

(start with curtain closed, house lights up, "stage" lights medium)

(house lights dim, "stage" lights up, curtain opens, while the music starts to:)

"Another Openin', Another Show"

(switch to "reality" lights, put "Actors Anonymous" sign on the stage)

PAMELA: I hereby call to order this 231st session of Actors Anonymous. Ed, why don't you start us off tonight?

ED: Hi everyone. I'm Ed, and I'm an actor.

ALL: Hi, Ed!

ED: It's been two years since my last role.

PAMELA: Tell us about it.

ED: It was at the Schubert Theater; a production of Sweeney Todd. Sure, it started off with me in a full-group number, but then I took the stage by myself and sang a solo...

MIKE: You sang-a solo-a you were-a bass?

ED: No, they asked me to sing tenor.

MIKE: Yeah; ten-or twelve miles away...

ED: (ignoring P3) I had a solo number. Ah, I remember it like it was yesterday... (orange follow spot on Ed, stage lights down, stools moved off, everyone enters)

ED: ... I was standing on that stage, ready for the opening number to start. It felt like everything was right in the world. The audience was there, and I was ready to tell a story.

("stage" lights come up; overhead "spookiness" if possible)

"Ballad of Sweeny Todd"

("stage" lights dim except for DSC: pink follow spot on Ed)

"Johanna" (Ed)

(follow spot off, "stage" lights change to "reality" lights, stools and AA group on)

ED: Yep, that was a great experience.

PAMELA: What have you been doing since then?

ED: Not much. Some general chorus work, when I can get it. The last show I was in, I wasn't even on stage until the second act.

(blackout, stools off, "stage" lights up on Jerry and Lee)

"Rosie" (Jerry, Lee)

"Kids" (George, Heidi)

(blackout, stools on, "reality" lights up when ready)

PAMELA: Thank you, Ed. Mike, how about you next?

MIKE: Hi everyone. I'm Mike, and I'm an actor.

ALL: Hi, Mike!

MIKE: It's been five years since my last role.

PAMELA: Tell us about it.

MIKE: It was at the Imperial Theater. I was playing the prince in Rogers and Hammerstein's "Cinderella", and I was wearing this beautiful princely outfit.

ED: (snidely) Beautiful, huh? What was it like?

MIKE: Well, it was... it had this... well, how can I describe it? It looked something like...

(someone in SL tunnel hands Mike the top of his outfit)

MIKE: ...this. In fact, it looked exactly like this. (puts it on) Now that's a costume!

...

(white/orange spot on Mike, "reality" lights off, AA group and stools off)

MIKE: ... And to go with the prince in his outfit, Cinderella in a lovely white ball gown.

(Angie enters and "reality" lights switch to "stage" lights, then "stage" lights come up to full)

"Ten Minutes Ago (duet)" (Mike, Angie)

(curtain closes)

"Stepsisters' Lament" (Carol, Kathy)

(curtain opens as soon as the music starts on:)

"Ten Minutes Ago (chorus)"

(change to "reality" lights, stools on, people on)

PAMELA: So what happened after that show?

MIKE: Not a thing. (starts changing costume) Not even a single callback. I can understand not getting everything you try out for; heck, I can understand getting only a few things you try out for, or even just coming close. But I got nothing; not even a hint of getting a part. (starts to put on new costume) I even got desperate enough that I started showing up for auditions in costume. Like last week, I tried out for The Lion King. I spent days working up a costume so I could wow them. And when I walked into the audition I even heard them say "wow". (finishes putting on costume) Here, take a look.

ALL: (pause) "Wow", "ooh...", "uh...", etc.
MIKE: What?
JERRY: Look, if you want to be in The Lion King, that's not how you do it.
ED: Here, let us give you a couple pointers. First, dressing the part.
JERRY: Simple is better. Just reference the show, don't *be* the show.
ED: Second, you need to relax.
JERRY: Yeah. Loosen up. Right before you go in to an audition, say "hakuna matata".

