL BE "COME AS YOU ARE."  
WE WILL ALL BURN TOGETHER WHEN WE BURN.  
THERE'LL BE NO NEED TO STAND AND WAIT YOUR TURN.  
WHEN IT'S TIME FOR THE FALLOUT

POPE YENTL

AND SAINT PETER CALLS US ALL OUT,

ALL

WE'LL JUST DROP OUR AGENDAS AND ADJOURN.

TIM LEAR

YOU WILL ALL GO DIRECTLY TO YOUR RESPECTIVE  
VALHALLAS.  
GO DIRECTLY, DO NOT PASS GO,  
DO NOT COLLECT TWO HUNDRED DOLLA'S.

ALL

AND WE WILL ALL GO TOGETHER WHEN WE GO.  
EV'RY HOTTENTOT AND EV'RY ESKIMO.

GENERAL

WHEN THE AIR BECOMES URANIOUS,

TIM LEAR

WE WILL ALL GO SIMULTANEOUS.

ALL

YES, WE ALL WILL GO TOGETHER  
WHEN WE ALL GO TOGETHER,  
YES, WE ALL WILL GO TOGETHER WHEN WE GO.

**27. SO LONG, MOM (A Song for World War III)**  
**[MP3 Link](#)**

ALL

SO LONG, MOM,  
I'M OFF TO DROP THE BOMB,  
SO DON'T WAIT UP FOR ME.  
BUT WHILE YOU SWELTER  
DOWN THERE IN YOUR SHELTER,  
YOU CAN SEE ME  
ON YOUR TV.

WHILE WE'RE ATTACKING FRONTALLY,  
WATCH BRINKALLY AND HUNTALLY,  
DESCRIBING CONTRAPUNTALLY  
THE CITIES WE HAVE LOST.  
NO NEED FOR YOU TO MISS A MINUTE  
OF THE AGONIZING HOLOCAUST. YEAH!

*(instrumental dance break)*

GENERAL

LITTLE JOHNNY JONES HE WAS A U.S. PILOT,  
AND NO SHRINKING VI'LET WAS HE.  
HE WAS MIGHTY PROUD WHEN WORLD WAR THREE WAS  
DECLARED.  
HE WASN'T SCARED,

NO SIREE!

JANE & LILLY

AND THIS IS WHAT HE SAID ON  
HIS WAY TO ARMAGEDDON:

ALL

SO LONG, MOM,  
I'M OFF TO DROP THE BOMB,  
SO DON'T WAIT UP FOR ME.  
BUT THOUGH I MAY ROAM,  
I'LL COME BACK TO MY HOME,

DR. FLOYD

ALTHOUGH IT MAY BE  
A PILE OF DEBRIS.

ALL

REMEMBER, MOMMY,  
I'M OFF TO GET A COMMIE,  
SO SEND ME A SALAMI,  
AND TRY TO SMILE SOMEHOW.  
I'LL LOOK FOR YOU WHEN THE WAR IS OVER –  
AN HOUR AND A HALF FROM NOW

*(At the end the patients are surprised to see the audience and excitedly do their bows directly to them. The non-patients are still oblivious and cannot be convinced by the patients that the audience exists. Nick walks up to Nurse Rachel and kisses her in a pose that clearly imitates the old WWII Life Magazine photo of a sailor kissing a nurse on Victory Day in Times Square. As she stands, somewhat breathless, Nick points to the audience and she sees them and gasps.)*

NURSE RACHEL

Oh my dear sweet Mother Machree!

*(Stunned, but basks in the applause and take a bow. Dick wildly kisses all the non-patients who are shocked, but still*

*take their bows. Nurses and orderlies bow confusedly. Jane and Lilly when seeing the audience scream and jump with delight followed by grandstanding bows. Dr. Floyd and Mr. Chaser stand with jaws agape, rubbing their eyes, don't bow, but wave to the audience in a way that makes it look like they're testing where the wall used to be.)*

DR. CASH

What the hell is going on here?! Is everybody off their meds?!

DICK

I'm not kissing **him!**

*(all turn and look at Nurse Rachel)*

NURSE RACHEL

What!? What's everyone looking at me for? It's not like I've ... ever ... kissed ... Dr. Cash before.

NICK

Ooooooh! Lying! >tsk, tsk, tsk< That's **not** good.

*(shakes his head sadly, reaches into his deep pockets and pulls out a quill and a parchment 'list')*

NURSE RACHEL

NOOO! Not that! OK! OK!

*(Nurse Rachel crosses to Dr. Cash and kisses him in the same pose as with Nick, but with roles reversed. Dr. Cash sees the audience, stands frozen, gives a brief nod for his bow, then faints dead away. Nurse Rachel catches him...)*

What a weenie!!!

*(and deposits him into a chair. The last bows will be the General followed by Tim Lear. In effect the actors NEVER break character, not even for the curtain call.)*

GENERAL

So, Mr. Lear, do they always carry on like this?

TIM LEAR

Well, sometimes.

GENERAL

Do you ever do an encore?

TIM LEAR

No, never. Although, to be honest, I never got to the grand finale before either. The grand finale, Jack, THE GRAND FINALE!

*(Eleanor taps him on this shoulder and looks him in the eye as if to say, "And?")*

And? OH, AND THE BOY GOT THE GIRL!!! I appreciate the thought, Jack, I do. But I'm not so foolish as to think that the boy getting the girl, a grand finale AND an encore will all happen to me in the same day. It's not possible.

*(magical grand chords come from the orchestra pit, Tim Lear is stunned)*

Wait, wait, something's happening! Let me think. Is it really possible? Boy gets the girl, a grand finale AND an encore? Ah! I think I've got it! And best of all, IT'S A SING-A-LONG!

