

No 14

SONG (Conrad and Teen Chorus)
"HONESTLY SINCERE"

Cue: Ursula: "Panting jungle beast!"

(Conrad nods to stage guitar man)

A Rubato
Conrad

(Dial.) Mayor: "Edna, what's the matter!" Conrad

(Dial.) Mayor: "Mr. Birdie, what are you doing?"

Stage Guitar Solo (cued for pit orch. Gtr.)

You got-ta be sin - cere! You got-ta be sin - cere

(Orch. play only if no stage guitar)

cued for Clts. Hn. *fp*

Conrad

You got-ta feel it here 'Cause if you feel it here, Well then you're gon-na

accel.

6

B Swing tempo

CON be Hon-est-ly sin - cere!

ten.

mf Guitar (Fender style) L.H. Pro.

Drum Brushes (Rock & Roll)

(cued on Bs., Bs. Cl.)

9

C

CON If what you feel is true, (Real-ly feel it) You make them feel it

(Drums continue)

14

CON too, (Write this down now!) You Got-ta be sin-cere, Hon-est-ly sin-

20

CON - cere, Man you've got to be sin

+ Cls., Tbn. 1 mute

accel.

Add Brushes on cases Perc. 1

cresc.

26

+ Bs., Tbn. 2 mute (Drs. cont.)

Dialogue. Mayor: "Edna!"

CON - cere!

*

In tempo - faster

Conrad

If you're real-ly sin-

Cls., Pno.

Gtr., Bs., Bari.

32

+ Bari.

CON - cere, If you're real-ly sin - cere - If you feel it in

mf Hn., Tbn. mute

37

CON here, Then it's got-ta be right!

(Conrad shouts "Oh Baby")

E Chorus

Conrad "Ooh Honey"

screams.

op. brass + Cls.

41

* mule Brass

32

How Lovely To Be A Woman

GIRLS

C *a tempo*

How love-ly to be a wo-man!

[div. pizz. Vns. opt. tacet thru bar 40.]

Fl., Cl., Pno. *gva loco gva loco gva loco*

p a tempo

Hn.

21 Bs.Cl., Solo Vc. pizz.

E

The wait was well worth while, How love-ly to

gva loco gva loco gva loco

28

KIM

wear mas-ca-ra, And smile a wo-man's smile How

gva loco gva loco gva loco gva

34

F

love-ly to have a fig-ure That's round in- stead of

Voice

W.W.

41 Bass pizz. [backbeat brush on Cym.]

G

flat, When - ev - er you hear boys whist - le You're

47

KIM

what they're whist - ling at! It's won - der - ful to feel

(Voice)

3rd Fl., Cl.

Cl., Hn., Cello

Vns., Pno., Gir.

Cl., Bs.Cl., Vc.

53

KIM

The way a wo - man feels, It gives you such a

59

KIM

glow Just to know You're wear - ing lip - stick and heels

div. Vns. (cued on mute Tpts.)

div. Vns. (cued on Vibes.)

Vc. (cued on Tbn.)

Fl.

65

KIM

How love - ly to be a wo - man, And have one job to

[div. pizz. Vns. opt. tacet thru bar 87.]

Fl. Cl.

8va

loco

8va

Hn.

KIM K

do: _____ To pick out a boy and train him, — And then when

79

KIM L

you are through, _____ You've made him the man you want him. —

div. arco Vns. (cued on Fl.) Str. (cued on Vibes.)

Clas., Pno., Gtr., Bs.

86 + Bs.

KIM M

— to be _____ Life's love-ly when

Fl. 3 w.w.

Vns., Pno., Gtr., Bs.

92

KIM

you're a wo - man — like me! _____ How won-der-ful to

Fl. Cl. 8va loco

Clas., Pno., Bs. Cl., Hrn., Vc. Voice

98

KIM. (continued)

You're what they're whistling at!

It's wonderful to feel
The way a woman feels,
It gives you such a glow
Just to know
You're wearing lipstick and heels.

How lovely to be a woman,
And have one job to do:
To pick out a boy and train him,
And then when you are through,
You've made him the man you want him to be
Life's lovely when you're a woman like me!

As the song ends, we hear MRS. MACAFEE's voice.

Start

MRS. MACAFEE. (entering) Kim, there's a call for you. The operator said she's been trying to get through for nearly three-quarters of an hour!

KIM. Thank you Doris. I'll take it down here.

MRS. MACAFEE. What did you say?

KIM. I said, thank you Doris. There is no need to look so upset. It's modern to call your mother by her first name.

MRS. MACAFEE. And your father?

KIM. I'll call him Harry, naturally. By the way, I think Harry took the news about Hugo and I awfully well, don't you, Doris?

KIM picks up the phone as MRS. MACAFEE leaves.

This is she ... Conrad Birdie is coming here ... to kiss me? (KIM looks around for her mother) Doris? (a bit louder) Mother? (a shout) Mommy!

MRS. MACAFEE comes running back in.

MRS. MACAFEE. Baby, what is it?! What's wrong?!

KIM. It's Conrad Birdie, Mommy. He's coming to Sweet Apple to kiss me goodbye!!