("reality" lights drop off, leaving medium "stage" lights only on Mike, Jerry, and Ed; everyone else off, stools off)

MIKE: Hakuna matata? (song starts with Jerry:)

"Hakuna Matata" (Jerry, Ed, Mike)

"Shadowland" (Pamela)

(blackout, curtain closes, everyone off, Dan and chair and phonograph on, localized "stage" lights up on Dan on SR)

DAN: Hello. How are we this evening? Good. I'm feeling a little blue myself, and whenever I'm feeling this way—blue—I like to listen to my music. So, I was going through my records this morning and what did I find but my favorite show, The Drowsy Chaperone. (pauses, looks up) Oh good, you know it. (picks up album) 1928, let me read to you what it says on the back. Mix-ups, mayhem, and a gay wedding. (looks up and pauses) Well of course, the phrase "gay wedding" has a different meaning now, but but back then all it meant was fun, and that's all this show is, fun! Oh, I love playing my records. (cleans off record and puts it on the turntable) It's as if the musicals come to life in my apartment! Oh, this is one of my favorite songs. In it, the bride, the glamorous Janet Van der Graaf, entertains questions from reporters as she lounges in her hotel. (moves into scene and stands behind Wendy)

ED: Miss Van der Graff, is it true you're giving up a successful career to marry a man on the stage?

WENDY: Yes.

ED: So you won't be returning to the stage ever?

WENDY&DAN: I shan't.

VICTOR: You shan't?

WENDY&DAN: I shan't.

GEORGE: I have a question. How can you give up the footlights when you know very well you have greasepaint in your veins?

WENDY: Oh Victor, if you think this is about vanity, you couldn't be more wrong.

"Show Off" (Wendy, Donna/Lee/Nancy/Sue/Susane/Angie)

(blackout, clear stage, coffin stand on, blue spot on quartet)

MIKE: Look, guys, I'm sure this'll get us in a show. Just trust me on this.

"Welcome to Transylvania" (quartet)

(curtain opens)

"The Happiest Town (part 1)"

DAN: Hold the happiness!

ALL: (ad lib) Kemp! Kemp! It's Inspector Kemp! It's Kemp!

CAROL: Hold the happiness? Why, Inspector Kemp?

DAN: Because as long as a Frankenstein lives, our village is in danger!

GEORGE: But, Inspector, the Baron is dead and he was the last of the Frankensteins!

DAN: No!

ALL: No?

DAN: One lives! (all gasp) A grandson.

KATHY: Who is he?

COLLEEN: What does he do?

DAN: He's a professor, the Dean of Anatomy at New York's most famous Institute of higher learning, the Johns, Miriam and Anthony Hopkins School of Medicine! As long as this young Frankenstein walks the earth we will never be safe!

TONY: You're right Inspector, those Frankensteins are dangerous!

DAN: You're telling me? I'll never forget, when I was a young man, one of the Frankenstein's creatures came rampaging through our village. I tried to stop him, but I couldn't. He tore off my left leg and my right arm.

ALL: Ooh!

DAN: I had to go all the way to Vienna to find a top surgeon who could put me back together again.

WENDY: A top surgeon in Vienna? That must have been expensive.

DAN: Expensive? Are you kidding? It cost me an arm and a leg!

ED: Which cost more? The arm or the leg?

DAN: We have to get a new village idiot. (as Dan exits) Beware of the Frankensteins!

ED: (pouts and turns to the villagers) I may be the village idiot, but I ask you, what are the chances of a New York doctor ever coming to Transylvania?

ALL: (long pause, then laughter)

"The Happiest Town (part 2)"

(everyone but Boy clears the stage; lights stay up. Jerry enters SL tunnel)

JERRY: Pardon me, boy; is this the Transylvania Station?

BOY: Yeah, track 29. Can I give you a shine?
JERRY: No, these are suede.
BOY: Suede? I hate suede! (runs off)
MIKE: Dr. Frank-in-stine!
JERRY: (turns slowly, says deadpan:) Oh, you startled me. And my name is pronounced Frahnk-in-shteen.
MIKE: You're pulling my leg.
JERRY: No, I'm not.
MIKE: You're not. Then your first name; you pronounce it Froderick?
JERRY: No, Frederick.
MIKE: Really? Why isn't it Froderick Frahnk-in-shteen?
JERRY: Because it isn't.
MIKE: As you wish, master.
JERRY: Ah, "master"! So you must be Ee-gor.
MIKE: No, it's pronounced Eye-gor.
JERRY: They told me it was Ee-gor.
MIKE: Well, they were wrong then, weren't they. Did you know, master, my grandfather used to work for your grandfather?
JERRY: Really?
MIKE: It has been my dream that one day I would work for you, just as my grandfather worked for yours. Of course, the rates have gone up.
JERRY: Of course.
MIKE: Oh, the fantastic things we'll do. It will be like old times, you and me. Right up there with the world's greatest pairs.

