

Company Synopsis & Character Descriptions

Synopsis:

On the night of his 35th birthday, confirmed bachelor Robert contemplates his unmarried state. Over the course of a series of dinners, drinks and even a wedding, his friends explain the pros and cons of taking on a spouse; the habitually single Robert is forced to question his adamant retention of bachelorhood. Stephen Sondheim's Company is largely regarded as a trailblazer of the dark-comedy, modern-musical genre, and features a brilliantly brisk and energetic score containing many of the composer's best-known songs

Character Descriptions:

Robert, Male, Baritone, 30 – 40. The story's protagonist, a keen observer who appears to be happy. He is the only one in his circle still single. Terrified of marriage, but fears a lifetime of loneliness.

Sarah, Female, Alto, 30 – 40. Harry's hypercritical wife. She is an avid learner of karate and tends to overeat. Open, accepting, and loving.

Harry, Male, Baritone, 30 – 45. Sarah's husband. He is a recovering alcoholic. Believes the advantages of marriage outweigh the disadvantages.

Susan, Female, Mezzo, 25 – 35. A delicate southern belle. Peter's wife and ex-wife. Motherly in her affections towards Robert.

Peter, Male, Baritone, 25 – 35. Susan's husband. The perfect husband and ex-husband. He is very liberal in his view of relationships.

Jenny, Female, Soprano, 30 – 45. Quietly manipulative, simultaneously square and wise. Loves her husband, David, and will indulge him from time to time.

David, Male, Tenor, 30 – 45. Jenny's husband; relaxed and always in control. Believes a man should be married and that the sacrifice of freedom is worth what you get in return.

Amy, Female, Alto, 25 – 40. A frantic neurotic engaged to Paul but terrified of marriage. After a mental breakdown, she finally realizes that Paul is, in fact, her soulmate.

Paul, Male, Tenor, 25 – 40. Amy's fiancé. Patient with her neurotic nature. Fully commits to the idea of marriage and encourages Robert to do the same.

Joanne, Female, Alto, 45 – 65. Acerbic and demanding. Too old to be part of the young crowd but would not fit well with the older crowd. Puts on a brassy front that melts when she is alone with her husband, Larry.

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Larry, Male, Tenor, 45 – 65. Joanne's husband. Stoic and centered, but has moments of goofiness. Indulges his wife's behavior but knows when to put his foot down.

Marta, Female, Mezzo, 25 – 35. A girlfriend of Robert's. Intensely modern, seeking adventure and excitement in the City.

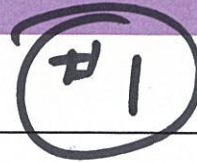
Kathy, Female, Mezzo, 30 – 40. A former girlfriend of Robert's, now considered a good friend. She plans to leave the City for a life of domesticity. Sweet and loving.

April, Female, Mezzo, 21 – 30. A girlfriend of Robert's. She is a flight attendant who came to New York to live in Radio City. Ditzzy and adorable.

Company

Sides Selections

<u>Side #</u>	<u>Characters Included in the Side</u>	<u>Side pages</u>
1	Sarah, Harry & Robert	p. 17-20
2	Susan, Peter & Robert	p. 34 & 35
3	Jenny, David & Robert	p. 37-39
4	April & Robert	p. 55
5	Kathy & Robert	p. 56-58
6	Marta & Robert	p. 59 & 60
7	Paul, Amy & Robert	p. 66-70
8	April	p. 88 & 89
9	Joanne, Larry & Robert	p. 101-103



Sarah
Harry
Robert

SCENE TWO

(SARAH and HARRY'S living room on the ground floor of a garden apartment.

SARAH, HARRY and ROBERT have finished a long dinner and are having coffee in the living room)

SARAH

(Pouring coffee)

There's cinnamon in the coffee, Robert... the odd taste is cinnamon. Sugar and cream?

ROBERT

Both. May I have lots of both?

SARAH

Of course you may.

HARRY

Do you want some brandy in it, Robert?

ROBERT

You having some?

SARAH

We don't drink, but you have some, you darling. Go ahead.

HARRY

Or do you want a real drink? We have anything you want.

ROBERT

Well, Harry, if you don't mind, could I have some bourbon?

HARRY

Right.

SARAH

Sweetheart!

HARRY

Okay, darling.

ROBERT

(As HARRY gets the bourbon)

Are you both on the wagon? Sarah? You're not on the wagon?

SARAH

Goodness, Robert, all the questions! Or do you just collect trivia like some old quiz show contestant? We spend half of our lives with you and now you notice Harry's on the wagon?

HARRY

A year and a half.

SARAH

No, love. Just a year.

HARRY

It was a year in February. It's a year and a half now.

SARAH

I know for a fact next month it will be a year.

HARRY

And a half.

SARAH

One year. Count it, one! Harry got arrested for being drunk and quit out of some kind of humiliation.

HARRY

I quit to see if I could is actually what happened. C'mon, I must have told you about all that.

ROBERT

Never. You never mentioned it or I never would have brought the bourbon. How were you arrested?

SARAH

Another question! Here, why don't you have one of these brownies you brought?

HARRY

I was in California on business and I really got soused one night and these guys drove me back to my hotel but instead of going in, I walked down to the corner to get something to eat to sober up.

SARAH

You said it was three blocks.

HARRY

No, just the corner.

SARAH

(Stage whisper to ROBERT)

Three blocks.

HARRY

Anyway, this patrol car stopped me and said, "You're drunk." I said, "Drunk? I'm clobbered." He said, "I'm taking you in." "Take me to my hotel, for God's sake," I said, "it's just on the corner."

SARAH

Three blocks away.

HARRY

Anyway, they mugged me and booked me for being drunk. Unbelievable. And then, Robert, the very next time I was out there, I got arrested all over again — drunk driving. I only had wine —

SARAH

Only three bottles...

HARRY

And I insisted on taking a drunk test. I flunked it by one point.

SARAH

And that is when you quit, precious. He always thinks it was the first arrest, but it was the second. We never told you that? Curious, I thought Harry had told everybody.

HARRY

Anyway, I quit to see if I really had a drinking problem, and I don't.

SARAH

Just a problem drinking.

ROBERT

Do you miss it?

SARAH

See how you talk in questions! Harry, do you miss it?

HARRY

No. No, I really don't.

SARAH

Yes. Yes, he really does. Hi, darling.

HARRY

Anyway, I stopped, haven't had a drink since.

SARAH

Whoops.

HARRY

What's whoops? I haven't had a drink since.

SARAH

(SINGING)

At Sheila and George's wedding.

HARRY

A toast, for God's sake. Sorry, Robert, you must have noticed how staggering falling-down drunk I got on one swallow of Champagne.

SARAH

I never said you got drunk, but you did have the Champagne.

HARRY

A swallow. One swallow.

SARAH

And it was gone. An elephant swallow.

ROBERT

I'd like to ask for another bourbon, but I'm terrified.

SARAH

Darling Robert, put a nipple on the bottle for all we care. Don't you want a brownie?

ROBERT

God, no. I'll bust.

SARAH

Bust? You bust! You skinny thing. Just look at you. Bones. You're skin and bones. I bet when you get on a scale it goes the other way — minus.

ROBERT

Well, thank you, Sarah. I am touched and honored. And I think I was just insulted.

SARAH

Oh, Robert, I was praying that you'd eat just one so I could watch.

ROBERT

Sarah! Is it possible you've become a food voyeur?

SARAH

Mexican food. What I crave without cease is Mexican food. With all the Tabasco sauce in the world.

HARRY

Don't eat that brownie!

SARAH

I'm not. I'm just smelling it. Oh, Robert, you eat one!