MRS. MACAFEE. That's nice dear. Now just put your head on Mommy's shoulder.

MRS. MACAFEE comforts KIM, then looks up to the sky.

God bless you, Conrad Birdie.

END

MRS. PETERSON. (*calls to heaven*) Lou. Where are you, Lou? (*to ALBERT*) What about Lou?

ALBERT. Well, Mama, Rose thinks, and I agree, that I should give up Almaelou.

MRS. PETERSON *staggers*.

What's the matter, Mama?

MRS. PETERSON. Nothing's the matter. You killed me, that's all. (*looks up*) Lou, I'm coming. I'm on my way up.

ALBERT. Look Mama, here's some money. Take a cab home. The subways are too crowded.

MRS. PETERSON. Nothing is too crowded for a mother. Wait a minute, how many blocks is it after all? Only a hundred and seven. I'll walk. (*SHE starts to leave*) Enjoy yourself, son. Take care. Wear a heavy coat. And eat a hot lunch ...

MRS. PETERSON *exits as ROSIE enters from the opposite side of the stage.*

ROSIE. Albert, I thought you were going to break it to her gently.

ALBERT. Well, as a matter of fact, Rosie, I didn't tell her at all. I mean, she was so upset ...

ROSIE. You mean you didn't ... ?

POLICEMAN. He's coming! He's coming. Conrad Birdie is coming!

ALBERT. Later, Rosie! Conrad's coming and we can't let him talk to those reporters alone.

Screams and cries fill the air. CONRAD BIRDIE and his GUARDSMEN enter surrounded by KIDS, REPORTERS, etc. A REPORTER starts to take his picture, but CONRAD stops him. All action is suspended as CONRAD takes a comb from his pocket, combs his pompadour and then signals he is ready to pose. Flash bulbs pop.

No. 9

"A Healthy, Normal, American Boy"

(Albert, Rosie, Reporters, Adults & Teens)

FIRST REPORTER. Hey, Conrad! How do you feel about going into the Army?

ALBERT and ROSIE *push their way to the front.*

ALBERT.

(*spoken*)

How does he feel?

You ask how he feels?

He's much too shy to tell you

So I'll tell you how he feels,

PROLOGUE

No. 1

"Overture"

(Girls)

*Through a window, we see CONRAD BIRDIE, in shadow, dancing and singing.
A group of TEENS are staring into the window mesmerized.*

GIRLS.

We love you, Conrad,
Oh, yes we do.
We love you, Conrad,
And we'll be true.
When you're not near us,
We're blue.
Oh, Conrad,
We love ...

SCENE ONE

No. 2

"Opening Curtain"

(Orchestra)

*Action changes to the OFFICE OF ALMAELOU MUSIC CORP. ALBERT is
talking on the phone.*

ALBERT.

(on the phone) ... I know that, sir, but think of the disastrous effect this might have on
the morale of the American teenager! ... No, I am not suggesting the boy doesn't want
to go into the Army! ... Two weeks from today? ... He'll be there.

ALBERT hangs up as ROSIE briskly enters.

START

Rosie, thank goodness you've come! This is the end of Almaelou Music Corporation!
Conrad Birdie is going into the Army!

ROSIE.

And your faithful secretary is hereby submitting her resignation.

ROSIE slaps a letter down on his desk.

ALBERT.

Hah?

ROSIE.

I just dropped in to say goodbye, Albert.

ALBERT.

Rosie, you can't! Not today of all days!

ALBERT *frantically looks through his desk drawers.*

ALBERT. My pills, where are my pills ... the little white ones I take when I'm overwrought.

ROISE. Here.

ALBERT. Not so much. Break it in half.

ROSIE. You're thirty-three years old, Albert. You can take a whole aspirin.

ALBERT *takes the aspirin as ROSIE starts pouring him a glass of water.*

My mind is made up. I've been with Almaelou eight years now and for what? A five-dollar raise in 1954. I want something more than that.

ALBERT. Rosie, if you're referring to anything of a more permanent nature between you and me, I'm not ready for it. And if it's part of the company you're after, the answer is no to that too. Almaelou is me, Mama, and Lou ... And any change in it would kill that wonderful woman.

ROSIE. Nothing could kill your mother, Albert. Except maybe a silver bullet!

ALBERT. And I won't drop poor old Lou either. He loved you, Rose!

ROSIE. I loved Lou, too, but he died six years ago and, besides, he was a wire-haired terrier. Anyhow, I don't want a part of the company. This is something much more important...

ALBERT. Rosie, if you're going to discuss what I think you're going to discuss, I'm in no mood to discuss it.

ROSIE. There's nothing to discuss, Albert. Conrad Birdie's going in the Army; I've quit. There's nothing you can do but give up the business and go back to college and get your ...

ALBERT. Rosie, I'm up to my ears in debt! Conrad's got a fifty-thousand dollar guarantee which I can't pay. And I've just taken a severe overdose of aspirin ...

END

No. 3

"An English Teacher"

(Rosie)

ROSIE. Will you listen to me, Albert ... I'm serious!

(sung) His going in the Army
Is the best thing he could do!
Now you're free to start to do
What you wanted to,
Albert! Albert! Al - bert!