ALL
NEW YORK!

ENSEMBLE 2 (AW)
You dream when you're awake. Any dream can be a dream come true in --

ALL
NEW YORK!

From behind the group of people, MICHAEL DORSEY walks by, speaking as he goes...

START --> MICHAEL
Underneath this city that's all pavement, is a city that's all heart.

~~ALL~~
~~GOD THIS IS EXCITING~~
~~DON'T YOU FEEL GIDDY?~~
~~MAN THERE'S NOTHING LIKE IT~~
~~BOY THIS IS THE BEST~~

~~NOW YOUR LIGHT IS BLAZING~~
~~WOW THIS IS A CITY~~
~~ISN'T THIS AMAZING?~~
~~AREN'T YOU SO BLESSED~~

MICHAEL (CONT'D)
Ron? I'm sorry, Ron?!

Stop, stop, stop.

Ron, holding a script, walks onstage.

RON
Stop, stop! Let's all stop the rehearsal again because Mitchell has <u>another</u> compelling question.

MICHAEL
It's Michael. Dorsey. And would my character say the city was all heart? He's a traumatized war vet, evicted from his rent-controlled apartment during the sewage baked heat of summer. All heart? I don't think so!

RON
Where, in the history of the printed libretto, does it say <u>any</u> of that?

MICHAEL
It's the back story I gave him.

RON
Back story? He doesn't even have a name. He's 'guy who walks by'!

MICHAEL
My character deserves his truth! I'm just saying what every actor on this stage is thinking!

The other actors take one LARGE simultaneous step back.

RON
Lovee, this is a Ron Carlisle show. My vision, me, creating a living aggregate from the imagination of nothing! You want out? You're out.

MICHAEL
Of the whole song?

RON
Of the whole show. Of any show I ever do in the pantheon of ever! Then even after that, after that!

MICHAEL
This opening number is benign and dishonest, directed by an inept, derivative hack. And this musical sucks! **END**

The entire ensemble's body language changes. They are now narrating his story for us.

ENSEMBLE
THIS IS THE TALE MICHAEL DORSEY
HE IS THE CENTER OF THE PLOT
IS HE AN ACTOR, YES OF COURSE HE IS
IS HE SUCCESSFUL, YES OF COURSE HE'S NOT

I-6 INT. - LIGHTS BACK UP ON THE RESTAURANT - EVENING

Dorothy enters and sits in Jeff's section. Jeff approaches.

START --> JEFF
Good evening, and welcome to On The Bone, Times Square's most unfortunately named steakhouse.

DOROTHY
Forgive me for staring, but you are a handsome and strikingly fit man. You must be extremely disciplined to stay this stalwart.

JEFF
I believe the secret to achieving any goal is to do what you can, then tell people that was the goal.

DOROTHY
Let me guess. You're a... model, no... writer!

JEFF
You are both perceptive and charming. But tonight, I'm a waiter, here to deliver you a mid-level culinary experience.

DOROTHY
Well then, I'd like the filet. Medium. And an Iced Tea. With a paper straw. And some mint. And a Dubonnet. With a twist. And if that's too much to remember, I could write a list and twenty years from now you could take it out to see how much of it you've accomplished.

Jeff tries to rectify what he heard with what he is seeing.

DOROTHY (CONT'D)
Dorothy Michaels.

JEFF
(Beat) So... do you wanna talk about it?

MICHAEL
I got a job. In the musical Sandy auditioned for.

JEFF
Wait. You auditioned for a part in a Broadway musical, dressed as a - female quaker, and got it?

MICHAEL
I didn't just get it. I nailed it! (As Dorothy) 'No one even questioned me'. I start rehearsal tomorrow!

JEFF
You can't be serious? At a time when women are literally clutching their power back from between the legs of men, you have the audacity to take a job away from one by perpetrating one?

MICHAEL
You're not focusing on the positive here, Jeff. I got the part! I won!

JEFF
No. You didn't. You're pretending to be a woman to get a job! And you know you'll have to take a pay cut.

MICHAEL
No one would hire me as a man.

JEFF
Michael, we've been friends a long time. You've seen me so drunk, I sat on the toilet and tried to fasten my seatbelt. So I'm going to be as honest as you're <u>not</u> being. What you're doing is an insult to all women, old women, young women, gay, straight, trans women, all women. Which you're not. Not to mention... what are you going to tell Sandy?

MICHAEL
Because I got the part she wanted?

JEFF
This was <u>her</u> part?! She lost her part <u>to you</u>!?

MICHAEL
You think she'll get emotional?

JEFF
Emotional? Sandy? The girl who once choked on her food just so someone would hold her?

MICHAEL
Fine. Then we won't tell her. **END**

JEFF
Okay, fine, and even if you do master this 'Faye Dunaway as a gym coach, glittering, clearance sale, Jack Sparrow' character you've created, how can you possibly sustain it? If you think you'll get away with this, your head is so far up your ass you're going to smudge your eye liner.

MICHAEL
First of all, I don't think you should be telling me what I can do with my body. And second, I am getting away with this. Oh, and I need to borrow money for clothes.

JEFF
(Re: his dress) What's wrong with that?

MICHAEL
I can't wear the same outfit twice! Be honest, does this make me look heavy?

JEFF
No. You look-- difficult to abduct.

MICHAEL
Give me your money.

JEFF
What about her past? Everyone has a digital footprint!