#2

Susan
Peter
Robert

SCENE THREE

(PETER and SUSAN'S terrace.)

ROBERT stands alone)

PETER

(OFFSTAGE)

Bob? Bob? Where the hell are you?

ROBERT

Out here.

PETER

(ENTERING, with SUSAN)

For crissake, what are you doing out here?

ROBERT

Oh, it is so great to have a terrace in this city. Wow.

SUSAN

Really? We just use it to store old sleds and stuff.

PETER

(Indicating)

Look. Hundreds of thousand of terraces in New York and never have I seen a single person out on even one of them.

SUSAN

Plus you worry about kids tracking in dirt or falling over.

PETER

And everyone can hear everything you say.

(Leans over, calls up)

Are you listening?

(To SUSAN and ROBERT)

Not to mention look at all the bird-doo.

(ROBERT quickly removes his jacket from the railing)

SUSAN

And noisy?!! You cannot even hear yourself think. And what can you see? All you can see is the building across the street.

PETER

(Leaning over)

Well, if you lean way out and look over there you can see the East River.

SUSAN

(Pulling PETER back)

Except that you really can't. Peter almost met his Maker one night trying to see that dumb ol' East River. He did.

ROBERT

You saved him?

SUSAN

Me? No. Well, I suppose, in a way.

PETER

She fainted so I got down.

SUSAN

Peter just is not afraid of anything at all. Unfortunately, I simply was not made that way. One day Peter fell off the ladder when he was putting up my curio cabinet and he split his head right open. Well, I fainted. I came to, I looked at his head and I fainted again.

PETER

Four times she fainted that night.

ROBERT

(Laughing)

Well, see now, to me that is so sweet. That is charm. Oh, you gotta be one lucky guy, Peter. I mean, hey, that kind of — Southern graciousness — there just ain't much of that around these parts. You two are — he said with envy — just beautiful together. Really a terrific pair. And Peter — if you ever decide to leave her — I want to be the first to know.

SUSAN

(Smiling at PETER)

Well...

PETER

You're the first to know.

SUSAN

(Elated)

We're getting divorced.

en a single

' All you

Jenny
David
Robert

SCENE FOUR

(JENNY and DAVID'S den.

JENNY, ROBERT and DAVID sit staring out front. A couple of toys are scattered around)

JENNY

(Rapidly, answering ROBERT'S line from the previous scene)

Feel? I just don't feel anything. Here, David, I don't care for any more. It's too small. That's too small. It probably just doesn't work on me. Do you feel anything, David? Do you, honey? Because I don't.

ROBERT

You will.

JENNY

When! I mean, we've had two for heaven's sake. I think maybe it depends on the person's constitution. Don't you, Dave? Well, listen, it's always good to try everything once.

ROBERT

Just wait!

JENNY

I'm not planning to go anywhere. Maybe I'm just too dumb or square, but I honestly don't feel anything. Do you, Dave? Because I don't. Absolutely nothing. Honestly, not a thing. I mean, I wish I did. I just don't. Maybe they gave you real grass, right off the front lawn. I knew I wouldn't feel anything, though. I don't have that kind of constitution. Why am I talking so much?

ROBERT

You're stoned.

JENNY

Am I? Am I? I am not.

DAVID

I am.

JENNY

Are you? You are not. I'm so dry!

ROBERT

You're stoned.

JENNY

Is that part of it?

ROBERT

You'll probably get hungry, too.

JENNY

Yes? Should I feel that, too?

ROBERT

You don't have to feel anything.

JENNY

Are you hungry, Dave?

DAVID

No. I'd like some water, though.

JENNY

Me, too. Do you want some, Robert?

ROBERT

No, thank you.

JENNY

What?

ROBERT

I already have some, Jenny, thank you.

JENNY

Some what Robert?

DAVID

You asked him, honey. Water!

JENNY

Oh, water... I could not remember what we were talking about.

ROBERT

See, you forget when you're high!

JENNY

Ohhhh. God, do you. Wow. Are you high, Dave?

DAVID

I'm potted.

JENNY

Potted. That is beautiful. Jesus!

ROBERT

You're really high now, huh?

JENNY

Jesus!

DAVID

That's twice you said, "Jesus."

JENNY

You're kidding.

DAVID

No. You said it two times. She never swears.

JENNY

I didn't even know I said it once.

DAVID

Say "son-of-a-bitch."

JENNY

Son of a bitch.

(THEY all laugh)

DAVID

Say "Kiss my ass."

JENNY

Kiss my ass.

(THEY roar at this)

Kiss my ass, you son of a bitch.

(THEY scream with laughter)

Oh, Jesus. That's three!

(THEY laugh)

Shhh. Shhh. You'll wake the kids. Let's laugh to ourselves.

DAVID

Oh, Jenny, for God's sake.

(ROBERT laughs more and pounds the floor)

April

Robert

COMPANY

4

- 55 -

(APRIL, in an airline stewardess' uniform, APPEARS with ROBERT. MARTA observes the following scene)

APRIL

I didn't come right to New York. I went to Northwestern University for two years but it was a pitiful mistake. I was on probation the whole two years. I was getting ready to go back to Shaker Heights when I decided where I really wanted to live more than any other place was — Radio City. I thought it was a wonderful little city near New York. So I came here. I'm very dumb.

ROBERT

You're not dumb, April.

APRIL

To me I am. Even the reason I stayed in New York was because I just cannot get interested in myself — I'm so boring.

ROBERT

I find you very interesting.

APRIL

Well, I'm just not. I used to think I was so odd. But my roommate is the same way. He's also very dumb.

ROBERT

Oh, you never mentioned him. Is he — your lover?

APRIL

Oh, no. We just share this great big apartment on West End Avenue. We have our own rooms and everything. I'd show it to you but we've never had company. He's the sweetest thing actually. I think he likes the arrangement. I don't know though — we've never discussed it. He was born in New York — so nothing really interests him.

ROBERT

What would you do if either of you ever got married?

APRIL

Get a bigger place, I guess.

(Pause)

I don't have anything more to say.

(SHE exits)

MARTA

AND THEY FIND EACH OTHER IN THE CROWDED STREETS
AND THE GUARDED PARKS,

AIN

THE BUS

PLANE

LS

OF FRIENDS

N?

WILL EXPLAIN...

IE TRAIN.

Kathy
Robert

(MARTA)

BY THE RUSTY FOUNTAINS AND THE DUSTY TREES
WITH THE BATTERED BARKS,
AND THEY WALK TOGETHER PAST THE POSTERED WALLS
WITH THE CRUDE REMARKS.
AND THEY MEET AT PARTIES THROUGH THE FRIENDS OF FRIENDS
WHO THEY NEVER KNOW.
WILL YOU PICK ME UP OR DO I MEET YOU THERE
OR SHALL WE LET IT GO?
DID YOU GET MY MESSAGE, 'CAUSE I LOOKED IN VAIN?
CAN WE SEE EACH OTHER TUESDAY IF IT DOESN'T RAIN?
LOOK, I'LL CALL YOU IN THE MORNING OR MY SERVICE WILL EXPLAIN...

AND ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.

(ROBERT is now seen with KATHY)

ROBERT

(Putting her on)

This is really exciting, Kathy. Fascinating.

KATHY

Robert, you are awful.

ROBERT

You come here a lot, huh? Terrific. And maybe next we can go watch a haircut.

KATHY

Oh, you cannot bear that with a big party going on I talked you into coming here with me.

ROBERT

What party are you — oh, that party. I'd completely forgotten about that party. But hey, maybe we can still make it.

KATHY

Robert, try to enjoy this. Imagine being in a tiny, quiet pocket of a park right here in the middle of the busy, noisy East Fifties. A park that's simple and pretty, with that waterfall on the wall that always makes me ache to be back at the Cape.

