

**ABBEY VICTORIA!**  
**A MUSICAL DAYDREAM**

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Book & Lyrics  
by  
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## **ABBEY VICTORIA**

### **Characters (In Order of Appearance)**

<b>Wanda Pickles:</b>	<b>Waitress/Would-be Rockette</b> Heart of gold/dumb as a rock.
<b>Abby Victoria</b>	<b>Waitress/Would-be Broadway Star</b> The ingénue with a small town past but with big city dreams.
<b>Ruben Schnickelstein:</b>	<b>Fry Chef/Would-be Broadway Composer</b> Musical genius/nerdy as they come.
<b>Jesse Norman:</b>	<b>Cowboy/Hero</b> Strong, handsome hero-type whose backwards naiveté city folks might mistake for stupidity.
<b>Dee-Dee Bean:</b>	<b>High-Powered Broadway Director</b> The bitchy and biting vamp who has great style and confidence. She usually gets what she wants when she wants it.
<b>Gus Miles:</b>	<b>High-Powered Broadway Producer</b> The fast talking, aggressive and a bit crude theatre pro.
<b>Gerald Gausett:</b>	<b>Waiter/Actor,</b> A young determined actor.
<b>Sir Paynewebber:</b>	<b>British Theatre Director</b> Over-the-top, terribly British
<b>Chorus: 4 Men &amp; 4 Women</b> (The chorus can play a number of the smaller speaking roles such as the Stage Manager in the Prologue)	

**ABBEY VICTORIA**  
**THE MUSICAL NUMBERS**

**ACT ONE**

The Overture..... The Orchestra  
It's The First Song.....The Chorus  
Bright Light, Broadway..... The Chorus  
Abby's Here.....Abby & Company  
Say It Isn't Love.....Abby & Jesse  
A Cowboy's Life.....Jesse & Chorus  
You Can't Do It Alone.....Dee Dee  
You Can't Do It Alone (Reprise).....Principles  
A New Beginning.....Abby, Jesse, Wanda, Ruben & Chorus  
The Art of Making Money..... Gus & Ruben  
Waiting.....Gerald & Waitresses  
Waiting (Encore) .....Gerald & Waitresses  
Dream Rockette.....Wanda  
Recollections.....Abby  
You Could.....Wanda  
A New Beginning (Reprise).....Abby

**ABB~~E~~Y VICTORIA**  
**THE MUSICAL NUMBERS**

**ACT TWO**

Jesse's Here.....Dee Dee, Jesse & Chorus  
Only Today's.....Abby  
The Man Is Perfect.....Chorus  
Far From Perfect.....Jesse & Dee Dee  
Gerald's Here.....Dee Dee, Gerald & Chorus  
He's The Man.....Dee Dee, Gerald & Chorus  
Say It Isn't Love (Reprise).....Abby & Jesse  
From Early On.....Abby, Rueben, Wanda  
A New Beginning (Reprise).....Chorus  
Our Love's Forever.....Company

## **ABBEY VICTORIA!**

### **PROLOGUE**

**SETTING:** Backstage: The chaos and commotion that takes place just before a performance.

**AT RISE:** *THE CHORUS is on stage preparing (stretching, vocalizing, rehearsing dance-steps, running lines) as the orchestra warms up.*

**TIME:** The present

*(THE STAGE MANAGER enters (stage-right) with a clipboard and anxiously crosses the stage. WANDA enters (stage left), struggling with a gigantic Ziegfeld Follies-type headdress and cautiously crosses the stage)*

#### **THE STAGE MANAGER**

Places please!

*(CHORUS gradually exits)*

Places for the prologue. Has anyone seen Abby?

#### **CHORUS BOY ONE**

Nope.

#### **CHORUS BOY TWO**

Haven't seen her boss.

#### **CHORUS BOY THREE**

Not my turn to watch her.

*(THE ACTORS who were preparing move off-stage)*

#### **THE STAGE MANAGER**

Wanda, where the hell is Abby?

#### **WANDA**

What am I ...her keeper?

#### **THE STAGE MANAGER**

You were supposed to be watching her!

**WANDA**

And I was watching her! I just finished watching her!

**THE STAGE MANAGER**

So where is she? It's curtain time!