MICHAEL
That's why you're going to write a viral history for her, give her a digital back story that is inspiring, yet humbling. We know enough plays, we'll pull from them.

START --> RON
Stop! Stop! Stop! Stop! Stop! Stop!
What the - stop - hell was that?

DOROTHY
Rita, it was an impulse; A chance to see a woman in her prime, express her desires.

JULIE
As her young ward learns her happiness is not dependent on a man.

RITA
(Curious) Keep talking...

DOROTHY
A story of two women living their unfulfilled potential!

RON
--Listen, honey, I've endured a week of this insurgence of interruptions from that foghorn voice. It stops now. Now!

DOROTHY
We're just trying to give these characters some depth, since we're the ones playing them.

RON
And I'm the one with the vision for this musical!

DOROTHY
Good. What is it?

RON
You think this is my first show? Trust me, precious, I know a thing or two.

DOROTHY
That's really not an impressive number of things to know.

RON
If you don't like how I do things, Tootsie, you can leave.

DOROTHY
My name is Dorothy. Not precious, or honey, or Tootsie. Stuart is always Stuart. Max is always Max. Dorothy. And this nurse. And I'm just trying to find something to play.

RON
You're suggesting (Re: Max's chest) that, would fall for (Re: Dorothy) that?

DOROTHY
Why not? Because she's not a traditional beauty? Because she's past her socially imposed prime?

RON
Yes! My God, yes!

DOROTHY
She can drive the romance of a story. She has desires, too.

RON
She's the Nurse. Who cares what she wants?

DOROTHY
(Calmly) I think you're wrong.

RON
My God, you don't have to get hysterical!

DOROTHY
I'm not-- I wasn't-- (Beat) I'm just saying what everyone in this room is thinking. **END**

Everyone takes a step towards Dorothy.

MAX
You should listen to her. She's smart. And sturdy.

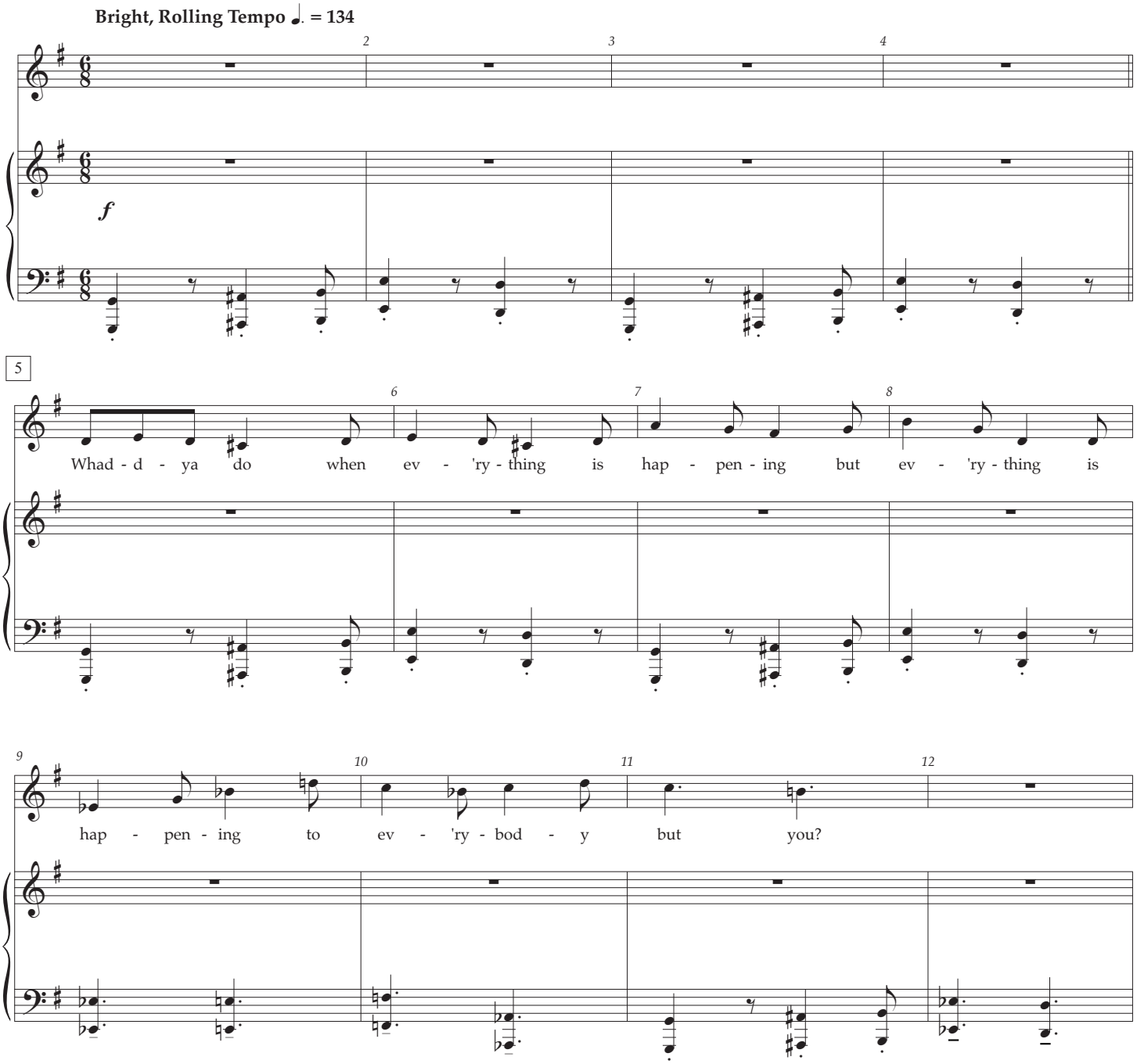
RON
Julie? Love?