ROBERT

(After a beat of looking at her)

You are some piece of work, lady.

KATHY

What I am is like this park here. Out of place.

ROBERT

You are like this park. Very lovely. Very.

(As ROBERT leans in to kiss her, KATHY closes her eyes; but HE only kisses her forehead in a brotherly way. SHE expected more)

KATHY

I used to dream I'd come to New York, have two terrific affairs and then get married. I always knew I was meant to be a wife.

ROBERT

Then how come we never got married? Why did you never ask me?

KATHY

(Turns. Right at him. Serious)

You wanna marry me?

ROBERT

I did. I honestly did... in the beginning. But I... I don't know. I never thought that you would.

KATHY

Oh, I would. I've never understood why you never asked me.

ROBERT

So you wanted to marry me? And I wanted to marry you. Well then, how the hell did we ever end up such good friends?

KATHY

Robert, I never let you know what a good, good man I think you are and how much you've meant. Robert, I...

(Stops. Decides not to say it. Then:)

I brought you here because I wanted to tell you alone. I'm moving back up to Cape Cod. I'm getting married.

ROBERT

Married?

KATHY

Some people still get married, you know.

ROBERT

Did you just suddenly fall in love?

(A pause. Then:)

KATHY

I'll be a good wife. I want real things now. A husband, a family. I don't want to keep running around this city like I'm having a life.

ROBERT

The problem is you want too little. That's the hardest thing in the world to get.

(Pause)

Thank you for your park.

KATHY

You're welcome. But, see, it and I, we just don't fit. I think there's a time to come to New York and a time to leave. Enjoy your party.

(And SHE is gone)

MARTA

ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN
AND CAME UP THROUGH THE GROUND
WHILE ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE BUS
AND ARE LOOKING AROUND
AT ANOTHER HUNDRED PEOPLE WHO GOT OFF OF THE PLANE
AND ARE LOOKING AT US
WHO GOT OFF OF THE TRAIN
AND THE PLANE AND THE BUS
MAYBE YESTERDAY.

IT'S A CITY OF STRANGERS -
SOME COME TO WORK, SOME TO PLAY -
A CITY OF STRANGERS -
SOME COME TO STARE, SOME TO STAY,
AND EVERY DAY
SOME GO AWAY...

OR THEY FIND EACH OTHER IN THE CROWDED STREETS
AND THE GUARDED PARKS,
BY THE RUSTY FOUNTAINS AND THE DUSTY TREES
WITH THE BATTERED BARKS,
AND THEY WALK TOGETHER PAST THE POSTERED WALLS
WITH THE CRUDE REMARKS.

AND THEY MEET AT PARTIES THROUGH THE FRIENDS OF FRIENDS
WHO THEY NEVER KNOW.
WILL YOU PICK ME UP OR DO I MEET YOU THERE
OR SHALL WE LET IT GO?
DID YOU GET MY MESSAGE, 'CAUSE I LOOKED IN VAIN?
CAN WE SEE EACH OTHER TUESDAY IF IT DOESN'T RAIN?

#6

COMP

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Marta
Robert

(MARTHA)

LOOK, I'LL CALL YOU IN THE MORNING
OR MY SERVICE WILL EXPLAIN...

AND ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.

AND ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.
AND ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.
AND ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.
AND ANOTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.

(Sitting next to ROBERT)

You wanna know why I came to New York? I came because New York is the center of the world and that's where I want to be. You know what the pulse of this city is?

ROBERT

A busy signal.

MARTA

The pulse of this city, kiddo, is me. This city is for the me's of this world. People that want to be right in the heart of it. I am like the soul of New York.

ROBERT

How 'bout that.

MARTA

See, smart remarks do not a person make. How many Puerto Ricans you know?

ROBERT

(Thinking)

Let's see... there's a guy at work... and uh...

MARTA

(Interrupting)

How many blacks?

ROBERT

Well, see, frankly I only seem to meet people like myself.

MARTA

God, talk about pathetic. Jews, Hispanics, gays, Arabs, street people, all my closest, my best friends. Listen, I don't pass people on the street, I stop and I know them. In this city every son of a bitch I meet is my new best friend. Oh, I go uptown, like to the dentist or something, and I swear, suddenly I want to cry because I think, "oh my God, I'm uptown." And Fourteenth Street. Well, I don't know why anybody talks about anyplace else, because that is the center of the universe.

ROBERT

Fourteenth Street?

MARTA

That's humanity, Fourteenth Street. That's everything. And if you don't like it there they got every subway you can name to take ya where you like it better.

ROBERT

Well, God bless Fourteenth Street.

MARTA

This city — I kiss the ground of it. Someday you know what I want to do? I want to get all dressed up in black — black dress, black shoes, hat, everything black, and go sit in some bar, at the end of the counter, and drink and cry. That is my idea of honest-to-God sophistication. I mean, that's New York.

(Pause)

You always make me feel like I got the next line. What is it with you?

ROBERT

I just never met anybody like you.

MARTA

Me neither. You know what this city is? Where a person can feel it? It's in a person's ass. If you're really part of this city, relaxed, cool and in the whole flow of it, your ass is like this.

(Makes a large round circle with her forefinger and thumb)

If you're just living here, runnin' around uptight, not really part of this city, your ass is like this.

(Tightens the circle to nothing, making a fist)

ROBERT

I... hesitate to ask.

(MARTA holds up the "tight" sign high)

That's a fascinating theory, fascinating. And at this moment, extraordinarily accurate.

(LIGHTS fade)

END OF SCENE FIVE

#7

COMPANY

Paul

PAUL

Amy
Robert

Amy?

AMY

You're starting!

(PAUL begins to speak)

Don't talk, please! Why don't the two of you sit down and talk to each other? I can't think with the two of you following me — every place I go — from the bedroom to the bathroom to the kitchen... I feel like I'm leading a parade. Paul, stop staring! I feel it — like bullets — right through my back.

(Without stopping)

No, Paul, please! I'm so crazy I left the refrigerator door open last night, so the orange juice is hot. Here,

(Offering PAUL and ROBERT glasses of orange juice)

and if you say "thank you" I will go running right out of this apartment and move into the "hopeless cases" section at Bellevue where they'll understand me. Don't talk, please.

(Suddenly, SHE throws her arms around his neck and kisses him)

Oh, Paul. I apologize. Oh, Paul, you say whatever you wanna say. Whatever you like. Who am I telling you what to do? Oh, Paul.

(Pause)

PAUL

The orange juice is hot. But thanks.

AMY

Paul, see! You don't thank a person for hot orange juice! You slug 'em.

(SMOKE rises from the toaster)

The toast!

(Takes two charred pieces of toast out of the toaster and throws them onto the breakfast plates)

Now, I blew the toast.

PAUL

That's okay.

AMY

I can't stand it! IT'S NOT OKAY, PAUL. NOTHING ABOUT IT EVEN REMOTELY RESEMBLES OKAY. IT IS THE OPPOSITE OF OKAY. Oh, Robert, this is the real me. Crazy!

ROBERT

I was just thinking that this is probably a much more interesting wedding breakfast than most. And, uh, that the bride is in a high-energy mode. The groom is abnormally quiet. But yet a festive atmosphere pervades the room — I guess it's the Best Man, smiling, even as he dies from drinking boiled orange juice.

AMY

I would laugh, Robert, if it weren't all so tragic. How do I look? Funny?

PAUL

Yeah, that's a funny dress.

AMY

That dumb hairdresser curled my hair like he was on withdrawal. Paul, what are you so happy about all the time?

PAUL

You.