"Together Again (part 1)" (Mike)

JERRY: You don't understand. I'll only be here a few days to settle my grandfather's estate, and then I'm headed straight back to New York. No laboratories, and no creatures.
MIKE: Let me change your mind, master. Come on, join in the chorus. It's fun.
JERRY: My dear Igor, I happen to be the dean of anatomy at a world-renowned school of medicine. ...although I do sing a bit. I was, in fact, a Whiffenpoof at Yale.
MIKE: A Whiffen(spits)poof! Wow!
JERRY: Well... nobody's around. What the heck.

"Together Again (part 2)" (Mike, Jerry)

MIKE: Come, master. Walk this way. (picks up suitcases and leaves SL tunnel)
JERRY: (shrugs and follows)
(Mike&Jerry come through SL curtain door and up stairs)
ANGIE: (enters SR tunnel) Oh, doctor, where did you want this stool sample?
MIKE&JERRY: (slow take to audience)

"Transylvania Mania" (Mike, Angie, Jerry)

(blackout, curtain closes, everyone off, then "stage" lights up dim, white/orange spot follows Donna on)

DONNA: It is my great privilege to introduce to you a man whose family name for years has been both famous and infamous. (pauses, laughs) So now, with no further ado-doo (pauses, looks closer at notes) With no further ado, DO let me present (pauses, laughs as before) Dr. Frederick Frankenstein... oops, sorry, make that Frankenstein.

(spot off, "stage" lights up full, curtain opens at some point during:)

"Puttin' on the Ritz" (Jerry, Mike, Angie, Garry)

(everyone but Mike off, close curtain, once everyone's off change "stage" lights to medium "reality" lights)

QUARTET1: Wow, Mike, how did you get such a great role?

MIKE: I didn't. Check the program.

QUARTET1: (checks program) You're right; the part of Igor is played by Cory English. Are you his understudy or something?

MIKE: Not exactly. I kidnapped him.

(policeman blows whistle from SL aisle and chases Mike off SR tunnel, quartet leaves SL tunnel; after he's off, "stage" lights medium, house lights up)

---INTERMISSION---

(house lights down, white/orange spot; "stage" lights up to dim partway through, then localized brightish lights later on in:)

"The Song That Goes Like This" (Mike, Paula)

(One spot switches to George and Jerry as they come "riding" up the SL aisle and onto stage)

MIKE: (hushed) King Arthur!

GEORGE: You there, good sir knight! Will you join my Knights of the Round Table?

MIKE: I would be honored, my liege! (tosses Paula aside SL, who throws him a look and walks off)

(They gallop off down DSR stairs and up SR tunnel, with all knights in tow from the tunnel. As they're getting into place at SL:)

GEORGE: Behold, Camelot! And remember...

(curtain opens with backstage lights already up, "stage" lights come up)

GEORGE: ...what happens in Camelot, stays in Camelot!

"Knights of the Round Table"

(curtain closes; take table off)

GEORGE: (comes on SR tunnel w/Jerry) Now, oh brave knights, we must go forth and embark on five quests!

JERRY: Three, sir!

GEORGE: Three quests! The first quest is for you, Sir Lancelot: find the Holy Grail.

TONY: A most honorable quest, sire! (leaves)

GEORGE: The second quest is for the rest of my knights: fetch a shrubbery, that we may appease the evil Knights of Ni and prevent them from giving this show a bad review.

MIKE: A... shrubbery?

GEORGE: Yes... a shrubbery.

MIKE: ... why a shrubbery?

GEORGE: (aside) Don't ask me, I didn't write the stupid script!

MIKE: Very good, sire.

GEORGE: And finally, the fifth quest...

JERRY: Third, sire!

GEORGE: ...third quest. Myself and my trusty squire Patsy... shall find the little knights room at once. Come, Patsy! (they "gallop" off)

MIKE: Well, you heard him.

(they start marching off the stage and down the SL aisle; no special lighting)

MIKE: I don't know but I've been told!

KNIGHTS: I don't know but I've been told!

MIKE: Shrubberies are rarely sold!

KNIGHTS: Shrubberies are rarely sold!

MIKE: A shrubbery is what we need!