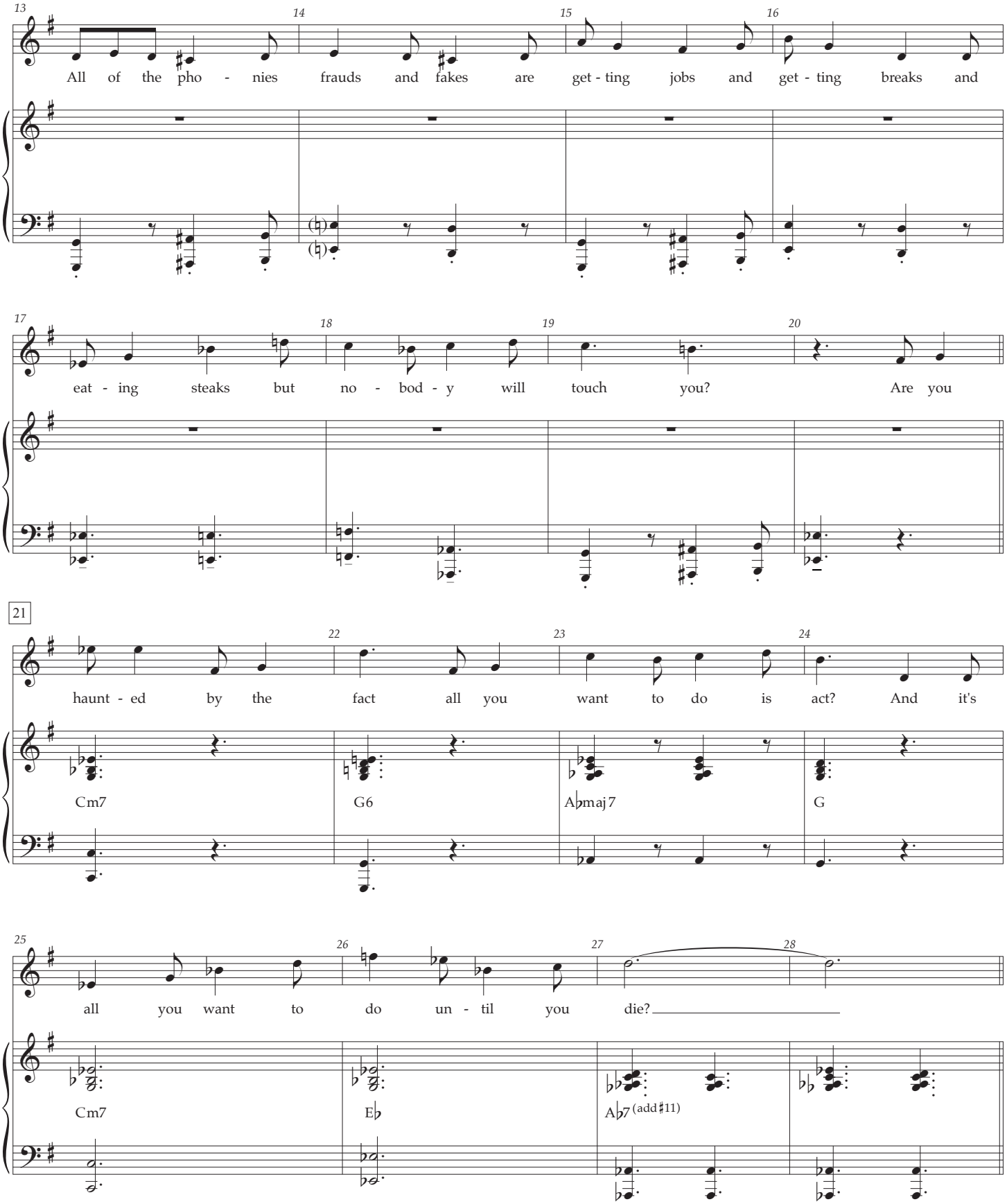
JULIE
I'm with her.

Whaddya Do

[MICHAEL - AUDITION CUT]
[Rev. 1.1.20]

Music and Lyrics by
David Yazbek




All of the pho - nies frauds and fakes are get - ting jobs and get - ting breaks and
eat - ing steaks but no - bod - y will touch you? Are you
haunt - ed by the fact all you want to do is act? And it's
Cm7
G6
A♭maj7
G
all you want to do un - til you die?
Cm7
E♭
A♭7 (add♯11)

29

Bash - ing a - way at the same old door, your arms are tired, your fists are sore, the

pat - ience you've got left is wear - ing thin.

Cmaj7

E♭7(add♯11)

Whad - d - ya do? You kick it

C6/E

A♭7/E♭

A♭7

Kick

39

molto rit.

in.

43 **Slower - Colla Voce**

Some - times I look in the mir - ror and I'm sad at what I see. Frust -

mp

C F G E♭ F B♭

- ra - tion, con - fu - sion, I come to the con - clu - sion there real - ly must be some - thing wrong with

rit.