*(cast cheers. Tim Lear waves his hands magically and a projection of the Periodic Table appears upstage)*

OK everybody, memorize this because these are the lyrics.

*(stunned silence from the cast)*

GENERAL

Those are the lyrics?

TIM LEAR

Yes.

GENERAL

You know ... it occurs to me that maybe some of us are being a bit selfish here. We've had our turn in the spotlight. Maybe it's time to let the minor characters shine, you know the ones that haven't had their own song.

*(The major characters take this as their cue to rapidly flee the stage leaving a very frightened Haj, Jayden, Mr. Chaser, Dr. Floyd and nurses Janet & Lola. Dr. Floyd and Mr. Chaser try to flee, but are pushed back on stage.)*

DR. FLOYD

*(grumbles to the people in the wings)*

I'm NOT a minor character!

TIM LEAR

My goodness! That is so generous of Jack.

*(to the remaining cast)*

Shall we begin?

*(to the audience)*

Remember, this is a sing-a-long, so I expect you all to join in. You know the tune! Piano, could you give us our notes. I believe this is in C.

*(Tim Lear conducts the singers. This will be done a capella. With six singers left, each gets their own verse while the other five sing the backing. This is to be sung as fast as possible and as such, his conducting is MANIC!)*

**28. THE ELEMENTS**  
**[MP3 Link](#)**

NURSE JANET

THERE'S ANTIMONY, ARSENIC, ALUMINUM, SELENIUM,  
AND HYDROGEN AND OXYGEN AND NITROGEN AND  
RHENIUM,  
AND NICKEL, NEODYMIUM, NEPTUNIUM, GERMANIUM,  
AND IRON, AMERICIUM, RUTHENIUM, URANIUM,

JAYDEN

EUROPIUM, ZIRCONIUM, LUTETIUM, VANADIUM,  
AND LANTHANUM AND OSMIUM AND ASTATINE AND  
RADIUM,  
AND GOLD AND PROTACTINIUM AND INDIUM AND GALLIUM,  
AND IODINE AND THORIUM AND THULIUM AND THALLIUM.

MR. CHASER

THERE'S YTTRIUM, YTTERBIUM, ACTINIUM, RUBIDIUM,  
AND BORON, GADOLINIUM, NIOBIUM, IRIDIUM,  
AND STRONTIUM AND SILICON AND SILVER AND SAMARIUM,  
AND BISMUTH, BROMINE, LITHIUM, BERYLLIUM AND BARIUM.

TIM LEAR

Isn't that interesting? I knew you would. I hope you're all taking notes because there's going to be a short quiz next period.

NURSE LOLA

THERE'S HOLMIUM AND HELIUM AND HAFNIUM AND ERBIUM,  
AND PHOSPHORUS AND FRANCIUM AND FLOURINE AND  
TERBIUM,  
AND MANGANESE AND MERCURY, MOLYBDENUM,  
MAGNESIUM,  
DYSPROSIUM AND SCANDIUM AND CERIUM AND CESIUM.

HAJ

AND LEAD, PRASEODYMIUM AND PLATIUM, PLUTONIUM,  
PALLADIUM, PROMETHIUM, POTASSIUM, POLONIUM,  
AND TANTALUM, TECHNETIUM, TITANIUM, TELLURIUM,  
AND CADMIUM AND CALCIUM AND CHROMIUM AND CURIUM.

DR. FLOYD

THERE'S SULFUR, CALIFORNIUM AND FERMIUM, BERKELIUM,  
AND ALSO MENDELEVIUM, EINSTEINIUM, NOBELIUM,  
AND ARGON, KRYPTON, NEON, RADON, XENON, ZINC AND  
RHODIUM,  
AND CHLORINE, CARBON, COBALT, COPPER, TUNSTEN, TIN  
AND SODIUM.

TIM LEAR

THESE ARE THE ONLY ONES OF WHICH THE NEWS HAS COME  
TO HA'VARD,  
AND THERE MAY BE MANY OTHERS, BUT THEY HAVEN'T  
BEEN DISCAVARD.

*(The cast runs back on stage to bask in the applause. There is a whistling sound coming from above that gets louder.)*

DR. FLOYD

Quiet! Everyone, quiet! Does anyone else hear that?

*(The cast looks up.)*

Uh oh!

*(Winifred embraces Wilfred and plants a big kiss on him. Eleanor/Silent E crosses to Tim Lear, does a bit of interpretive dance)*

TIM LEAR

I love you, too! Boy does get the girl!

*(They kiss and embrace. Pope Yentl kisses Fredipus. Jane and Lilly simultaneously plant big kisses on the General's cheeks as he looks surprised. The orderlies and nurses embrace. Nurse Rachel and Dr. Cash, on opposite sides of the stage, run towards each other. Nurse Rachel knocks him down and continues into the arms of Nick. They kiss passionately. Dr. Floyd fights off Jane and Lilly. Embraces and kisses a stunned General.)*

GENERAL

Mandrake! Are you undercover, too?

DR. FLOYD

Yes! Yes I am!

*(Suddenly there is an explosion. Lights flicker and go to black. Cast exits in the darkness. When house lights come up the PSA for 'Duck and Cover' is playing.)*



[https://youtu.be/Inh6h3r\\_Eik](https://youtu.be/Inh6h3r_Eik)

*(As the audience starts to exit, Tom Lehrer enters, still in a straight jacket, and crosses the stage.)*

TOM LEHRER

Hey! Will someone get me out of this thing? Somebody!!! Anybody!!!

*(exits)*

**THE END**