AMY

This is the most neurotic... insane... it is... so crazy having this enormous wedding and everything after we've been living together all these years! It's embarrassing, Paul. People will think I'm pregnant.

PAUL

That's next year. Listen, if we hurry, we're late.

AMY

What am I doing? I'm thirty-one.

PAUL

And perfect.

AMY

Oh. An oldie but a goodie, huh? It's just incredible. Two years with a psychiatrist... and look where it leads. I am just so glad we're not having a Catholic wedding because next year when I get the divorce I won't be a sinner. Whoever would have thought I'd marry someone Jewish? Jewish! I mean I didn't even know anybody who was Jewish. See, Robert. That was probably my main attraction. Look what a little Catholic rebellion will lead to! The very first moment I met Paul, I said to myself, "That's what I really like... that Jew!" Oh, he was so beautiful... inside and out beautiful. Paul would kiss me and I would think, "Oh, I got my very own Jew!"

PAUL

What is all this about me being Jewish today? About three quarters of your friends are Jewish. Hurry.

AMY

Did I ever say I like my friends? I do not. I much prefer my Gentile enemies, at least they leave you alone. And I need to be left alone. I'm just like Robert.

ROBERT

I'm not like that! What the hell are you talking about? But don't answer, because we don't have time.

PAUL

Amy. After all these years, don't you know we fit.

AMY

The higher you go, the harder you hurt when you fall.

PAUL

I never dropped you yet.

(AMY goes to take a sip of coffee, sees a note in the saucer, then shows the saucer to ROBERT. ROBERT opens the note)

ROBERT

"Whoever reads this... I love you." Well, thank you, I love you.

AMY

Thank him. The phantom. He leaves notes like that all over the place. A person can't stand all that sweetness, Paul. Nobody human can stand all that everlasting affection.

PAUL

Amy, don't you think we should go?

AMY

I can't.

PAUL

Amy, if anybody should be married, it's you. Tell her, Robert.

AMY

Robert tell me? Who's going to tell Robert?

(Pause)

ROBERT

Paul, I can't tell anybody anything like that. I guess whatever is right will happen.

(Pause)

PAUL

I see.

ROBERT

Listen, I'm going to call and say that, ah... that... that we'll be late. That we'll be a little late. The people will be getting there, don't you think?

(EXITS)

PAUL

Amy, do you see what you're doing to yourself? Do you know if other people did to you what you do to yourself, they could be put in jail? C'mon.

(THUNDER is heard)

AMY

Oh, Paul, look... oh, look... it's starting to rain.

(ROBERT ENTERS)

ROBERT

It's starting to rain. The line's busy... Oh, guess who I ran into coming over here today. Helen Kincaid? Remember Helen Kincaid? I brought her around a few times. Well, she's married now. I almost didn't recognize her, all fat and blowsy and...

(Realizing their dismayed reactions, stops)

PAUL

Amy, C'mon. We're late.

AMY

I can't do it, Paul. I don't understand how I ever let it get this far.

(THUNDER is heard again)

Oh look, will you look at that, now it's really starting to rain... look at it... it's a flood, it's a sign; thank you God, now explain it to him!

PAUL

Amy, let's go. All our friends are waiting.

AMY

That's no reason, Paul. I just can't. I'm so afraid.

PAUL

Of what?

AMY

I don't know. I don't know. I just think you're really not for me, Paul. I just think maybe nobody's for me. I never saw one good marriage. Never. Not in my entire life.

PAUL

You just see what you look for, you know. I've seen a lot. Listen, Amy... married people are no more marriage than... oh... musicians are music. Just because some of the people might be wrong — doesn't matter... it is still right.

AMY

Yes, well, I'll put that on a sampler, Paul.

(Looks up — right at PAUL)

Please. I'm not being emotional. I'm as sane as can be. Paul? I'm sorry. I don't love you enough.

(There is a very long pause)

PAUL

Robert... would you... call and ah... explain and... I'm... I ah, I...

(EXITS)

AMY

What did I just do?

ROBERT

You did... what you had to do... I guess... if it was right, you would have gone through with it. That's what I think, anyway. Amy, marry me.

AMY

What?

ROBERT

Marry me.

#10 — *Finale—Act I*

AMY

Huh?

ROBERT

You said it before — we're just alike. Why don't we, Amy?

#8

April

DAVID

WHY?

JENNY

IT'S SUCH A WASTE.

(DAVID GRUNTS)

THERE'S NO ONE.

DAVID

WHERE?

JENNY

IN HIS LIFE.

DAVID

OH.

JENNY

BOBBY OUGHT TO HAVE A WOMAN.

POOR BABY, SITTING THERE,
STARING AT THE WALLS AND PLAYING SOLITAIRE,
MAKING CONVERSATION WITH THE EMPTY AIR —
POOR BABY.

APRIL

Right after I became a flight attendant, a friend of mine who had a garden apartment gave me a cocoon for my bedroom. He collects things like that, insects and caterpillars and all that... It was attached to a twig and he said one morning I'd wake up to a beautiful butterfly in my bedroom — when it hatched. He told me that when they come out they're soaking wet and there is a drop of blood there, too — isn't that fascinating — but within an hour they dry off and then they begin to fly. Well, I told him I had a cat. I had a cat then, but he said just put the cocoon somewhere where the cat couldn't get at it... which is impossible, but what can you do? So I put it up high on a ledge where the cat never went, and the next morning it was still there, at least so it seemed safe to leave it. Well, anyway, almost a week later very, very early this one morning the guy calls me, and he said, "April, do you have a butterfly this morning?" I told him to hold on and managed to get up and look and there on that ledge I saw this wet spot and a little speck of blood but no butterfly, and I thought "Oh dear God in heaven, the cat got it." I picked up the phone to tell this guy and just then suddenly I spotted it under the dressing table, it was moving one wing. The cat had got at it, but it was still alive. So I told the guy

(APRIL)

and he got so upset and he said "Oh no — oh, God, no — don't you see that's a life — a living thing?" Well, I got dressed and took it to the park and put it on a rose, it was summer then, and it looked like it was going to be all right — I think, anyway. But that man — I really felt damaged by him — awful — that was just cruel. I got home and I called him back and said, "Listen, I'm a living thing too, you shithead!"

(Pause)

I never saw him again.

(ROBERT stands staring — pause)

ROBERT

That reminds me of something I did to someone once... in Miami... I mean it's not really the same but in a way. Well, you'll see. I met a girl, a lovely girl, at a party one night and, well, it was like you and me, April. We just — connected. You don't mind my telling this, do you?

APRIL

No.

ROBERT

It just... came to my mind. Anyway, we just connected, in such a beautiful way... exactly like tonight. Except we couldn't even contain ourselves. It was incredible. We were talking and suddenly we realized we just couldn't talk anymore. No sounds came. We stood looking at each other and we were both bathed in perspiration. Our breathing was so short and our legs were trembling and we just left. We drove to one of those strips there where they have all those motels, and we didn't even say anything. She just sat so close to me. So close. We got inside that room and we started touching and kissing and laughing and holding and suddenly she said I should go get lots of Champagne and some baby oil and we should get beautifully high and then rub... well, you know. She said she'd be in bed waiting for me.

(APRIL is visibly being turned-on by this story)

I rushed out of there and I drove around until I could find a liquor store and a drugstore open and I got all this Champagne and the oil and finally I started back to the motel and — I — could not — find — it.

(APRIL reacts)

I looked for over three hours. I never found it. And I never saw her again either.

9

COMPANY

Joanne

- 101 -

Larry
Robert

SCENE FOUR

#17 - Night Club

(The stage is alive with the activity of a private club.)

JOANNE and ROBERT are watching JOANNE'S husband LARRY dance with one of the PATRONS.