Am7 A♭maj7 Gmaj7 E♭ A♭

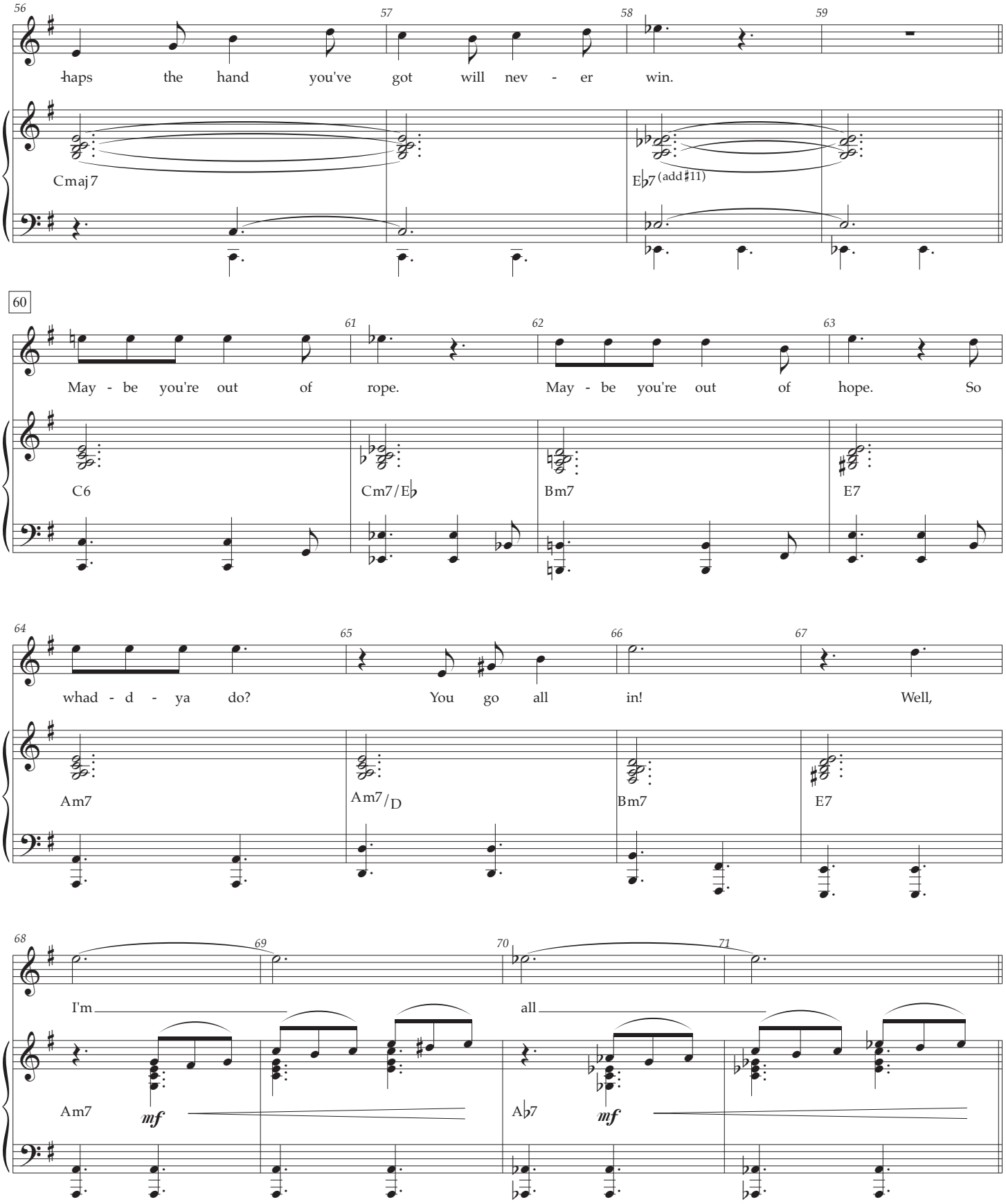
A Tempo

ALL OF THOSE DOUCHE - BAGS WHO WON'T HIRE ME.

52

Whad - d - ya do? It's nat - ure's law, the cards you're dealt, the cards you draw. Per -

mf


haps the hand you've got will nev - er win.
Cmaj7
E♭7(add♯11)
May - be you're out of rope. May - be you're out of hope. So
C6
Cm7/E♭
Bm7
E7
whad - d - ya do? You go all in! Well,
Am7
Am7/D
Bm7
E7
I'm all
Am7
mf
A♭7
mf

72
73
74
75
in!
f
F♯/G
G
76
77
78
79
f
F♯/G
G
ff

I Won't Let You Down

[MICHAEL/DOROTHY - AUDITION CUT in A]

[Rev. 1.6.20]