KNIGHTS: A shrubbery is what we need!

MIKE: To pacify the Knights of Ni!

KNIGHTS: To pacify the Knights of Ni!

MIKE: Shrubberies are what we seek!

KNIGHTS: Shrubberies are what we seek!

MIKE: Topiary's awfully chic!

KNIGHTS: Topiary's awfully chic!

MIKE: Be a knight and you'll go far!

KNIGHTS: Be a knight and you'll go far!

MIKE: In suspenders and a bra-r!

KNIGHTS: In suspenders and a... bra-r?!?

"Whatever Happened to My Part" (Donna)

(curtain open; return to dim/medium "stage" lights; when KNIGHTS come in increase to medium/bright "stage" lights; when KNIGHTS step back after second key change change to dim "stage" lights)

"I'm All Alone" (George, Jerry)

(blackout, George&Jerry off, stools on, then "reality" lights up)

PAMELA: How about you, Donna? Care to share your story with us?

DONNA: Hi everyone. I'm Donna, and I'm an actress.

ALL: Hi, Donna!

DONNA: It's been four years since my last role. It was at the Gershwin Theater, where I was understudy for both Elphaba and Galinda in "Wicked". Since our leads kept mysteriously falling ill... (pauses, grins to herself) uh, I often got to fill in for whichever one was sick that week...

("stage" lights up medium DSL, "reality" lights fade as Donna gets up and walks DSL; once "reality" lights are off, group leaves stage and Wendy comes on DSR)

DONNA: ... It was during that run that I realized just how exhilarating it is to be on stage. One week I'd be playing the good witch, and the next week I'd be playing the bad witch. As I was playing each role I *became* the role, and that fed back into my daily life, giving me new perspective on things. Both the good witch...

(bring DSR "stage" lights up on Wendy)

DONNA: ... and the bad witch, two sides of me as the actress.

(Donna&Wendy walk towards each other as the rest of the "stage" lights come up with a green tint to them)

"What Is This Feeling?" (Donna, Wendy)

"Dancing Through Life" (Lee)

"Defying Gravity" (Donna)

(blackout, chorus off, stools on)

DONNA: Since then, I've been busy with my day job and haven't been able to be onstage. I've been trying to land an audition for a couple months now, but I haven't had any success.

PAMELA: Why don't you come down to the Palace Theater? I'm performing in "West Side Story" there, and after tonight's performance they'll be holding open auditions for the Los Angeles and London touring companies for "Mary Poppins".

DONNA: Oh, great! I'll be there!

(blackout, group off, stools off, "stage" lights up)

"I Feel Pretty" (Pamela, Patty, Angie, Nancy)

(blackout, group off, Director&Donna&Pamela on, "reality" lights on)

DIRECTOR: Okay, ladies, we'll now be holding auditions for the part of Mary Poppins. Let's see what you've got; convince me you're right for the part. (points at Donna) You first.

(everyone but Donna off; fade from "reality" to "stage" lights once Donna starts singing)

"Practically Perfect" (Donna)

("stage" lights fade to "reality" lights, chorus on upstage)

DIRECTOR: Well, I think we've found our Mary for the Los Angeles touring company! Congratulations, Donna. Let me introduce you to Sue, who played Mary Poppins in the original Broadway cast. Sue, why don't you show Donna how to do that "Supercal" number.

("reality" lights fade to "stage" lights, Donna melts offstage)

"Supercalifragilisticexpialadocious" (Sue)

(group wanders to their "Anything Can Happen" position, Pamela and Donna come on, all but Pamela and Donna freeze as the lights switch from "stage" lights to "reality" lights with a little bit of "stage" still blended in, white/orange follow spot on Pamela&Donna during their talk)

PAMELA: Hey, Donna! Congratulations!

DONNA: Thanks, Pamela! And I heard you got the role of Mary Poppins for the London touring company. Congratulations to you!

PAMELA: Thanks. It just goes to show...

(Donna freezes into position, follow spot on Pamela only, who turns to the audience; "stage" lights fade up as people become animated after "stretch your mind beyond fantastic")

"Anything Can Happen If You Let It" (Pamela)

(blackout, everyone off, "stage" lights up medium with spillover into front row, house lights up low; "stage" lights up full as people come on stage)

"Show People" (Jerry, etc.)

(leave "stage" lights up, everyone off, curtain closed, house lights up full)