After JOANNE and ROBERT watch them dance awhile, drinks arrive at JOANNE'S table, and she turns to ROBERT.

DANCE MUSIC softens.

JOANNE and ROBERT grow increasingly drunk as the scene progresses. LARRY is quite sober)

ROBERT

I think they're going to hurt themselves.

JOANNE

What if their mothers came in and saw them up there doing that. Think of their poor mothers. He's embarrassing.

ROBERT

Anyway, those people that laugh and carry on and dance like that — they're not happy.

JOANNE

(Yells in LARRY'S direction)

Think of your poor mother!

ROBERT

He's not what you'd call self-conscious.

JOANNE

He's not what you'd call! Big show-off. It really shocks me to see a grown man dance like that! I am shocked, you hear, shocked! Where was I? Oh — my first husband. He is so difficult to remember. Even when you're with him. We got married here in New York. I was just out of college. See. He was here on some business deal, but he owned a big meat-packing company in Chicago. Attractive? Well, we lived in New York for almost a year and then one day he had to go back to Chicago. And you know, he was actually surprised when I told him I would just wait here for him.

(JOANNE)

I mean, I still really don't know quite where Chicago is. It's over there somewhere.

(Points front)

He said he didn't really plan to come back... so I knew we were in a tiny dilemma — or at least he was. I was still too young. But I was old enough to know where I was living, and I had no intention of leaving New York. I have never left New York. Never have, never will. And least of all would I ever want to go to a place where they actually feel honored being called "hog butchers to the world." They're proud of that! I said, "Kiss off, Rodney," but I said it nicer. Well, we got a divorce. A divorce. Huh — ! One word means all of that.

(Calling to a passing WAITER)

Another drink, guy... sir. OH, SIR!

(The WAITER ignores her. The dance ends. LARRY and the PATRON say goodbye. Then LARRY CROSSES to JOANNE)

LARRY

Whew!

JOANNE

(Looking up at him and away)

We already gave.

LARRY

You all had a few while I was dancing, huh?

JOANNE

Larry, what the hell was all that carrying on? What was that? Shocking.

LARRY

I asked you to dance.

JOANNE

I only dance when you can touch. I don't think standing bumping around and making an ass out of oneself is a dance. I find it unbelievably humiliating watching my own husband flouncing around the dance floor, jerking and sashaying all over the place like Ann Miller. Take off the red shoes, Larry. Off.

LARRY

(To ROBERT)

Was I that good?

ROBERT

Very. Excellent. Amazingly good.

LARRY

Joanne, I love it when you're jealous. Kiss me.

JOANNE

I hated dinner. I hated the opera, and I hate it here. What I need is more to drink — and look at Bobby, how desperately he needs another drink.

(The WAITER ENTERS again)

SIR. TWO MORE BOURBONS AND A VODKA STINGER! SIR!

(To LARRY and ROBERT)

Do you know that we are suddenly at an age where we find ourselves too young for the old people and too old for the young ones. We're nowhere. I think we better drink to us. To us — the generation gap.

(Yells at the other WOMEN sitting in the club)

WE ARE THE GENERATION GAP!

(To LARRY and ROBERT)

Are they staring at me? Let 'em stare — let 'em, those broads. What else have they got to do — all dressed up with no place to go.

LARRY

What time is it?

JOANNE

In real life? Will somebody get us another drink!

(Just then, the WAITER delivers them)

Oh, you did. So aggressive.

(To the other WOMEN)

STOP STARING!

(Picks up drink, puts it to her lips, doesn't drink, puts it down, as LIGHTS fade on the night club)

#18 — The Ladies Who Lunch

(JOANNE)

I'd like to propose a toast.

(Raises the glass again; to AUDIENCE)

Company

Song Sides for Callbacks

Side #	Characters Included in the Side	Side pages
1	Someone is Waiting-Bobby	p. 73-75
2	Someone is Waiting-Bobby (High)	p. 74A - 76
3	Marta, April & Kathy	p. 56-58
4	Peter, Larry, David, Paul & Harry	p. 65-67
5	Harry & Larry	p. 45-46
6	Joanne	p. 199-201
7	Marta	p. 79-84
8	TBD	p. 174-176
9	Bobby	p. 211-213
10	Amy	p. 102-103

START

44 45 46 47

SOME - ONE WILL HOLD ME, SOFT AS JEN - NY,

48 49 50 51

SKIN - NY AND BLUE - EYED AS A - MY

52 53 54 55

SU - SAN. SOME - ONE WILL WAKE ME,

56 57 58 59

SWEET AS A - MY, TEN - DER AND FOOL - ISH

60 SAR - AH, 61 JO - ANNE. 62 63

64 DID I KNOW 65 HER? HAVE I WAIT - ED 66 TOO LONG? 67

68 MAY - BE SO, 69 BUT MAY - BE SO HAS 70 SHE, 71 MY

Rubato *more* 72 BLUE-EYED SAR-AH WARM 73 JO - ANNE SWEET JEN - NY LOV - ING 74 SU - SAN CRAZ - Y A - MY.

rit. molto *a tempo*

75 76 77

WAIT FOR ME, I'LL HUR - RY, WAIT FOR ME. HUR - RY.



78 79 *ritard*

WAIT FOR ME. HUR - RY.

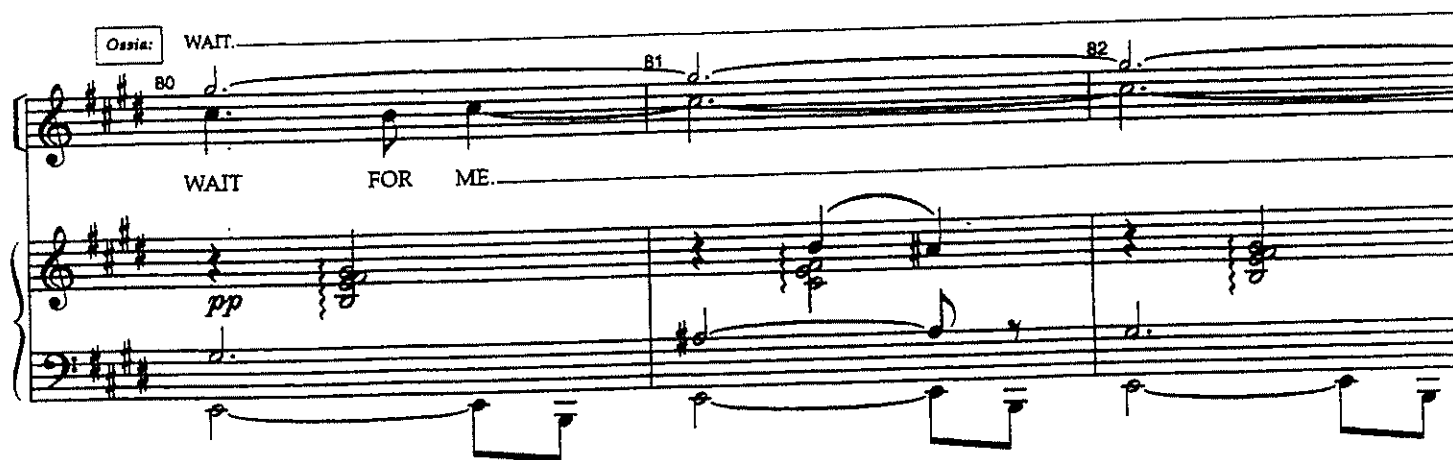


Ossia: WAIT.