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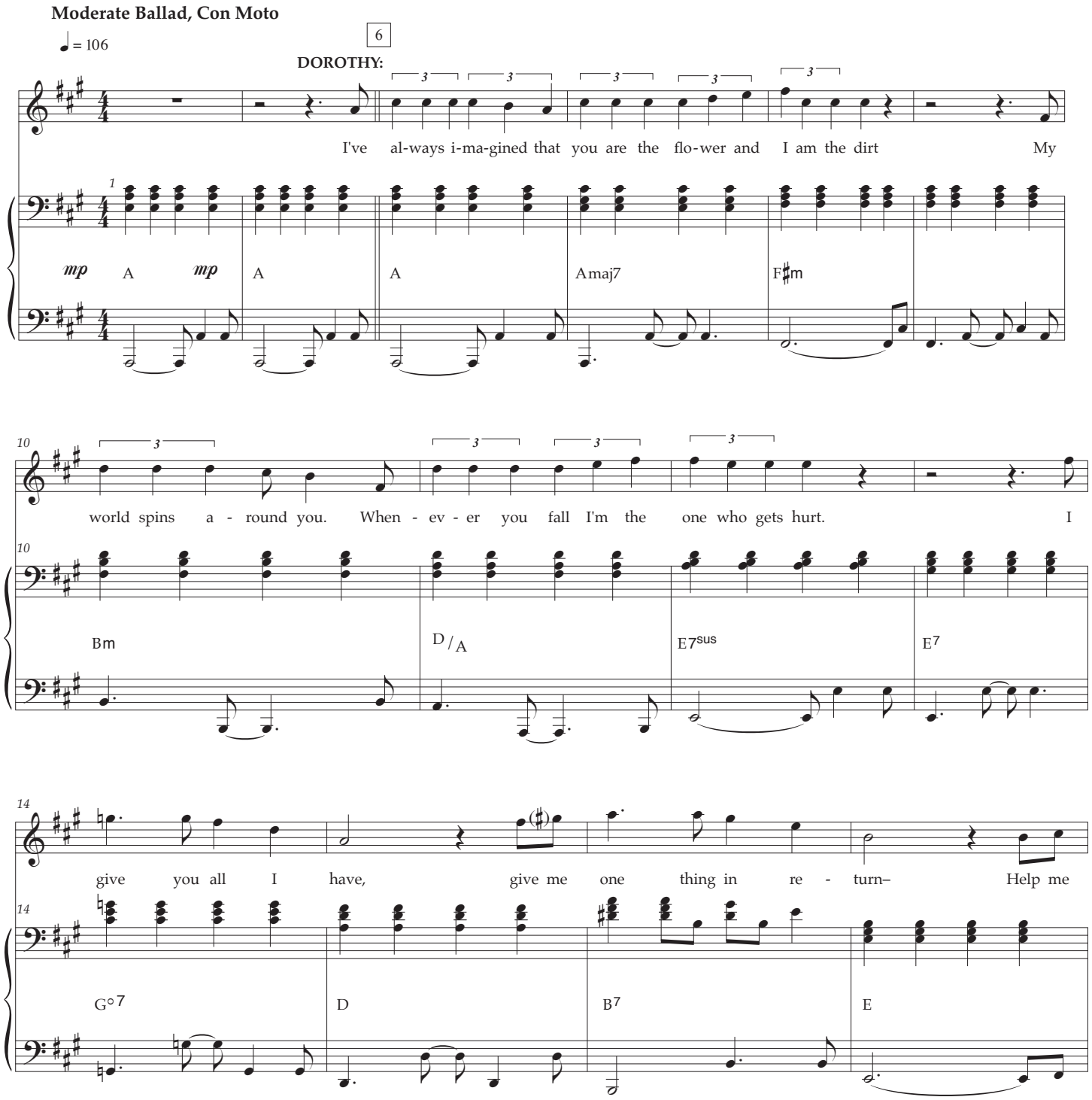
