

GREG. (*coming forward*) My real name is Sidney Kenneth Beckenstein.  
My Jewish name is Rochmel Lev Ben Yokov Meyer Beckenstein,  
and my professional name is Gregory Gardner.  
Very East Side, and I do not deny it. I'm 32.

CASSIE. (*steps out*) Cassie ... Ah ... Zach, could I talk to you for a minute?

ZACH. Sure, go ahead.

CASSIE. Well, I mean privately. (*She starts for the steps to the aisle.*)

ZACH. Not right now, Cassie. I'm running about an hour behind.

CASSIE. Well, I know, but I ...

ZACH. Next.

CASSIE goes back to the line.

Start SHEILA. (*stepping forward*) I'm Sheila Bryant. Really Sara Rosemary Bryant,  
which I really hate. I was born in Colorado Springs, Colorado.  
And I'm going to be thirty real soon. And I'm real glad. (*She backs into line.*)

BOBBY. (*stepping downstage*) I'm Robert Charles Joseph Henry Mills III,  
that's my real name too. I come from upstate New York, near Buffalo,  
I can't remember the name of the town ... I've blocked it out.  
I was born 25 years ago. (*Back to line.*)

Stop

BEBE. (*forward*) My name is Bebe Benzenheimer and I know, I gotta change it.  
I'm twenty-two. I come from Boston, and here I am. (*Embarrassed, she backs into line.*)

JUDY. My name is Judy Turner. My real name is Lana Turner. (*Laughing at her own joke.*)  
No, no, no, no — it's always been Judy Turner. I'm 26 years old.

JUDY backs up, RICHIE starts out, JUDY stops him and goes on.

JUDY. (*continued*) Oh, I was born in El Paso ... El Paso, Texas.

ZACH. Good. Next.

RICHIE. (*steps out of line*) My name is Richie Walters. I'm twenty-seven.  
I was born on a full moon in Herculaneum, Missouri. And I'm black.

AL. I'm Alan Deluca. I'm thirty and I come from the Bronx. [*pumps the air — not in PB*]

KRISTINE. I'm Kristine Urich, Kristine Evelyn Urich,  
and I'll be 23 on September 1. (*She backs into line.*)

AL. (*to KRISTINE*) Tell him where you're from.

KRISTINE. (*takes a step forward*) Oh — I'm from St. Louis, Missouri.  
(*She goes back to the line; AL prompts her.*)

SHEILA. (*remaining in line*) Yeeees? You want me?

ZACH. Yes.

SHEILA. (*to the GROUP, but more to BOBBY*) He wants me.

ZACH. To talk.

*Music in. SHEILA steps forward.*

## No. 8 Introduction: "At The Ballet"

(Orchestra)

SHEILA. (*over music*) Right. What do you want to know about me first?

ZACH. Try, ah, why are you in this business?

SHEILA. Well ... I wanted to be a prima ballerina. (*Grimaces at the spotlight.*)  
That light ... What color is that? Do you have anything softer?

ZACH. Don't worry about the lights ... Just talk.

SHEILA. Well ... Like I said, I wanted to be a ballerina. Because my mother  
was a ballerina — until my father made her give it up.

ZACH. Sheila, come downstage.

*SHEILA walks downstage seductively, one step.*

ZACH. (*continued*) Closer.

SHEILA. (*walks further downstage*) Can I sit on your lap?

ZACH. Do you always come on like this?

SHEILA. No, sometimes I'm aggressive ... Actually, I'm a Leo ...

ZACH. What's that supposed to mean?

SHEILA. It means the other eleven months of the year  
have to watch out ... I'm very strong.

ZACH. Maybe too strong.

SHEILA. Am I doing something you don't like, I mean,  
you told me to be myself.

ZACH. Just bring it down.

SHEILA. Bring what down?

ZACH. Your attitude. Tell me about your parents.

SHEILA. My parents?

ZACH. Your father.

SHEILA. Him?

ZACH. Your mother.

3/10

SHEILA. My mother ... My mother was raised like a little nun.  
She couldn't go out — she couldn't even babysit.

