

Mike #1

ZACH. Today, I want you to tell me your stage name, real name if it's different.
And I'd also like to know where you were born and how old you are.

SHEILA. *(stage whisper)* Terrific!

VAL. *(stage whisper)* Fabulous!

JUDY. *(raising her hand)* Ah ... excuse me, sir ... do we have to?
I mean, it's not very polite to ask a lady her age.

ZACH. Being polite doesn't interest me. Your age does. And I want to know your age.
Okay, let's go down the line. We'll start on the end stage right.

THE LINE looks to DON; he is talking to MAGGIE who hits his leg,
then DON turns in the direction of ZACH.

DON. Ah ... twenty-eight.

ZACH. Start with your name and step forward.

DON. *(stepping forward)* My real name is Don Kerr. Ah ...
Kansas City, Kansas. *(DON backs into line.)*

ZACH. Next.

MAGGIE. *(stepping out)* Maggie Winslow.

ZACH. Louder.

MAGGIE. Maggie Winslow ... sometimes know as Margaret, Margie, Peggy ...
all of the above. Whatever, it's real and I was born in San Mateo, California
on a Thursday evening at 10:40 p.m., August 17, and I'm 25. *(She backs into line.)*

Start [MIKE. I'm Mike Costa — it used to be Costafalone. I was born in Trenton, New Jersey
on the 4th of July. I'm twenty-four. *(He backs into line.)*]

ZACH. Next.

CONNIE.² Connie Wong. It's always been Connie Wong.
I was born in Chinatown — Lower East Side. *(She steps back in line.)*

ZACH. Your age?

BOBBY. Go on, Miss Wong.

CONNIE. *(stepping forward)* Ah ... December 5,
four thousand six hundred and forty-two.
The Year of the Chicken. *(She returns to the line.)*

ZACH. Next.

² See appendix A for alternate/substitute scene.

ask you some questions. I want to hear you talk. Treat it like an interview. I don't want you to think you have to perform. I just want to hear you talk and be yourselves. And everybody just relax — as much as you can.

Music fades out as lights come up on THE LINE. SHEILA raises her hand.

ZACH. Sheila?

SHEILA. How many people do you want?

ZACH. Four and four.

JUDY. Forty-four?

BEBE. (to JUDY) No. Four and four.

ZACH. Four boys. Four girls.

SHEILA. Need any women?

start → ZACH. Okay, Mike, I'll start with you.

A spotlight picks up MIKE.

MIKE. Me? Don't you want to start at the end?

ZACH. No. I'll start with you — and relax.

MIKE. I could if you started at the end.

No. 4 Introduction: "I Can Do That"

(Orchestra)

MIKE slowly steps forward.

MIKE. (continued) What do you wanna know?

ZACH. What do you want to tell me?

MIKE. I'd like to tell you to start at the end. (He fidgets.) Ah, I can't think of a thing.

ZACH. Yes you can. Why did you start dancing?

MIKE. Oh — because my sister did. I come from this big Italian family. My grandmother was always hanging out the window, leaning on a little pillow. 'Cause that's what Italian grandmothers do — hang out windows. I was the last of twelve ... I was an accident. That's what my sister told me ... Oh ... That was the sister ...

Music continues, attacca.

No. 5

"I Can Do That"

(Mike)

MIKE. (*continued, over music*) ... Rosalie. — She was the one who started taking dance lessons. My mother would take her every Saturday, she used to take me along. I liked going.

ZACH. (*over music*) Who old were you?

MIKE. (*over music*) Four. And I'd sit there all perky and ...

Lights dim on THE LINE as MIKE continues in a solo spot.

MIKE. (*sung*) I'm watchin' Sis go pitter-pat.
Said, "I can do that,
I can do that."
Knew ev'ry step right off the bat.
Said, "I can do that,
I can do that."

Refer to Cut

One morning Sis won't go to dance class.
I grab her shoes and tights and all,
But my foot's too small. So,

I stuff her shoes with extra socks,
Run seven blocks
In nothin' flat! Hell,
I can do that,
I can do that!