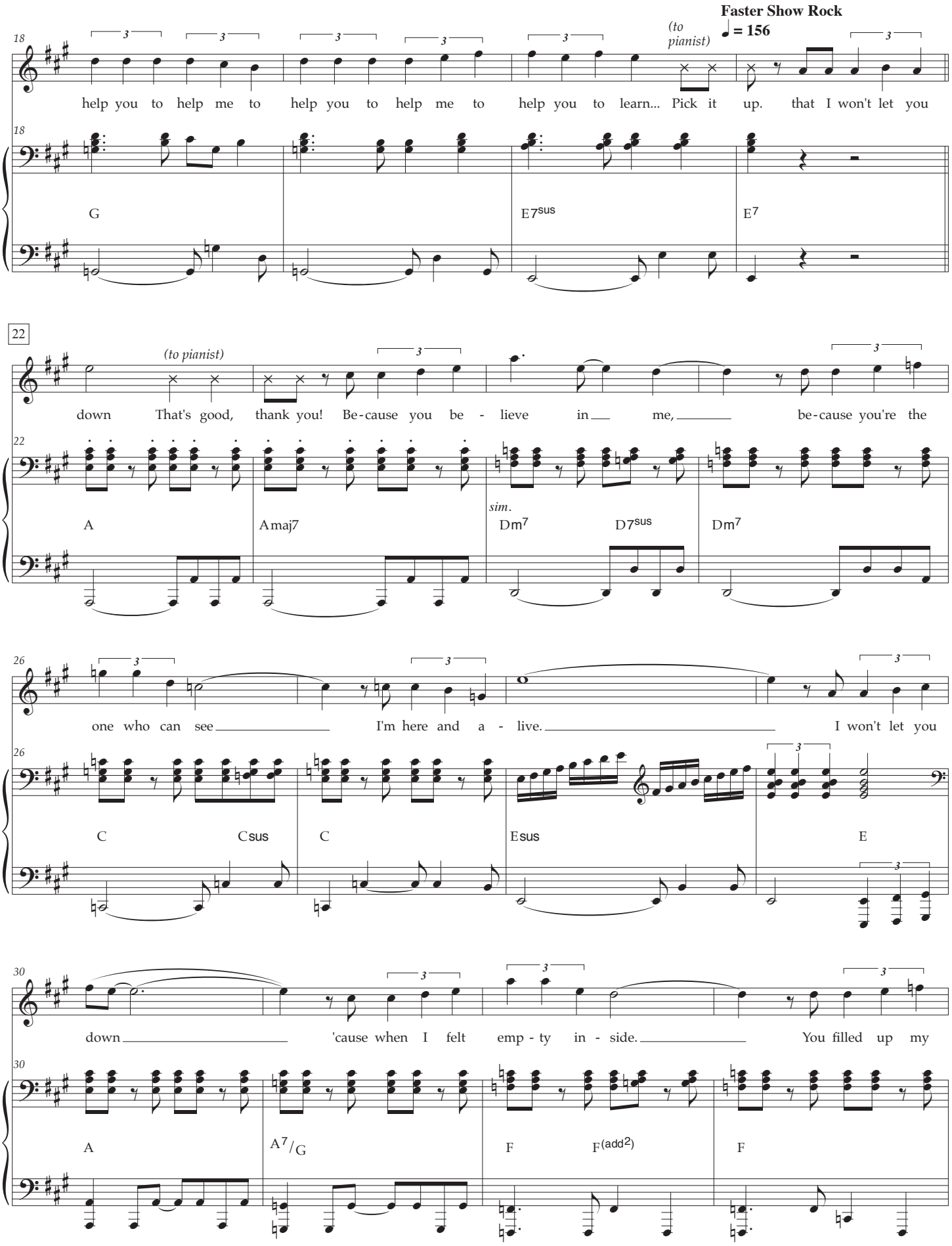
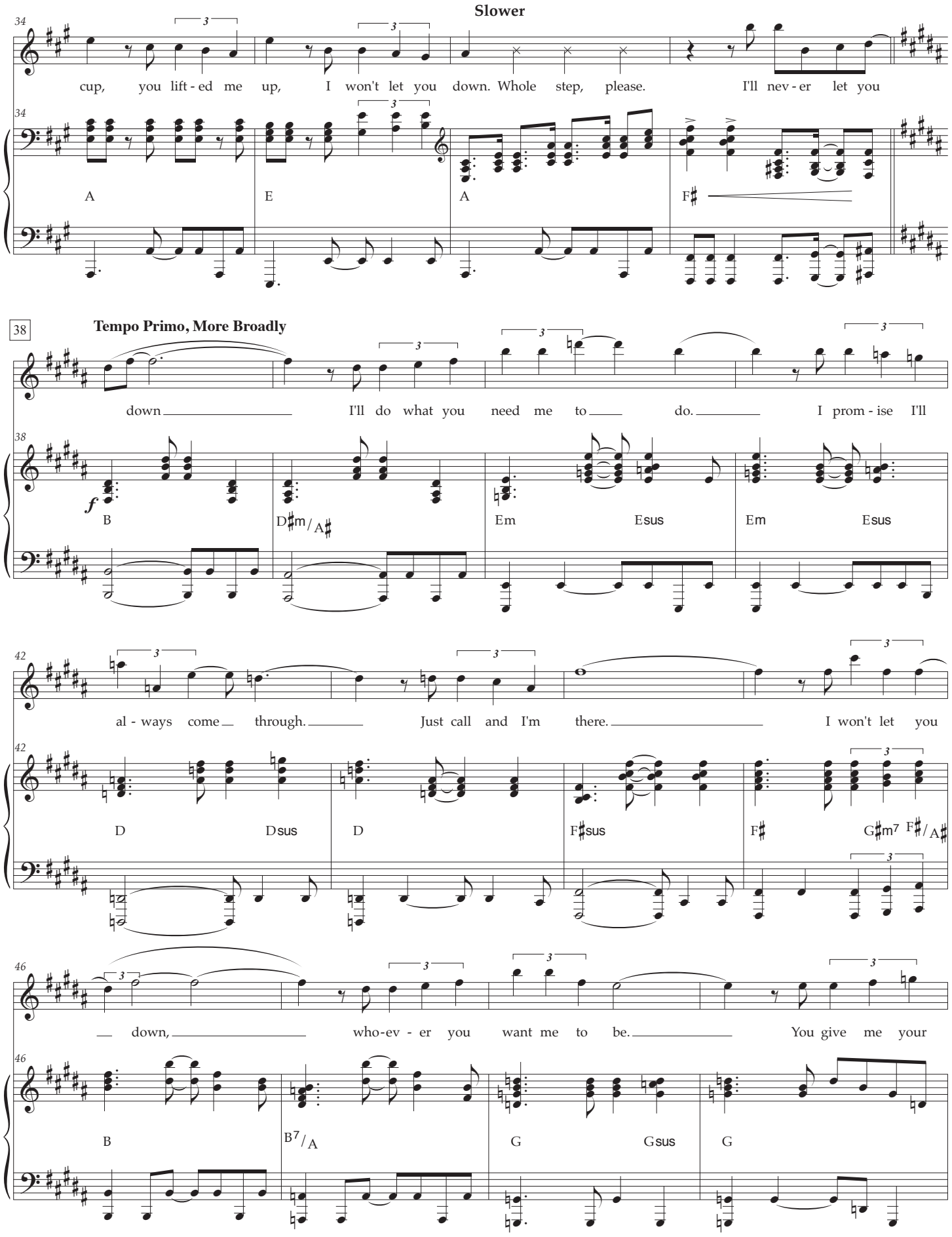
David Yazbek