**WANDA**

She's out in the alley doing Sal-abha-sana.

**THE STAGE MANAGER**

Sal who!?!

**WANDA**

Sal-abha-sana. It's a yoga position you pig!

**THE STAGE MANAGER**

But the overture is about to begin!

**WANDA**

And the actress is preparing!

**THE STAGE MANAGER**

She's had all day to prepare!

**WANDA**

Yeah, yeah. Tell it to someone who cares.

**THE STAGE MANAGER**

Well, we're going to start on time...with or without her!  
Maestro...the overture!

*(ALL exit. The lights fade to black)*

**OVERTURE .....THE ORCHESTRA**

*(Lights rise on the bare stage. After some time, ABBY enters, having been pushed onto the stage. SHE shoots an angry look offstage to the person who pushed her and then addresses the audience)*

**ABBY**

Hello everybody! I'm Abby. I'm Abby Victoria!

*(SHE strikes a pose waiting for applause)*

**ABBY (CONTINUED)**

Oh, thank you. This is the part we call the pro-long.

**STAGE MANAGER (From off-stage)**

That's prologue!

**ABBY**

Whoops. Right. Prologue...from the French word... "prologue", which means an introduction to a play. So as an introduction, let me just say that this particular play is about...well, it's about me...Abby Victoria. (Pause) Thank you.

Yes, this is my story and my story is a show-business story. Well actually, it's a show-business musical! And who doesn't love one of those? (Pause) Well, well then.

I should probably mention...for those of you who are new to the American Musical Theatre form...that before we actually get into the story...my story...we need to start with an enormously rousing opening musical number, just like all of the really big, successful show-business musicals do.

Now, this will be a new song for most of you, but in fifty years from now when this show is revived, the matinee audiences will actually sing along with this rousing opening number. And who doesn't love that? (Pause) OK, good then.

I should also tell you that often these enormously rousing opening numbers have nothing to do with the plot of show, so you don't really have to listen too closely to the lyrics. They're not really about me or my story. Actually, the only reason this song is even in the show is because you've come to expect this sort of opening number and we don't want to get started off on the wrong foot with you. After all, we have the next two hours to disappoint you.

Anyway, enjoy the opening number. Once it's over...which shouldn't be too terribly long, I'll come back to you and we'll begin. Thank you.

*(ABBY exits. THE CHORUS enters one at a time and sings with dramatic, theatrical affectation. The song builds and then ends with a kick-line as the chorus sings with unctuous enthusiasm. Crammed in*

*the middle is every musical motif and dance-step  
ever performed in a musical)*

**IT'S THE FIRST SONG.....THE CHORUS**

**CHORUS BOY ONE**

CURTAIN RISES, ACTORS ENTER

**CHORUS GIRL ONE**

NO SURPRISES, TRIED AND TRUE

**CHORUS BOY TWO**

FOR THIS VENUE REQUIRES A MENU

**CHORUS GIRL TWO**

OF BRAVE HERO AND SWEET INGENUE

**CHORUS BOY THREE**

WE'VE CUT OUT THE INTERMISSION

**CHORUS GIRL THREE**

SO NOBODY LEAVES TILL IT'S THROUGH

**CHORUS BOY FOUR**

COSTUME SPANGLES, LOVES TRIANGLES,  
SETS THAT DANGLE, JUST FOR YOU

**CHORUS GIRL FOUR**

WE'VE GOT LOVE SCENES, WE'VE GOT CHORINES  
WE'VE GOT DRAG QUEENS, WHOOP DEE DOO

**CHORUS ALL**

GOT NO PUPPETS, NO WITCHES FLYING  
NO SCARY PHANTOMS ON THE BRINK  
BUT WE'VE STOLEN FROM BROADWAY SUCCESSES  
LIKE LEGS DIAMOND AND CAPEMAN, THE RINK  
IT'S MERMAN MEETS JERRY HERMAN  
COMBINED WITH THOSE BOYS FROM N'SYNC

**CHORUS BOY ONE**

WE'VE GOT COWBOYS, CROONING SHOWTUNES

**CHORUS GIRL ONE**

SINGING FORKS AND DANCING SPOONS



**CHORUS ALL**

FORGET ROCKY, FORGET HAIRSPRAY  
WE'VE GOT EVERY BROADWAY CLICHE  
SMART RETORTS AND PAPER MOONS

**CHORUS GIRL TWO**

IT'S THE FIRST SONG, OF THE FIRST ACT

**CHORUS BOY TWO**

AND IT'S UPBEAT, THAT'S A FACT!