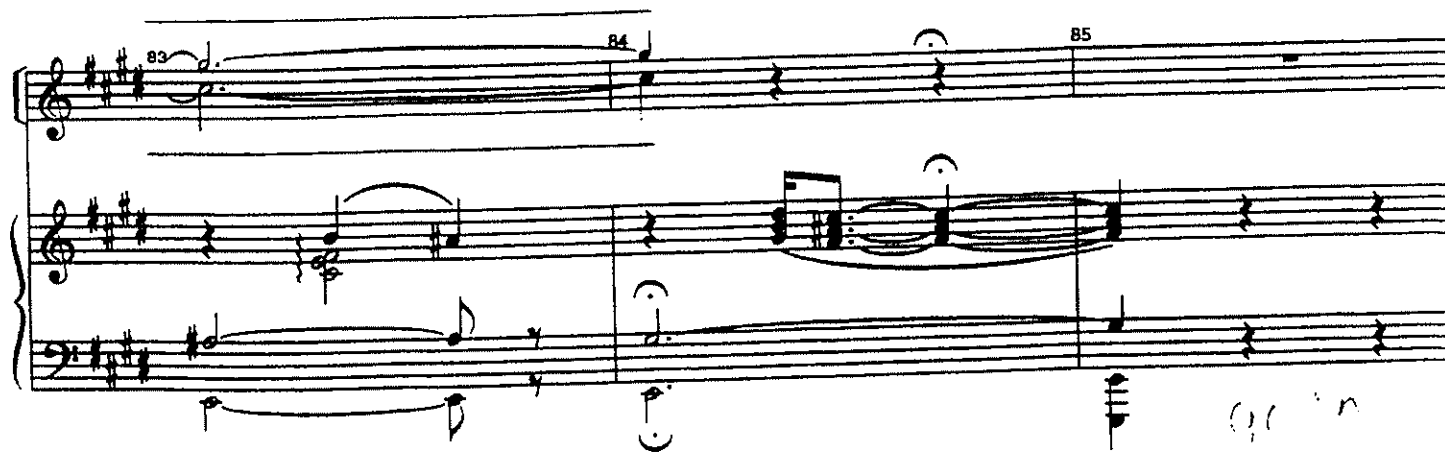
80 81 82

WAIT FOR ME.

pp



83 84 85



Piano-Vocal

a tempo

BOBBY (HIGH)

#7-Someone is Waiting

44

START

Some one will hold me, soft as Jen - ny,

48

skin - ny and blue - eyed as A - my

52

Su - san. Some - one will wake me,

56

sweet as A - my, ten - der and fool - ish as

60

Sar - ah, _____ Jo anne. _____

64

Did I know _____ her? Have I wait - ed too long? _____

f

68

May - be so, _____ but may - be so has she, _____ my

rubato

72

blue - eyed Sar - ah warm Jo - anne sweet Jen - ny lov - ing Su - san craz - y A - my,

Piano-Vocal

rit. molto

-76-
a tempo

#7-Someone is Waiting

75

wait for me, I'll hur - ry, wait for me. Hur - ry.

f

78

Wait for me. Hur ry.

rit.

80

Wait.

pp

83

83

MARTA
RIL
KATHY

START

110

I could un - der - stand a per - son — If he was - n't good in

Str. arco
w.w. div.
fb.

113

Doo doo, Doo.

bed, Doo doo, I could un - der - stand a per - son -

Tpts.

116

If he ac - tual - ly was dead. Doo doo doo doo. Ex -

Tpts. Hns.

119

clu - sive you, E - lu - sive you, Will an - y per - son ev - er get the

Br.(open)
+Bar. Sax.

122

juice of you? You're cra - zy, You're a love - ly

Tpts.
Picc., FL
Str., Hns, Saxes.

125

per - son, — You're a mov - ing, deep - ly mal - ad-just - ed,

Pno., Saxs., Trbs.

128

Nev - er to be trust - ed, Cra - zy per - son — your -

Trps.

131

self. — Bob - by is my hob - by and I'm giv - ing it up! —

No. 5a Bobby, Baby ~ Underscore

cue: ROBERT: Like a fox.

Harpichord

Segue

START

PETER and LARRY:

PETER
LARRY
DAVID
PAUL
HARRY

live. Have

Pdq.

Hns. Trbs. Gtrs.

mp

80

I got a girl for you? Wait till you meet her! Have

DAVID, PAUL and HARRY:

~~Have I got a girl for you? Wait till you meet her!~~

mp

84

I got a girl for you, boy? Hoo, boy! W.W. Xylo.

~~Have I got a girl for you, boy?~~

88 ALL: ^{etc.} (unis.)
 Boy, to be in your shoes what I would - n't give. I mean the

Play 8va
 +Tpt.
 +Vln.
 Cello, Trba.

92
 free - dom to go out and live... And as for set - tl - ing

(8va)

96
 down and all that...

(8va)
 +Ins., Eb CL

100
 Mar - riage may be where it's been, But it's not where it's
 loco

+W.W., Str.
 Hns., Br.

164

END

at!

•Tpts.

•Str.

(b)

45 Tempo r^o

sor-ry—grate - ful, Re - gret-ful—hap - py. Why look for an - swers where

Str., W.W. (+ 8va)

+ Hns., Trbs.

48

none oc - cur? You'll al-ways be what you al-ways were. Which has

Cl.

Str.

51

noth-ing to do with, All to do with her.

+ W.W.

gliss.

54

HARRY & LARRY:

You'll al-ways be what you al-ways were. Which has

Tpts.

Bells

Clu, 8 bassa

+ Gr.

Strict rhythm

7

noth-ing to do with, All to do with her.

B.C.L., B.L.

R.H. gliss.

60

HARRY:

Noth-ing to do with, All to do with

Tpts

Bells

Cls. 8 bama

W.W.

Str.

rit.

63

her.

FL

Ob., Cls.

Bells

Str. (Harm.)

Cls.

Cello

B.L.

R.H. gliss.

#6

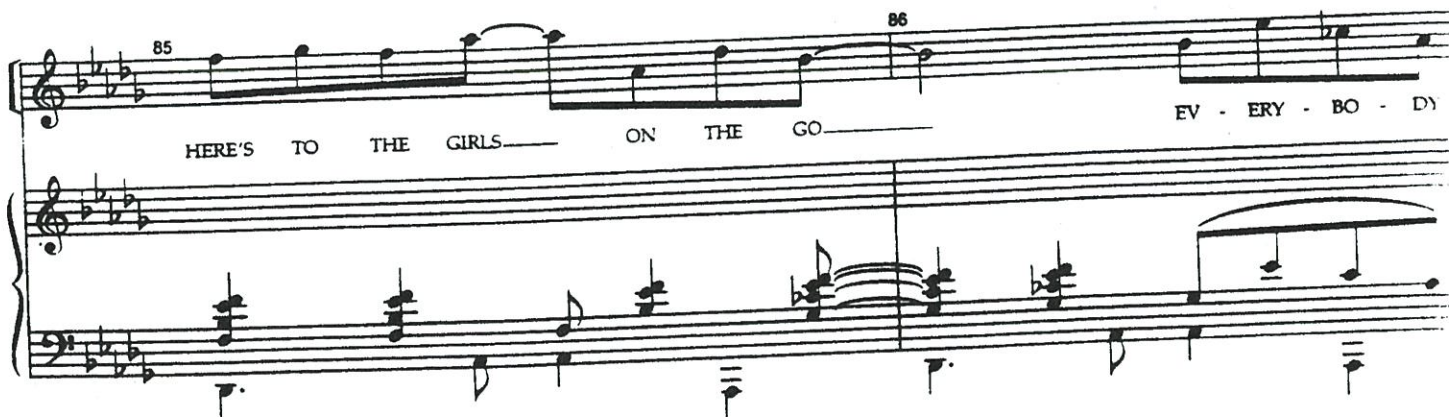
JOANNE

START



THAT.