Faster Show Rock
♩ = 156
(to pianist)
help you to help me to help you to help me to help you to learn... Pick it up. that I won't let you
G
E7sus
E7
(to pianist)
down That's good, thank you! Be-cause you be - lieve in me, be-cause you're the
A
Amaj7
sim.
Dm7
D7sus
Dm7
one who can see I'm here and a - live. I won't let you
C
Csus
C
Esus
E
down 'cause when I felt emp - ty in - side. You filled up my
A
A7/G
F
F(add2)
F


Slower
34
cup, you lift - ed me up, I won't let you down. Whole step, please. I'll nev - er let you
A E A F♯
38
Tempo Primo, More Broadly
down I'll do what you need me to do. I prom - ise I'll
f
B D♯m/A♯ Em Esus Em Esus
42
al - ways come through. Just call and I'm there. I won't let you
D Dsus D F♯sus F♯ G♯m7 F♯/A♯
46
down, who-ev - er you want me to be. You give me your
B B7/A G Gsus G

50

trust, I give you my word, I won't let you down. Please make the right

B F♯ B G

54

choice, re - mem - ber my voice, I won't let you down. Just give it some

B F♯ B G *mp*

Colla Voce 60 **A Tempo**

58

thought, I love you a lot, I won't let you down. I won't let you

B F♯ G A

p *sub.* *f*

62

down.

B A E E/F♯ B

APPLAUSE SEGUE

I Won't Let You Down

[MICHAEL/DOROTHY - AUDITION CUT in Ab]

[Rev. 1.6.20]

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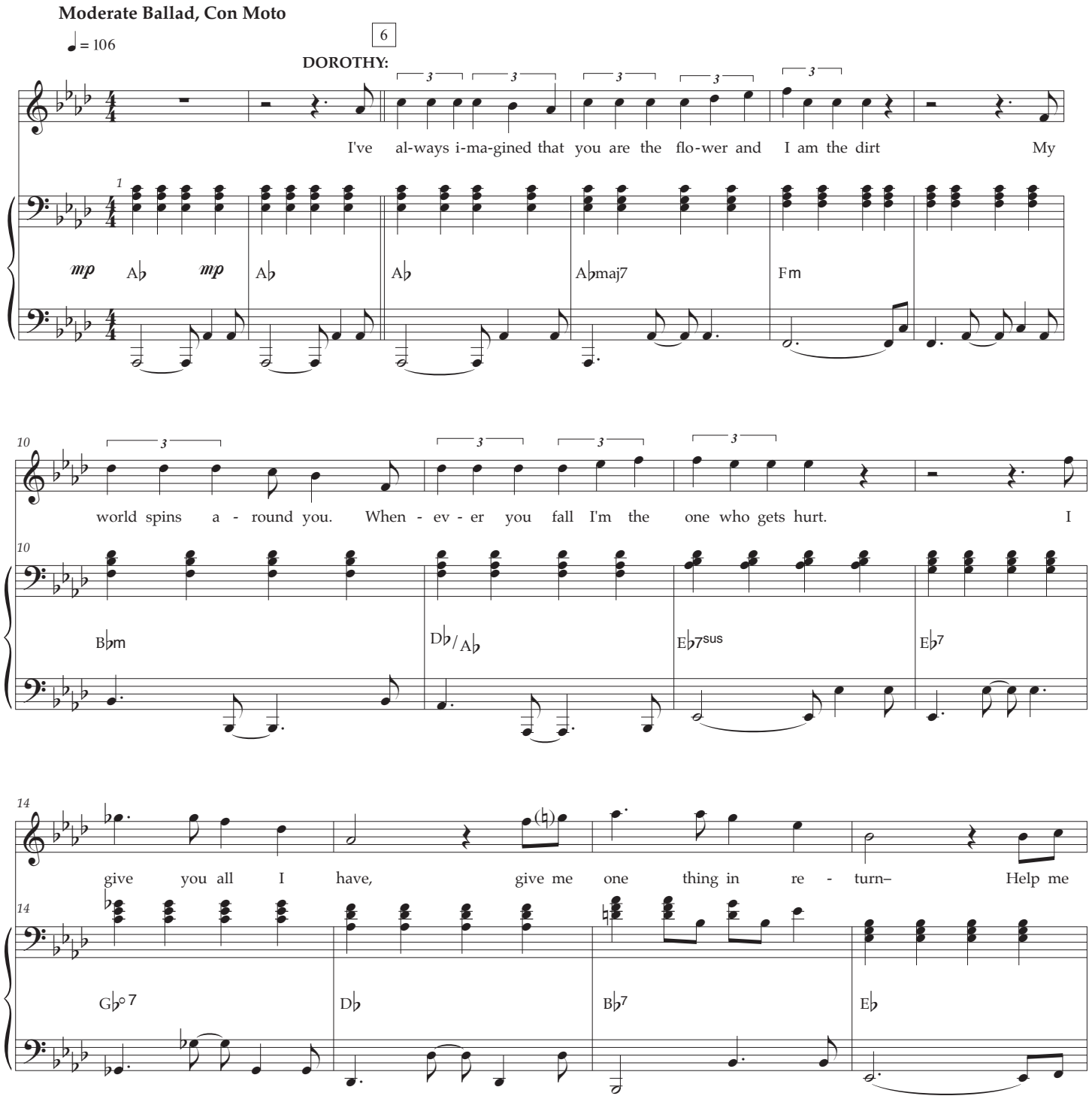