**CHORUS GIRL TWO**

THOUGH THE LYRICS SAY NOTHING IMPORTANT  
AND THE SONG DOESN'T FORWARD THE PLOT

**CHORUS BOY TWO**

WE KNOW AS WE'RE VOCALIZING  
YOUR SPIRITS ARE RISING A LOT

**CHORUS ALL**

WE'RE THE CHORUS, WE'RE STAGE DRESSING  
AND THEY STORE US, IN THE WINGS  
WHEN THE PLOT SAGS, SCENES GET DULLER  
WE ADD COLOR, AND WE SING

**CHORUS BOY ONE**

IT'S A SHIT JOB IN THE CHORUS,

**CHORUS GIRL ONE**

WE'RE UNKNOWN AND ANONYMOUS

**CHORUS BOY TWO**

THOUGH WE HAVEN'T HAD ADEQUATE WARM-UPS

**CHORUS GIRL TWO**

WE ARE SENT OUT TO WARM UP THE CROWD

**CHORUS BOY THREE**

AND THOUGH THE HIGH NOTES WE'RE SQUEEZING

**CHORUS ALL**

AT LEAST THROUGH THE WHEEZING, WE'RE LOUD  
HEAR US SINGING, WATCH US DANCING  
SEE US SMILING LIKE BUFFOONS  
IN THE FIRST SCENE OF THE FIRST ACT  
IT'S THE FIRST SONG OF THE FIRST SCENE  
SO THERE'S ONLY TWENTY-FIVE TO GO

**(BLACKOUT)**

**(END OF PROLOGUE)**

**ACT ONE**

**Scene 1**

**SETTING:** The GUNGA DINER. A lunch counter with stools, two booths, and a chalkboard with the Daily Specials: "GOING OUTTA BUSINESS SALE...BUY 1 EGG, GET 2<sup>ND</sup> EGG FREE".

**AT RISE:** *Seated at the counter, WANDA blows bubbles with her wad of chewing gum and circles Help-Wanted ads in the New York Times. RUBEN nervously paces behind the counter.*

**TIME:** One year ago

*(ABBY enters stage right)*

**ABBY**

*(To the audience)*

Okay then. That's done and I'm back.

*(SHE strikes a pose and waits for applause)*

Oh, thank you. So, my story really began...begins...begun, just a year ago at the Gunga Dinner...a sort of nouveau-Asian-Anglo-Indian-kosher-deli-type coffee shop located on Main Street in East Baumfaque, Kansas. Oh, some of you have heard of East Baumfaque? Well, for those of you who haven't, it's spelled.. B-a-u-m-f-a-q-u-e. It's from the French word..*(with an exaggerated French accent)* "Baumfaque", meaning an insignificant, desolate and God-forsaken place in the middle of nowhere....a place for lost or neglected things.

**WANDA**

*(Circling a Help Wanted ad in the newspaper)*

Here's one! Nu-clear-fizzy-cist. I bet I could do that!

**RUBEN**

I don't think so, Sugar. Better keep looking.

**ABBY**

*(To the audience)*

That's Wanda, the waitress-slash-would-be Rockette.

**WANDA**

Hey, why not? Ya know Ruben, you oughta be encouragin' me. You're always sayin' I need to explode my mind...

**RUBEN**

Expand. Expand your mind, Angel.

**ABBY**

*(To the audience)*

That's Wanda's boyfriend, Ruben Schnicklestein, the fry chef-slash-would-be Broadway playwright-slash-Broadway lyricist-slash-Broadway composer. He's very ambitious.

**WANDA**

Miss Wanda Pickles...noo-cle-er-fizzy-cist. I like the way that sounds.

**ABBY**

Wanda's looking for a job in the help wanted section of the New York Times that our corn beef came wrapped in today. The three of us are leaving East Baumfaque forever. We're going to New York City, New York in order to fulfill our dreams.