S.



HERE'S TO THE GIRLS ON THE GO

EV - ERY - BO - DY

87 TRIES 88 LOOK IN - TO THEIR 89 EYES AND YOU'LL SEE—WHAT THEY KNOW—

90 EV - ERY - BO - DY 91 DIES. 92 A

93 TOAST TO THAT IN - VIN - CI - BLE BUNCH, 94 THE 95 DIN - O - SAURS SUR - VIV - ING THE CRUNCH.

96 LET'S 97 HEAR IT FOR THE LA - DIES WHO LUNCH. 98 EV - ERY - BO - DY

99 RISE! RISE!

103 RISE! RISE! RISE! RISE!

107 RISE! RISE! RISE!

MARTA

#7

START

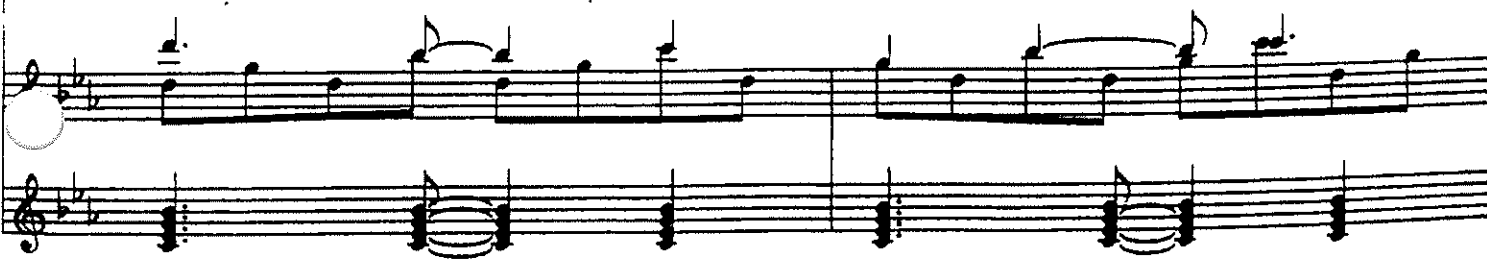
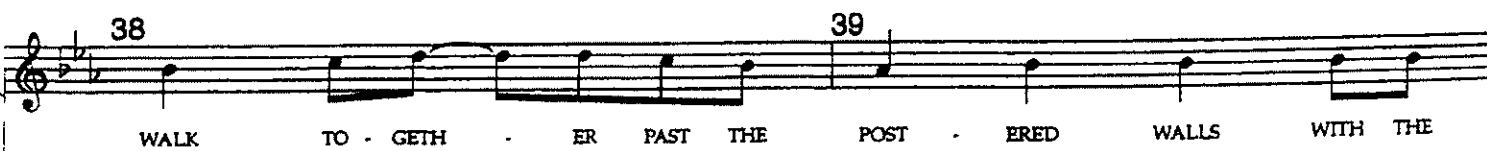
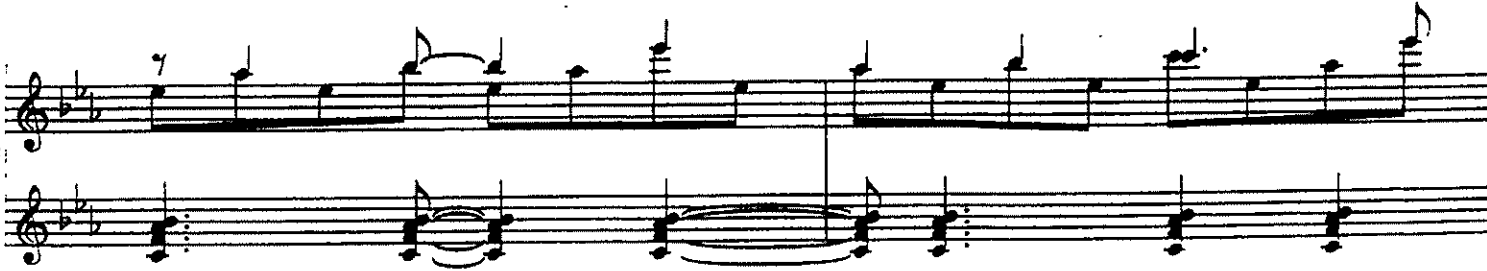
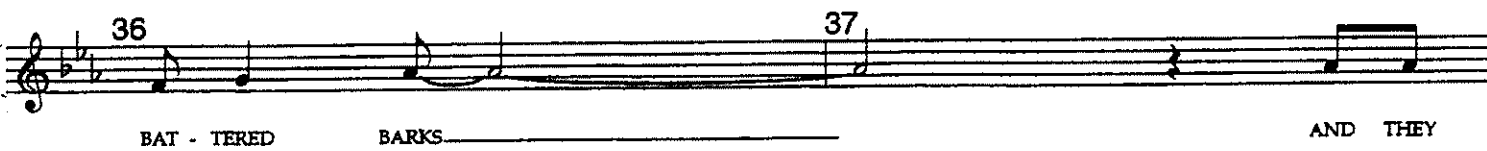
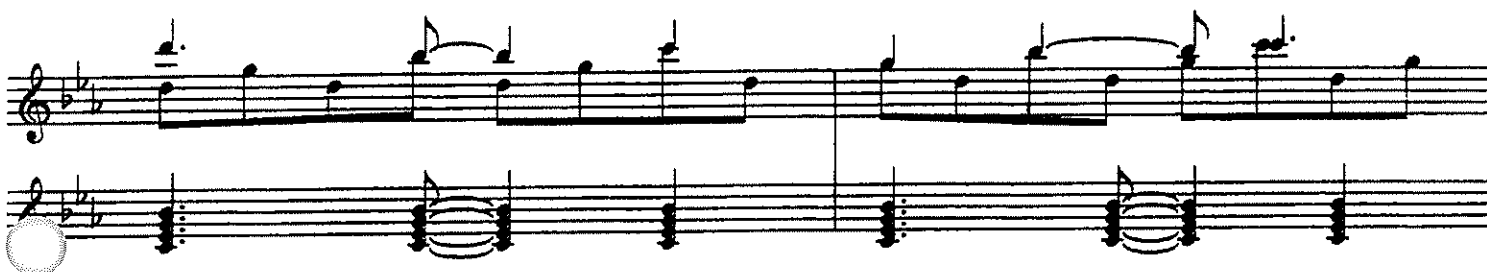
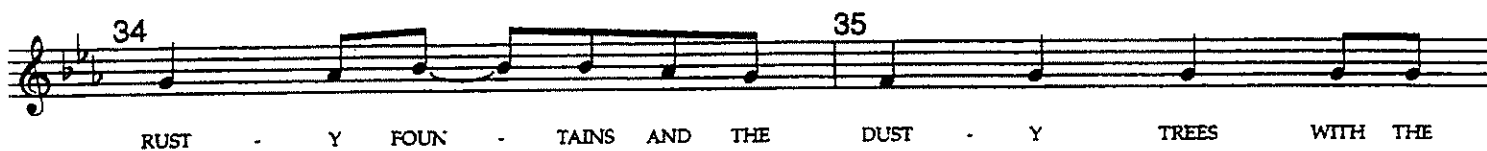
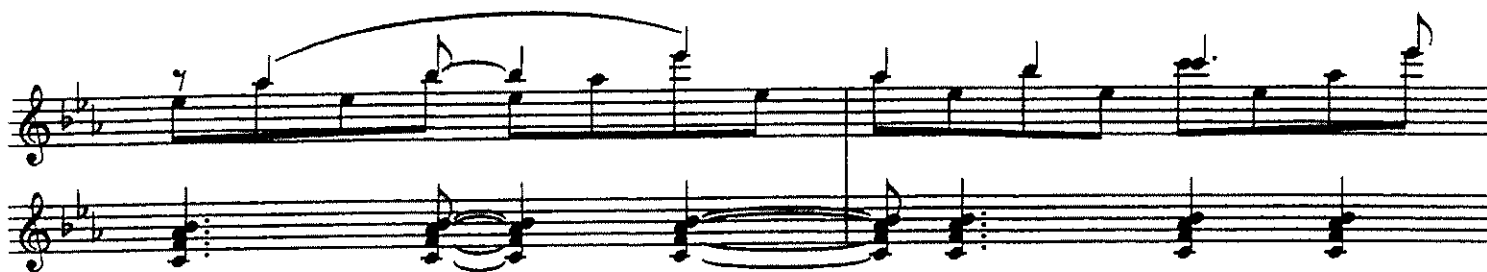
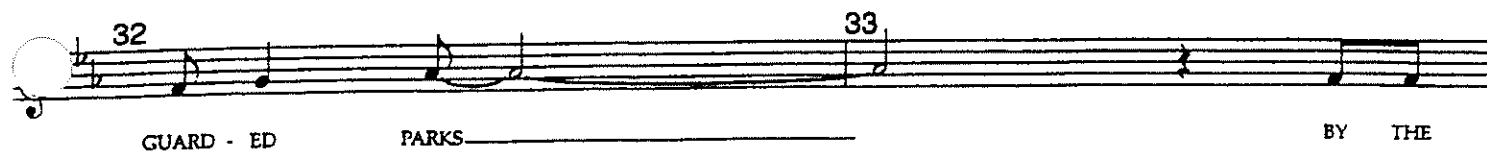
28 29 CAN