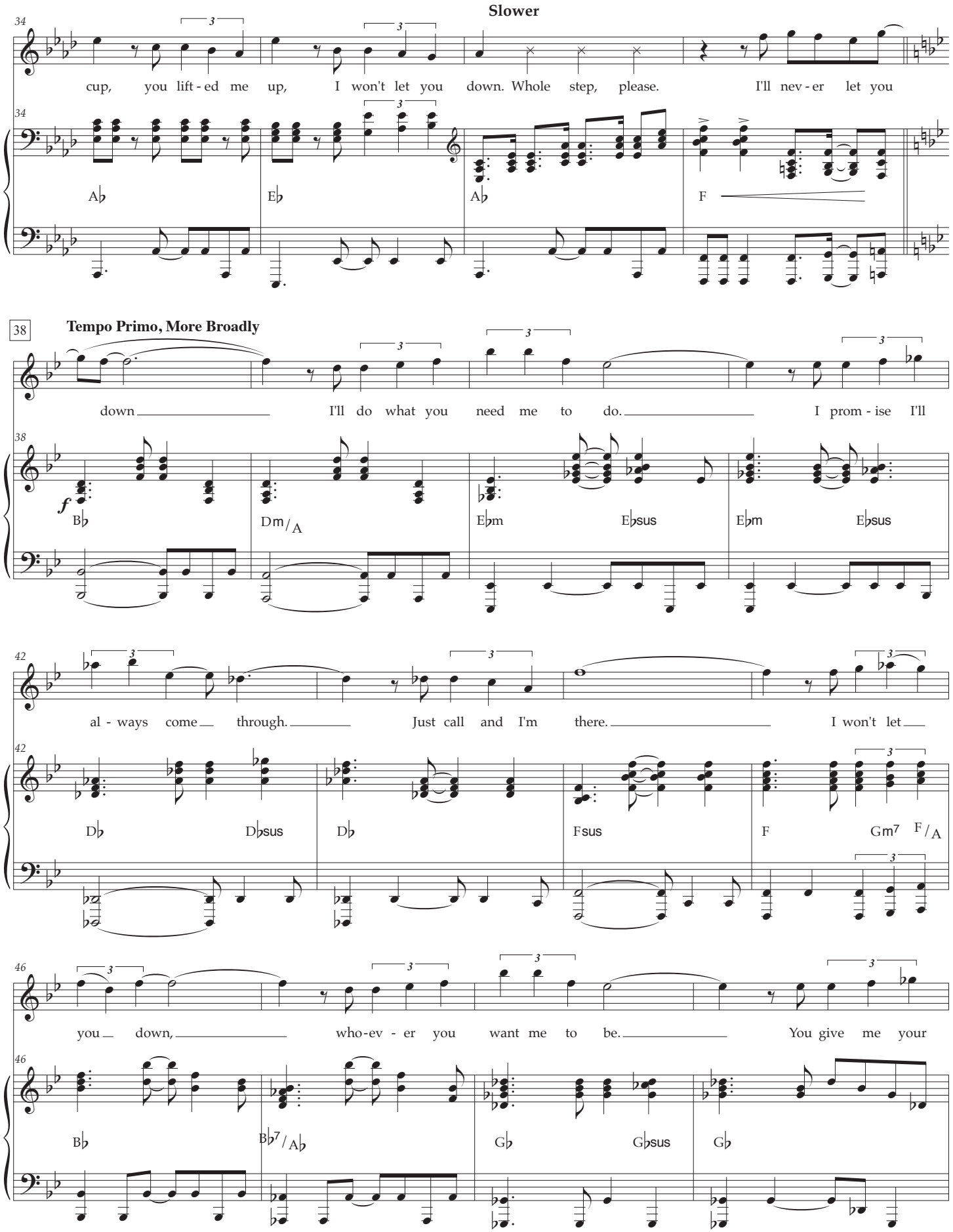
Faster Show Rock
♩ = 156

18
help you to help me to help you to help me to help you to learn... Pick it up. that I won't let you
(to pianist)
G♭ E♭7sus E♭7

22
down That's good, thank you! Be-cause you be - lieve in me, be-cause you're the
(to pianist)
A♭ A♭maj7 sim. D♭m7 D♭7sus D♭m7

26
one who can see I'm here and a - live. I won't let you
C♭ C♭sus C♭ E♭sus E♭

30
down 'cause when I felt emp - ty in - side. You filled up my
A♭ A♭7/G♭ F♭ F♭(add2) F♭


Slower
cup, you lift-ed me up, I won't let you down. Whole step, please. I'll nev-er let you
A♭ E♭ A♭ F
Tempo Primo, More Broadly
down I'll do what you need me to do. I prom-ise I'll
B♭ Dm/A E♭m E♭sus E♭m E♭sus
al-ways come through. Just call and I'm there. I won't let
D♭ D♭sus D♭ Fsus F Gm7 F/A
you down, who-ev-er you want me to be. You give me your
B♭ B♭7/A♭ G♭ G♭sus G♭

50

trust, I give you my word, I won't let you down. Please make the right

B♭ F B♭ G♭

54

choice, re - mem - ber my voice, I won't let you down. Just give it some

B♭ F B♭ G♭ *mp*

Colla Voce 60 **A Tempo**

58

thought, I love you a lot, I won't let you down. I won't let you

B♭ F G♭ A♭

p *sub.* *f*

62

down.

B♭ A♭ E♭ E♭/F B♭

APPLAUSE SEGUE