ZACH. Sheila, don't perform ... Just talk.

SHEILA. *(in monotone)* But she wanted to be a dancer and she had all these  
scholarships and all that. And when she got married, my father  
made her give it up ... *(breaking monotone, to THE LINE)* ... Isn't this exciting?  
And then she had this daughter — me — and she made her what she  
wanted to be. And she was fabulous the way she did it ...  
Do you want to know how she did it?

ZACH.<sup>5</sup> Yes ... But first, your hair ...

SHEILA. What? You don't like it.

ZACH. No ... Let it down.

SHEILA. *(taking the pins out)* That's what I've been trying to do.  
*(SHEILA shakes her hair down.)* Better ...?

ZACH. Better ... Go on.

SHEILA. Oh, how she did it ... Well, first, she took me to see all the ballets.  
And then, she gave me her old toe shoes — which I used to run down the  
sidewalk in — on my toes — at five. And then I saw "The Red Shoes" —

*The GIRLS OF THE LINE respond.*

SHEILA. *(continued)* — and I wanted to be that lady, that redhead.  
And then, when she saw I really had to dance, she said,  
"You can't do it until you're eight." Well, by then, I was only six,

*Music fades out.*

SHEILA. *(continued)* and I said, "But I've got to dance."  
*(to the GROUP)* I mean, anything to get out of the house.

ZACH. What?

SHEILA. Nothing.

ZACH. What did you say?

SHEILA. I just said that I wanted to get out of my house.

ZACH. Why?

SHEILA. The truth? \_\_\_\_\_ | END

ZACH. Sure, you're strong enough.

*Music in as dialogue continues.*

<sup>5</sup> See Appendix C for scene change/variation.

4/10

## No. 9

## "At The Ballet"

(Sheila, Bebe &amp; Maggie)

SHEILA. (*over music*) Well ... Let's face it ... My family scene was — ah ... not good!

*Lights go out on THE LINE.*

ALL EXCEPT SHEILA *back up, turn, walk to back wall, facing upstage.*

SHEILA. (*sung*) Daddy always thought that he married beneath him.

That's what he said, that's what he said.  
When he proposed he informed my mother  
He was probably her very last chance.  
And though she was twenty-two,  
Though she was twenty-two,  
Though she was twenty-two  
She married him.

Life with my Dad wasn't ever a picnic.  
More like a "Come as you are."  
When I was five I remember my mother  
Dug earrings out of the car.  
I knew that they weren't hers, but it wasn't  
Something you'd want to discuss.

He wasn't warm.  
Well, not to her.  
Well, not to us ...

But ev'rything was beautiful at the ballet.  
Graceful men lift lovely girls in white.  
Yes, ev'rything was beautiful at the ballet.  
Hey!  
I was happy at the ballet.

SHEILA. (*spoken over music*) That's when I started class ...

BEBE *turns and walks downstage, where she is picked up in a spotlight.*

SHEILA. (*sung*) Up a steep and very narrow stairway

SHEILA & BEBE. To the voice like a metronome.  
Up a steep and very narrow stairway.

SHEILA. It wasn't paradise.

BEBE. It wasn't paradise.

SHEILA & BEBE. It wasn't paradise.

5/10

# No. 9

## “At The Ballet”

(Sheila, Bebe and Maggie)

Cue: ZACH: Sure, you're strong enough. (Music in.)

SHEILA: (over vamp) Well... Let's face it... My family scene was — ah... not good!

**Strong rock tempo**  
*vamp* (voice last time)

**SHEILA**

Dad - dy al - ways thought that he mar - ried be - neath him. That's what he said, that's what he said.

1 K1-Rhodes

Tbns., K2-Hp., Ks-Str. *sust.* **ff** (*mp* for vocal)

2 Fltg. 2, Tbns. **mf**

El.Bs., Tbn. 3, Drs., K1-Rhodes

El.Bs. w/pick, Drs. (double time feel)

Sheila

When he pro - posed he in - formed my moth - er He was prob - a - bly her ver - y last

3 K1-Rhodes **mp**

K2-Hp., K3-Str.