ONES WHO STAY

30 31

FIND EACH OTH - ER IN THE CROWD ED STREETS AND

mp



40 CRUDE RE - MARKS 41

Measures 40 and 41 of the piano-vocal score. The vocal line (treble clef) has a melodic line with a slur over measures 40 and 41. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The lyrics "CRUDE RE - MARKS" are written under the vocal line.

42 AND THEY 43

Measures 42 and 43 of the piano-vocal score. The vocal line continues with a melodic line. The piano accompaniment maintains the same rhythmic pattern. The lyrics "AND THEY" are written under the vocal line.

44 MEET AT PAR - TIES THRU THE FRIENDS OF FRIENDS WHO THEY 45

Measures 44 and 45 of the piano-vocal score. The vocal line has a melodic line. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) at the start of measure 44. The lyrics "MEET AT PAR - TIES THRU THE FRIENDS OF FRIENDS WHO THEY" are written under the vocal line.

46 NE - VER KNOW 47 WILL YOU

Measures 46 and 47 of the piano-vocal score. The vocal line has a melodic line. The piano accompaniment continues with the same rhythmic pattern. The lyrics "NE - VER KNOW" and "WILL YOU" are written under the vocal line.

48 49

PICK ME UP — OR DO I MEET YOU THERE — OR SHALL WE

50 51

LET IT GO? — DID YOU

52 53

GET MY MES - SAGE 'CAUSE I LOOKED IN VAIN CAN WE

54 55

SEE EACH OTH - ER TUES - DAY IF IT DOES - NT RAIN — LOOK I'LL



Piano-Vocal

56 57

CALL YOU IN THE MORN - ING OR MY SER - VICE WILL EX - PLAIN

58 59

mp

60 61

AND AN

p

62 63

OTH - ER HUN - DRED PEO - PLE JUST GOT OFF OF THE TRAIN

END

64 65

The musical score consists of two systems. The first system, labeled 64, features a vocal line on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a half note G#4, followed by a half note A4, and ends with a half note B4. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays a series of eighth notes: G#4, A4, B4, C#5, B4, A4, G#4. The left hand plays a series of eighth notes: F#3, E3, D3, C#3, B2, A2, G#2. The second system, labeled 65, continues the vocal melody with a half note C#5, followed by a half note D5, and ends with a half note E5. The piano accompaniment continues with the same eighth-note patterns in both hands.

LOW CUT START

1]

Poor ba-by, all a-lone,-- Eve-ning aft-er eve-ning by the

Str. (Str. cont.)

4]

tel-e-phone.-- We're the on-ly ten-der-ness he's ev-er known.--

17]

Poor ba-by.

B. Clk. (Lute tacet)

E♭ CL Solo

+Lute L. H.

20]

JENNY: DAVID: J: D: J: D:

Dav-id... Yes? Bob-by-- What? I wor-ry... Why?

Trbs.

23 J: D: J: D: J:

It's such a waste. Mm. There's no one. Where? In his

25 D: J:

life... Oh...Bob-by ought to have a wom-an.

E♭ Cl. Solo

(+Str.) L.H.

28 HIGH CUT START

Poor ba-by, sit-ting there, Star-ing at the walls and play-ing

Str. etc.

31

sol-i-taire, Mak-ing con-ver-sa-tion with the emp-ty air,

4

Poor _____ ba - by.

B♭ Cl.

(Lute tacet)

+ Lute

E♭ Cl. Solo

L. H.

#9

BOBBY

START

108 109 110

DAYS. BUT A LONE

This musical score segment covers measures 108, 109, and 110. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). Measure 108 contains the word "DAYS." followed by a half note. Measure 109 contains the words "BUT A" followed by a half note. Measure 110 contains the word "LONE" followed by a half note. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand with occasional chords and accidentals, including a B-flat in measure 108 and a B-flat in measure 109.

111 (ROBERT) 112 113

IS A LONE NOT A

114 115 116 117

LIVE.

cresc.

118 119 120

SOME - BOD - Y CROWD ME WITH LOVE, SOME - BOD - Y FORCE ME TO

121 122 123

CARE SOME - BOD - Y MAKE ME COME THROUGH I'LL AL - WAYS BE

124 (ROBERT) 125 126

THERE AS FRIGHT - ENED AS YOU TO HELP US SUR - VIVE

127 128 129

BE - ING A - LIVE, BE - ING A -

130 131 132

LIVE, BE - ING A - LIVE!

133 134 135 136

gliss. *a tempo* *sffz* *Segue*

Presto

TART

[VAMP] until cue: PAUL:

28

Amy, we're really getting married.
wife. (He exits)AMY:
(Last time) Par-don me, is ev-'ry-bod-y there? Be-cause if ev-'ry-bod-y's there, I want to thank you all for

+Str. (Spiccato)

Pno.

p

+Cla.

+Bsn.

31

com-ing to the wed-ding. I'd ap-pre-ci-ate your go-ing e-ven more, I mean, you must have lots of

34

bet-ter things to do and not a word of it to Paul. Re-mem-ber Paul? You know, the man I'm gon-na

w.w.
div.

37

mar-ry, but I'm not be-cause I would-n't ru-in an-y-one as won-der-ful as he is; But I

40

thank* you all for the gifts and the flow-ers. Thank you all, Now it's back to the show-ers.

This block contains the musical notation for measures 40 through 43. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a melodic line in the right hand and a bass line in the left hand, with repeat signs (double bar lines with dots) indicating repeated rhythmic patterns. The lyrics are written below the vocal staff.

END

44

Don't tell Paul, But I'm not get-ting mar-ried to-day.

[To Organ]

+ Hrs.

This block contains the musical notation for measures 44 through 47. It continues with the vocal line and piano accompaniment. The piano part features a more complex texture with chords and moving lines. The lyrics are written below the vocal staff. The instruction "[To Organ]" appears above the piano staff in the final measure, and "+ Hrs." is written above the piano staff in the preceding measure.