**RUBEN**

Henrietta! Who are you talking too?

**ABBY**

Oh, I forgot to mention...back in East Baumfaque I was still known as Henrietta.

**WANDA**

*(Circling another ad)*

Pee-Dia-trist. Hmmm, Miss Wanda Pickles, pee-diatrist. I like that too!

**RUBEN**

But you hate feet! You make me wear socks at the beach!

**WANDA**

Feet? Is that what that is? Yuck! I do hate feet!

*(WANDA crosses out the ad)*

**RUBEN**

Anyway Baby, you're not going to need a job for long. As soon as we get to New York City, New York and I sell the script and score of my first big Broadway musical to a major producer, we're gonna be livin' on Easy Street.

**ABBY**

*(To the audience)*

Ahh, what dreams we had back in East Baumfauque!

**WANDA**

Easy Street? Is that in the Bronx? I got an aunt lives in the Bronx.

**RUBEN**

No Baby, Easy Street's right under the big bright lights of the Great White Way. Broadway...baby.

*(CHORUS BOYS enter singing)*

**BRIGHT LIGHTS, BROADWAY .....CHORUS BOYS**

**CHORUS BOY ONE**

BRIGHT LIGHTS, BROADWAY,  
SHIMMER AND SHINE  
EACH NIGHT, MARQUEES  
BECKON US TO FORM A LINE

**RUBEN**

Hey, do you mind! We're playing a scene here!

**CHORUS BOY ONE**

But you said, "Easy Street's right under the big bright lights of the Great White Way". That's our song cue.

**RUBEN**

That was not a song cue!

**CHORUS BOY ONE**

Well, it sounded like a song cue.

**RUBEN**

Henrietta!

**ABBY**

*(Checking HER script)*

Boys, I'm afraid he's right. There's no longer a song at this point in the show. There was once, but it got cut.

**CHORUS BOY'S (ad lib)**

Cut? They cut our song? Those bastards!

**RUBEN**

Now get off the stage so we can get on with this scene!

**CHORUS BOY'S (ad lib)**

But...no one told us it got cut! Can they do that? Get Equity on the phone! I'd call my agent...if I had one.

**RUBEN**

Now!

*(CHORUS BOYS exit as they mumble adlibs. "They cut us! Oh the inhumanity!")*

Now where were we?

**WANDA**

*(Out of character using the actress' own voice)*

Your character was just revealing to the audience that he had big plans for their new lives in New York.

**ABBY**

*(Out of character using the actress' own voice)*

But then when my character said, "What dreams we had in East Baumsfauque"...that probably made the audience a bit uneasy as they wondered if your character wasn't just a pie in the sky, quixotic romantic. Did I really just use the word quixotic in a sentence?

*(CHORUS BOY ONE enters right)*

**CHORUS BOY ONE**

Of course this was creating some dramatic tension...for the members of the audience... who were still awake...as they were asking themselves... "Will he really be able to sell his script and score to a big Broadway producer?"

*(CHORUS BOY TWO & CHORUS GIRL ONE enter stage-right)*

**CHORUS GIRL ONE**

Will any of their dreams come true in New York City?

**CHORUS BOY TWO**

Does Wanda hate all feet or just yours?

**RUBEN**

Oh right, right. Thank you.

*(THE CHORUS exits. RUBEN "gets back into character")*

Walk it off. Walk it off. Let it go...set it free...

*(Back in character)*

We'll be living on Easy Street.

**WANDA**

Wait, here's one. Shampoo girl.

**RUBEN**

Miss Wanda Pickles...shampoo girl. It's gotta ring to it!

**WANDA**

It says here... "You don't have to be a rocket scientist to work at the Hair Laboratory".

**RUBEN**

Bingo! I think we've gotta winner!

**ABBY**

*(To the audience)*

This was pretty much how we spent all of the days leading up to our great escape from East Baumfaque; dreaming, planning... chasing the chorus boys off the stage... and talking endlessly about our new lives in the Big Apple.

**WANDA**

Aww, Ruben, tell us again how it's gonna be.

**RUBEN**

Honey, we've been over it and over it.

**WANDA**

Awww c'mon. Tell us one more time.