4 Ob., Cl., K1-Rhodes 8vb

El.Bs., Drs., K1-Rhodes

Sheila

chance. And though she was twen - ty - two, — Though she was twen - ty - two, —

5 K1-Rhodes

6 + Fltg. 2, Tbns.

7

El.Bs., K1-Rhodes

6/10

Sheila

Though she was twen-ty-two, — She mar-ried him.

8

9 *Ob., Cl. Soli*

10

11

*mp*

K2-Hp.

High Tom

*mf*

Tbns., K2-Hp., K3-Str.

Sheila

Life with my dad was-n't ev-er a pic-nic. More like a "Come as you are." —

Vibes, K3-Str.

12 *K1-Rhodes*

13

*mf*

El.Bs., Drs., K1-Rhodes

Sheila

When I was five I re-mem-ber my moth-er Dug ear-rings out of the car. —

14

15

7/10

Sheila

I knew that they were-n't hers, but it was-n't Some-thing you'd want to dis-cuss. He was-n't

W.W. 16

K1-Rhodes

Sheila

**Slowly** **Valse, andante**

warm. Well, not to her. Well, not to us... But

mp mp mf

Tbns. El.Bs. W.W. 8va, Harmon Tpts. K2-Hp.

Sheila

ev-ry-thing was beau-ti-ful at the bal-let.

mp

K3-ThinStr. Fls., Ob. K2-Hp. (+ Tri.)

8/10

Sheila

Grace - ful men — lift love - ly girls — in white. — Yes,

[Am<sup>7</sup> gliss.]

K2-Hp.

+ Vibes

Sheila

ev - 'ry - thing — was beau - ti - ful — at the bal - let. Hey! I was

div. W.W.

30 Vibes, K2-Hp. 31 32 33

Cl. 8va, Tbns. *mf* open voicing

Cl.

K1-Rhodes

El. Bs.

SHEILA: (spoken): That's when I started class...

Sheila

hap - py — at the bal - let.

34 35 36 37

K2-Hp.

K3-Str... (+ Tri.)

Tbns. 1 & 2, K2-Hp.

W.W., Glock., K1-Rhodes

High Tom



9/10

(BEBE comes downstage.)

BEBE

Sheila

Up a steep\_ and ver - y nar - row stair - way

To the voice\_ like a met-ro -

Tbns.

*pp*

The top system shows the vocal line for Sheila and the tuba part. Sheila's line consists of eighth notes and quarter notes. The tuba part is marked *pp* and features a rhythmic pattern of eighth notes.

38 K3-Str. 8vb

39

40

K1-Rhodes

*mp*

El.Bs., Drs., K1-Rhodes

The piano accompaniment for measures 38-40. The right hand features a Rhodes piano part with a melodic line of eighth notes. The left hand provides a bass line with quarter notes and eighth notes.

Bebe

- nome. Up a steep\_ and ver-y nar - row stair - way.

Sheila

- nome. Up a steep\_ and ver-y nar - row stair - way. It

The vocal lines for Bebe and Sheila. Bebe's line starts with a rest followed by eighth notes. Sheila's line is similar but includes the word "It" at the end.

41 W.W. (unis 3 octaves)

42

43

The piano accompaniment for measures 41-43. Measure 41 features a woodwind part (W.W.) with a melodic line of eighth notes. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

10/10

Bebe  
It was - n't par - a - dise... It was - n't par - a - dise...

Sheila  
was - n't par - a - dise... It was - n't par - a - dise... But it was

Fl., Ob., Cl. 44 45 46 47  
Tbns., K1-Rhodes  
K2-Hp.  
Fls., Ob.  
El.Bs., (Cym.)

**L'istesso tempo**

Sheila  
home.

48 K1-Rhodes 49  
Vibes, K3-Str. *f* *mf*  
*sust.*  
El.Bs., Drs.

**BEBE**

Moth - er al - ways said I'd be ver - y at - tract - ive, When I grew up, when I grew up.

50 51  
*mp* *mf*  
+ Flüg. 2, Tbns.  
El.Bs., Tbn. 3, Drs., K1-Rhodes