Dance.

I got to class and had it made.
And so I stayed
The rest of my life
All thanks to Sis
(Now married and fat),
I can do this.

Dance.

That I can do!
I can do that!

Lights back up on THE LINE.

MIKE. (*continued*) And then everybody started calling me "Twinkle-Toes."

Music continues under dialogue.

ZACH. Did that bother you?

MIKE. Naw, I figured, let them say what they want.

ZACH. I don't buy that, Mike.

MIKE. (*shouting*) Well, sure it bothered me. I didn't want anybody calling me Twinkle-Toes just because I took a couple of dance lessons.

Music fades out.

ZACH. Okay, Mike — back in line. (MIKE obeys.) Bobby, you're on.

stop

BOBBY. (*stepping forward*) Well, actually, I don't

Music in under dialogue.

No. 6 Introduction: "... And ..."

(Orchestra)

BOBBY. (*continued, over music*) know how I turned out as heavenly as I did. See, when I was five years old I was playing jacks — and the car fell down on my head.

ZACH. Bobby, are you gonna do a routine?

BOBBY. No, no ... moving right along, moving along ... Let's see ... Do you wanna know about all the wonderful and exciting things that have happened to me in my life? Or do you want the truth?

ZACH. I'll take the truth.

BOBBY. Well, to begin with, I come from this quasi-middle-upper or upper-middle class, family-type home. I could never figure out which but it was real boring. I mean, we had money — but no taste. You know the kind of house — Astroturf on the patio? Anyway my mother had a lot of card parties and was one of the foremost bridge cheaters in America. My father worked for this big corporation. They used to send him out into the field a lot — to drink. Better that than to find him lying on his office floor ... But he was okay ... I was the strange one.

ZACH. How strange?

BOBBY. Real, real strange. I used to love to give garage recitals. BIZARRE recitals. This one time I was doing Frankenstein [*cue for last measures of underscoring, bar 33*] as a musicale and I spray-painted this kid silver — all over. They had to rush him to the hospital. 'Cause he had that thing when your pores can't breathe ...

Music in under dialogue.

Mike

56 (Cl.) 57 58 59

(Tpts.) (+Tbn.)

R.H. PNO. (Grañ Casa)

8va fz

+TBNS. 2-3

Start

60 61 62 63

I got to class _____ and had it made _____ and so I stayed.

(+Cl. Vibes, gtr, bass) (+Ten.)

(+Sax. cm.) subito *pp*

+PIANO R. H. L. H.

(PNO. TABET)

64 65 66 67

_____ the rest _____ of my life. All thanks to Sis _____

(+Tbns.) UNISON (Cl., Ten.)

(Tbns. Bar.) *mf*

(+Gtr.) A9 Eb7+5 Ab7 Ab7+5 Cbmaj7 Cm7(b5)

+BARI.

68 69 70 71

_____ (now mar-ried and fat), _____ I can do this. _____

(CL., TEN.)

f (Br., Bari.)

Db7 Db7+5 Gb9 Cbmaj7 A9/Eb Ab9

BRASS

72 (Dance Break) 73 74 75

R.S. W.BK. C.BELL T.T. R.S. W.RUC. C.B. T.T.

+ Eb CLAR. ORB. VIBES.

CL'S, TEN., BARI. Db9 Gb7 + EBIT.

76 77 78 79

... That I can do!

Ww., TPTS. Tbn. Bar. (+8va. bassa) fz Eb9 Ab9 (+B.D.R.)

BS. PNO.

80 81 82 83

I can do that! And then everybody started calling me "Twinkle-Toes."

(Wws., Brass) Choke egm. R.S. (Brass Tn. Sx.)

Db9 Db7+5 (B.D.R.) Gb9 Piano, TRUM., BS., TRS. ff 3 (Timp.) G7(b9) C6 fz BS.

84 85 86 (CL.) 87 88 89

.... a couple of dance lessons. rall.

Softly (Hp. CL) (+Bass) 7 (Hp.) Segue

1089 (+B. CL.)